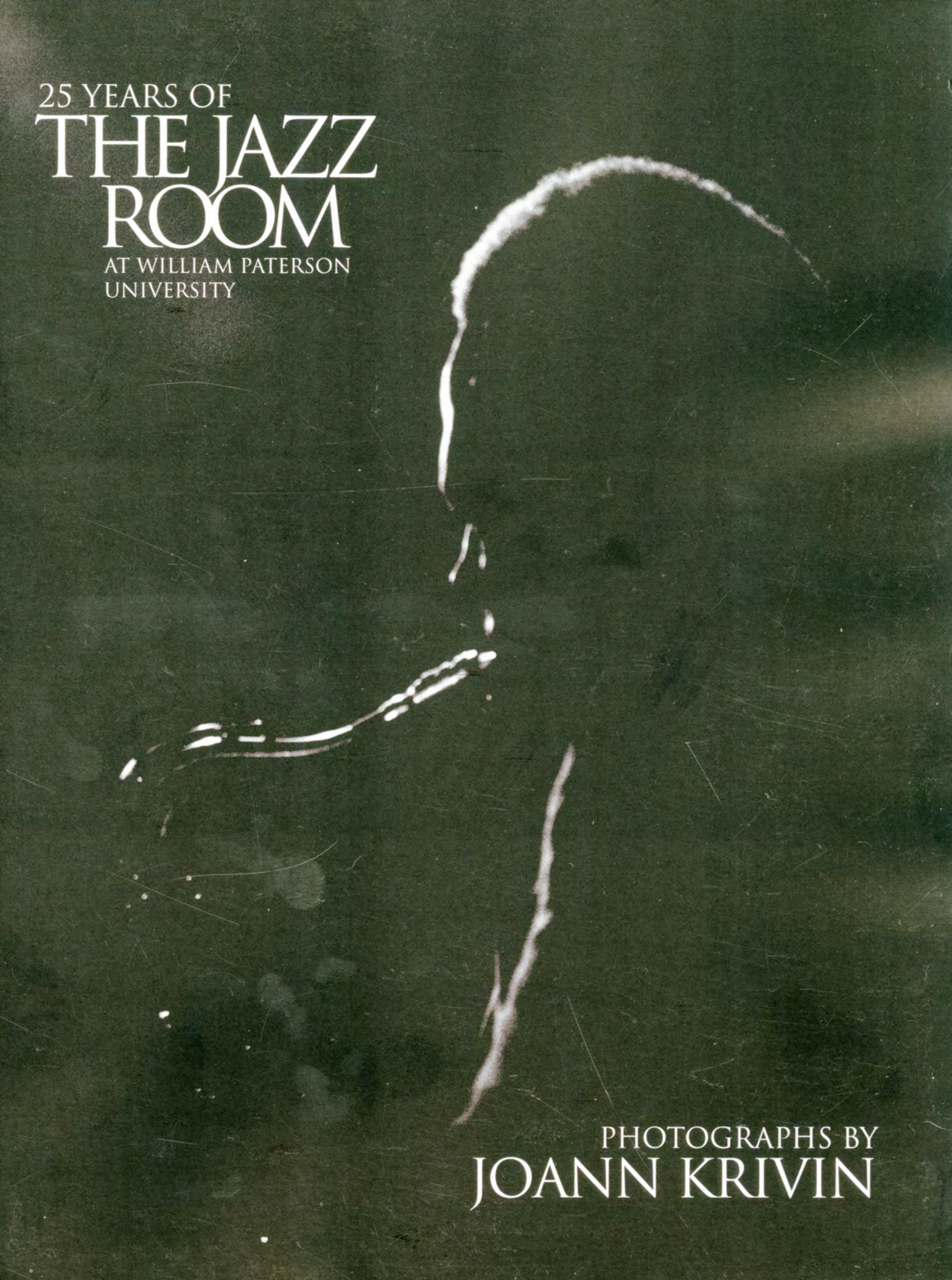


25 YEARS OF
**THE JAZZ
ROOM**
AT WILLIAM PATERSON
UNIVERSITY



PHOTOGRAPHS BY
JOANN KRIVIN



Howard "Sandman" Simms, 1981

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25 Years of The Jazz Room at William Paterson University
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Photographs by JoAnn Krivin © 1979-92, 1994-95, 1997, 1999. Used by permission. All rights reserved.

Cover: *Charlie Rouse, 1985*

PHOTOGRAPHS BY
JOANN KRIVIN

FOR MARTIN AND RUFUS

ACKNOWLEDGEMENTS

*This book could not have been realized without the help of many individuals
and organizations.*

*My special thanks to David Demsey, who originated the idea for this book, then patiently
guided it through its many stages to fruition, David Horton, for his generous support,
both technical and artistic, Nancy Einreinhofer, for her curatorial and editorial expertise;
and to the musicians!*

*I also wish to express my gratitude to
William Paterson University, The Hoffman Foundation, and
The New Jersey State Council on the Arts, Department of State.*

—JoAnn Krivin

A MESSAGE FROM
ARNOLD SPEERT
*President
William Paterson University*

Twenty-five years of the Jazz Room at William Paterson University is an amazing accomplishment. The Jazz Room is still going strong with an energetic spirit and an impressive line-up of musicians.

A stellar steward like Marty Krivin recognized the strengths of the William Paterson Jazz Studies program and its value to the campus, to the students, to the region, and to the medium. Headed by super performers, professors, and directors-in-residence like Thad Jones, followed by Rufus Reid, and now James Williams, our jazz program grew in significance both in and beyond the University. Today the program remains vibrant, demanding, and successful.

The Jazz Room was created to serve as an opportunity for students to experience first-hand the talents of well-known performers as well as to showcase our students' developing skills and talent. This monograph is a wonderful testimony to the success of the series. JoAnn Krivin has captured moments of time past with her camera, her photographs evoke a sense of the power of the sound in the Jazz Room.

I am fortunate to have been at the University throughout the Jazz Room's twenty-five years. It has always been a treat to spend Sunday afternoons reveling in the accomplishments of our students; being blown away by the talent of jazz greats; watching the contortions of a great photographer positioning her camera to make shadows and lighting work with the mood, or learning about a performer's evolution through discussions between the artist and the current steward of the program, David Demsey, with Richard DeRosa and James Williams at preconcert "Sittin' In" sessions.

In the latter third of the twentieth century, William Paterson evolved from a teacher-training college into a regional, comprehensive university that thrives in its role of educating, empowering, and energizing its community. Jazz and the Jazz Room are a means to that end as well as a chronicle of the art. Here's looking forward to the next twenty-five, for the program and for the University.

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TABLE OF CONTENTS

Introduction by George Kanzler	1
“About the Photographs” by Joel Lewis	5
The Photographs	9
The Musicians	84
Index	86

INTRODUCTION

By George Kanzler

A quarter century ago, mention of a “jazz room” would conjure up images of a smoky club late at night where musicians played to patrons lubricated by alcohol and often showing as much interest in each other as in the music. Needless to say, the Jazz Room at William Paterson University was, and is, a very different jazz venue.

Back in the 1970s, jazz presentation was expanding, moving out of those traditional “jazz rooms” and into new spaces. Concerts and festivals were already established as places with “room” for jazz, and college campuses, once host to jazz mostly at proms and dances, were also occasional serious concert venues for jazz, at least since the successes of Dave Brubeck in the 1950s. But until the counter-culture movement of the 1960s, few colleges had jazz programs.

William Paterson’s campus in Wayne, New Jersey, made room

for jazz early on. The William Paterson College Jazz Ensemble was formed in 1965 and a B.A. degree program in jazz studies and performance was offered by 1973-74 (the year after jazz great Thad Jones became the first full-time jazz instructor on the music faculty). The Jazz Room Series — a fall and winter Sunday afternoon fixture — commenced the semester the first degrees were awarded, in the spring of 1978.

It was a modest beginning; the space dubbed “the Jazz Room” was a multi-purpose room in the student center with a makeshift stage for the music and folding chairs for the audience. Pianist Joanne Brackeen was the solo featured artist at that April 2, 1978, concert. The opening act was a student ensemble.



*Martin Krivin, Jazz Room Founder
and Executive Producer, 1978-94*



*"Sittin' In" Meet-the-Artist Session.
Rufus Reid, Jazz Room Artistic
Advisor, 1980-2000; and
David Demsey, Jazz Room
Executive Producer*

Eventually the Jazz Room Series would move to the larger and more concert-hospitable amphitheater of the Shea Center for Performing Arts on the Wayne campus. But the Jazz Room concept would remain the same, from then into the future: to present the best professional jazz musicians in concert, always with excellent sound

amplification, and always with a student opening act.

We think of a room as a confined, even a confining, space. Not so the Jazz Room. Over the past 25 years it has been a wide open space, an all-embracing, all-encompassing one. It has brought in musicians of every stylistic stripe and jazz generation. Just glance at the bassists among JoAnn Krivin's evocative pictures in this book. There's the Judge, Milt Hinton, the most recorded bassist in jazz history, with a career stretching over eight decades. On the next pages you'll find avant-garde bassist Fred Hopkins; Young Lions Lonnie Plaxico and Peter Washington, two of the classic vocalizing bassists, Major Holley and Slam Stewart; and the bassist who was also the long-time co-director of the William Paterson jazz studies program, Rufus Reid.

The Jazz Room made room for every kind of jazz musician, from practitioners of traditional jazz to avant-garde modernists to beboppers to swingers to Afro-Latin jazzers. Even a casual jazz fan in New Jersey who attended Jazz Room events regularly, but hardly ever ventured out to clubs or across the Hudson to the Big Apple,

could boast of having seen and heard many of the best jazz musicians of his or her time. The roster is hundreds of names long, many of them no longer with us. In that sense, the Jazz Room was, and is, also a repository of jazz history.

But the Jazz Room was always more than just a showcase for great, near-great and under-appreciated professional jazz musicians. After all, it was on a college campus, an aegis of a jazz studies and performance program — and one that was fast becoming one of the most renowned in the country. So there was always the pedagogic component too, but never overtly academic. Not only were there student bands performing opening sets at each concert; there were also master classes and workshops by many of the featured musicians, who came to the campus during the week before the Sunday afternoon concerts to share their craft and art with students.

Another dimension was added in 1994, when the Jazz Room Series began including "Sittin' In" sessions — informal, preconcert interviews between William Paterson Professor David Demsey and featured musicians, with members of the audience attending. Often illuminating and never less than entertaining, these sessions provided nonstudent audiences a taste of what the musicians imparted to students at master classes and workshops.

Personal favorites of mine were the Jazz Room concerts where the guest artist would appear with the student big band. Often the artist would send his or her own arrangements ahead. Then, the week before the concert, the guest would arrive and work with the students in intense rehearsals. It was amazing to observe such rehearsals and see the transformation the artist would make: Randy Weston bringing his fervor and deep Afro-centric spirituality; Jane Ira Bloom shaping arrangements into her own personal soundscapes, or Joe Henderson adding the creative glue to a seemingly jig-sawed chart.



Thad Jones
(Photo by David R. Lutman, 1975)

The Jazz Room also became a springboard for more ambitious projects at William Paterson. Because of its success as a concert series, it drew grants from state and national arts agencies, and led to larger grants for events like composer-saxophonist Benny Golson's two-year residency at the college with a Lila Wallace/Reader's Digest grant in 1991-92, and special concerts by Wayne Shorter and Sonny Rollins.

The Jazz Room occupies a very special place in jazz in New Jersey, and will continue to do so. For it is first and foremost a listening room, one where you can hear jazz in optimum conditions. And jazz, a complex and often subtle music — even when it's shouting and swinging — requires active, informed listening. Not just by the audience, but among the musicians performing.

But don't take my word for it. Just look at JoAnn Krivin's pictures in this book and notice how many musicians are caught listening, as well as playing.

GEORGE KANZLER is a writer and critic who covered the jazz scene for New Jersey's largest newspaper, *The Star-Ledger*, for more than 34 years.

ABOUT THE PHOTOGRAPHS

By Joel Lewis

JoAnn Krivin's splendid documentation of the William Paterson University Jazz Room Series is a significant addition to the rather extensive, though under-documented, cannon of jazz photography. Beyond the historical value of providing a visual archive of some of the greatest jazz musicians of the post-World War II era, these photos can stand on their own visually compelling merits.

Certainly, the risk in focusing on the portraiture of a community of well-known performers is in skating too close to the world of the celebrity and paparazzi "photo-op." What does the non-pop music fan make of Annie Leibowitz's provocative studio portraits of rock stars? Are we interested in Allen Ginsberg's photos of beatnik luminaries because they are good photos or because they are photos by a famous poet of his famous friends? Although a number of his photos have become classic Beat images, Ginsberg still referred to them as "snapshots," downplaying them as art objects.

JoAnn Krivin's photographs stand on their own, in part, by

avoiding the visual clichés that inhabit jazz photography. The night club noir atmosphere of Herman Leonard's bebop photography is really of its own time. In 2002, jazz is taught on college campuses with the raffish atmosphere of gangster clientele, hard drugs, and an outsider lifestyle more nostalgic mythmaking than reality. Anyway, among my memories of the Jazz Room are Sunday afternoon concerts at Wayne Hall. And you can't get more un-hip than that!

A prime example of Krivin's art is her portrait of Sonny Rollins — a near abstract study in the geometrics of haberdashery. Where did Rollins get that crazy striped jacket (is it velvet)? No matter. His snowy beard, shades, and shiny tenor pull in the viewer. Of course, the jazz fan knows the back story of this "saxophone colossus" who is so committed to his craft that he continues to practice six



Sonny Rollins, 1994



Tommy Flanagan, 1989

hours a day — this after 50-plus years as a professional musician! Krivin certainly taps into the art of performance less than the cult of personality. And you really don't need to be jazzbeau to experience the drama and energy of this photograph.

Then there is her photograph of the late Tommy Flanagan, which stands as a stark contrast to Rollins' molten image. This late

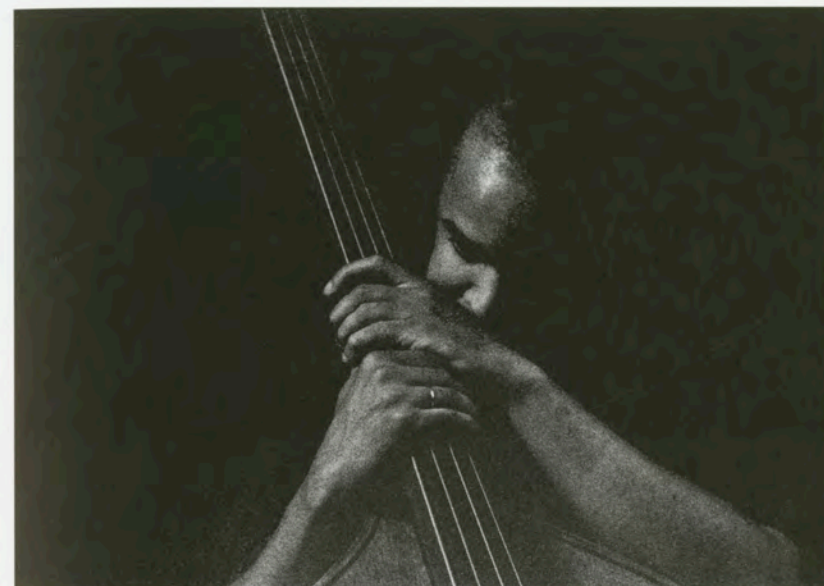
grandmaster of jazz piano was treasured by his fans for his elegance and almost genetic sense of swing. Krivin's image has Flanagan's piano cropped out, except for a pizza-like wedge of the upper portion. The result makes it appear that Flanagan is playing the music of the spheres rather than the changes on one of the hundreds of standards that were part of his repertoire.

Kenny Burrell, Flanagan's friend from their hometown of Detroit, is an adroit and witty improviser, as comfortable performing unaccompanied as he was trading lines with John Coltrane. Unlike the gods of rock guitar, Burrell uses a hollow body guitar, and I doubt that his amplifier has a volume position for "11" as did the lead guitarist for the mock-heavy metal

band, Spinal Tap. Krivin's portrait is that of an improviser engaged with his craft, and not the unimaginative, though iconic, phallogentric, guitar god imagery



Kenny Burrell, 1994



Peter Washington, 1989

that began with Jimi Hendrix and has continued unabated into the new millennium.

What shines through JoAnn Krivin's photos is an unabashed, non-politicized humanism. Perhaps it has something to do with the fact that these images were not intended to end up on the cover of *Down Beat* or of an LP or CD. Or maybe it has something to do with her husband, Martin

Krivin, creating and later curating this nationally known series. What we have presented here are musicians at work — "tone scientists" to use Sun Ra's great expression — on the job without fetishized goofer dust collecting on these images.

These photographs most remind me of the work of Francis Wolff, who as co-owner of Blue Note Records, took most of the photos that were later used by art director Reid Miles on his innovative LP covers.

In recent years, Wolff's original, uncropped prints have become widely disseminated, mostly through the ambitious Blue Note reissue program. Many of these photos were taken at engineer Rudy van Gelder's original recording studio — his parent's living room in nearby Hackensack, New Jersey. Wolff's photos showing musicians engaged in



Judy Carmichael, 1992



Tommy Flanagan, 1989

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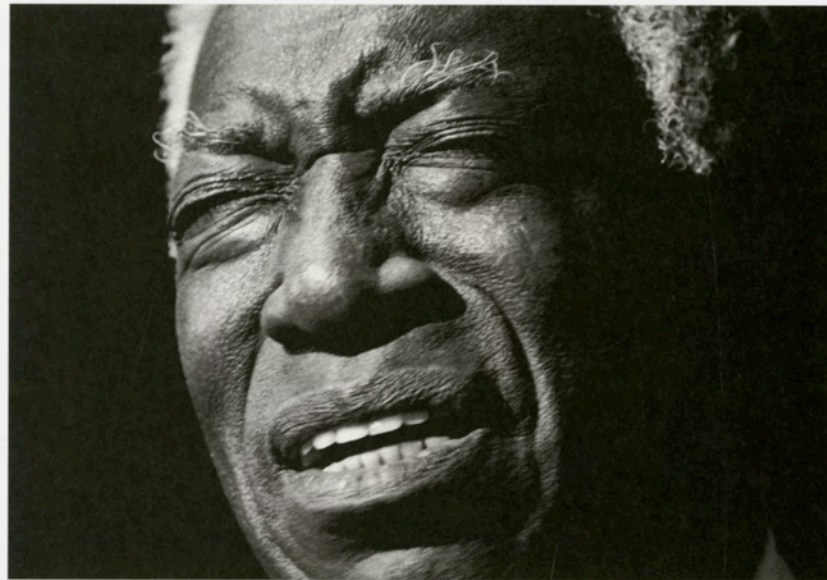
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Judy Carmichael, 1992

recording an album against a background of sconces, lady chairs, and venetian blinds are some of the most genuine jazz imagery we have.

This genuineness, this "realness," finds continuity in these photographs. The exhibition and publication of JoAnn Krivin's photographs document how William Paterson University did its bit (and continues) to preserve our precarious acoustic musical heritage through a program where student musicians can study with jazz



Joe Williams, 1995

masters, and where the public-in-general can witness some of the great musicians of the twentieth century perform their craft, at a reasonable price and a godly hour. And I'm glad JoAnn Krivin decided to take on the job that nobody asked her to do. Here we have a book of photographs as durable and handsome as the unheard music it documents.

JOEL LEWIS is a poet, essayist, and critic. His most recent book is *Vertical's Currency: New and Selected Poems* (Talisman House, 1999). His most recent writings on jazz can be found in the program notes of the New Jersey Performing Arts Center, Newark.

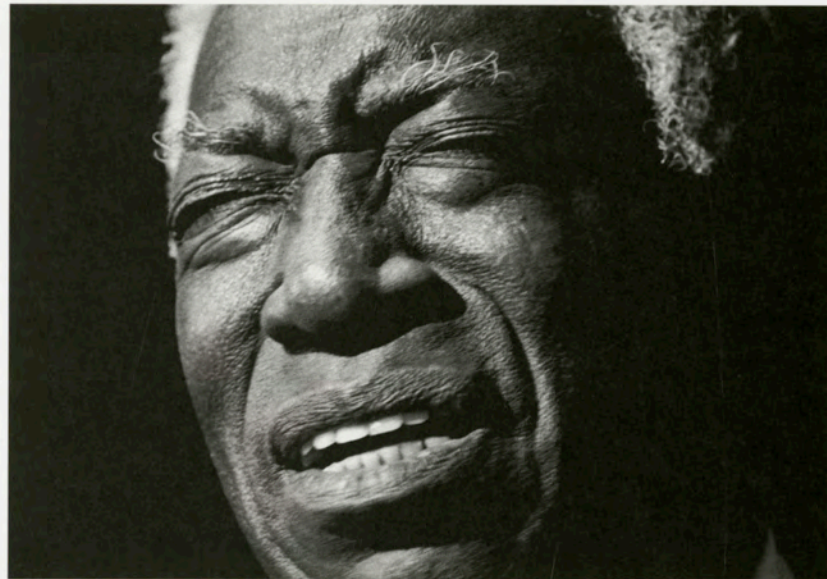
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Stanley Turrentine with William Paterson University Jazz Ensemble, 1997



Stanley Turrentine, 1997



Stanley Turrentine with William Paterson University Jazz Ensemble, 1997



Stanley Turrentine, 1997



Jane Ira Bloom, 1989



Kenny Davern, 1987



Jane Ira Bloom, 1989



Kenny Davern, 1987



Paquito D'Rivera, 1990



Clifford Jordan, 1992



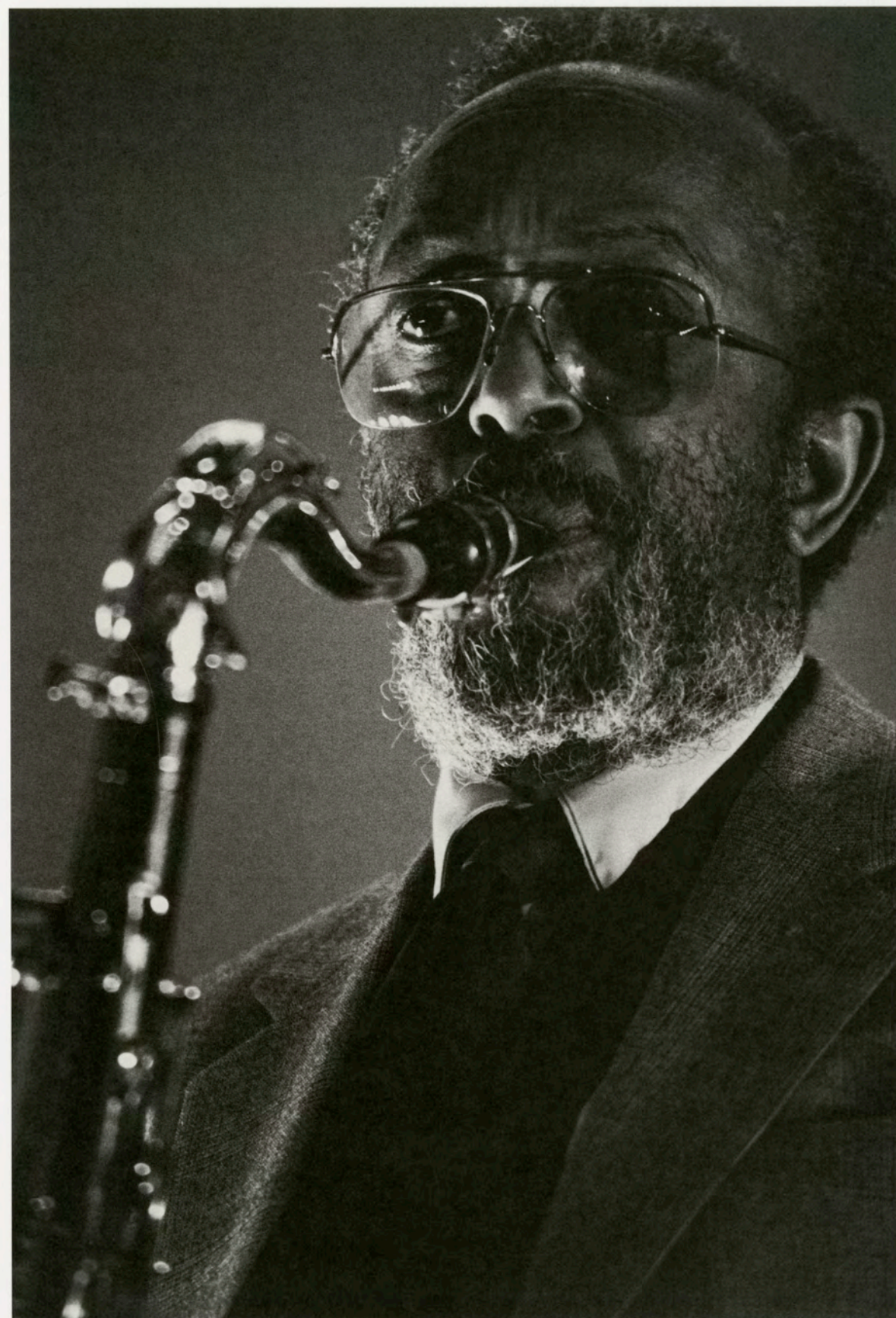
Paquito D'Rivera, 1990



Clifford Jordan, 1992



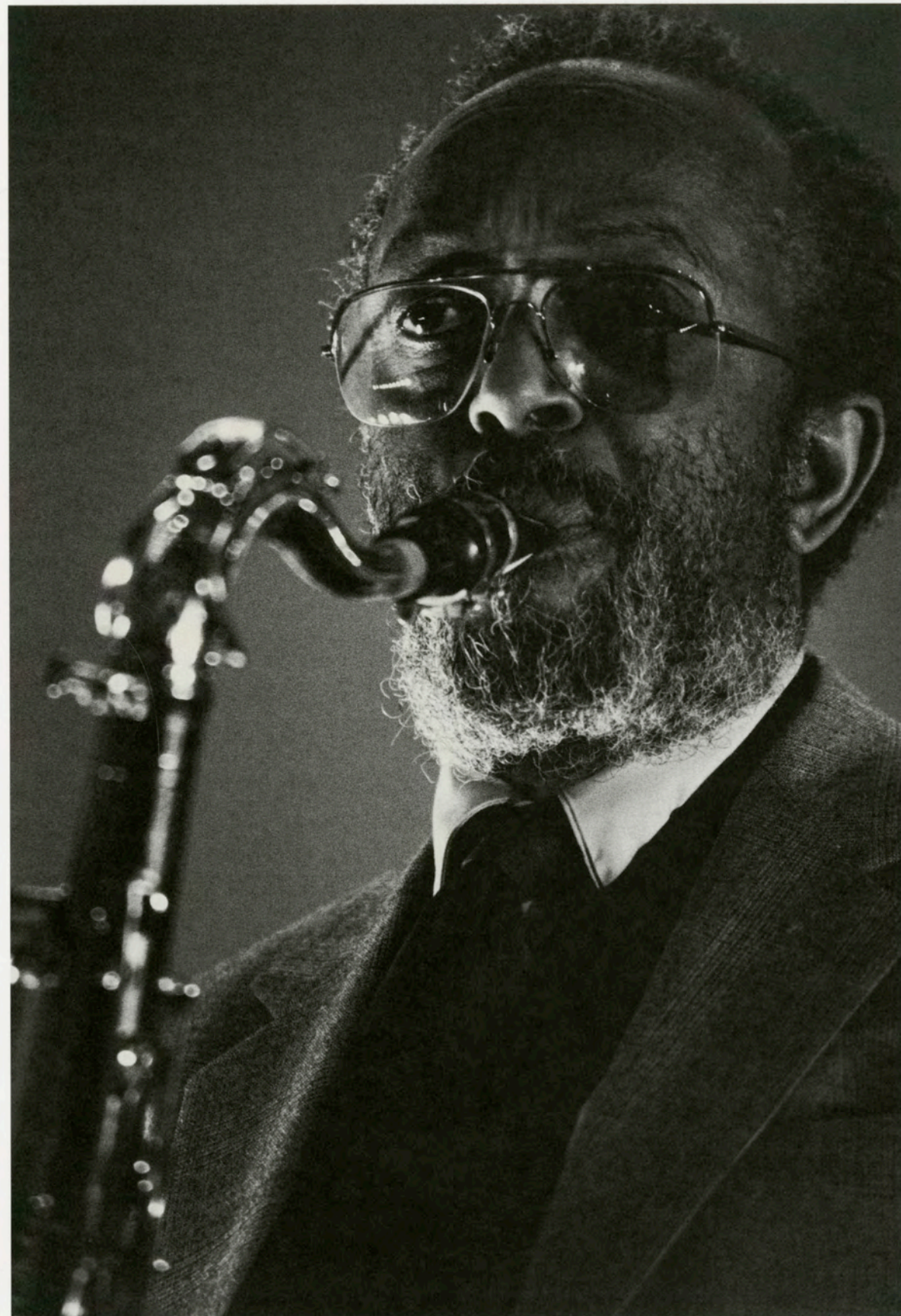
Sonny Fortune, 1980



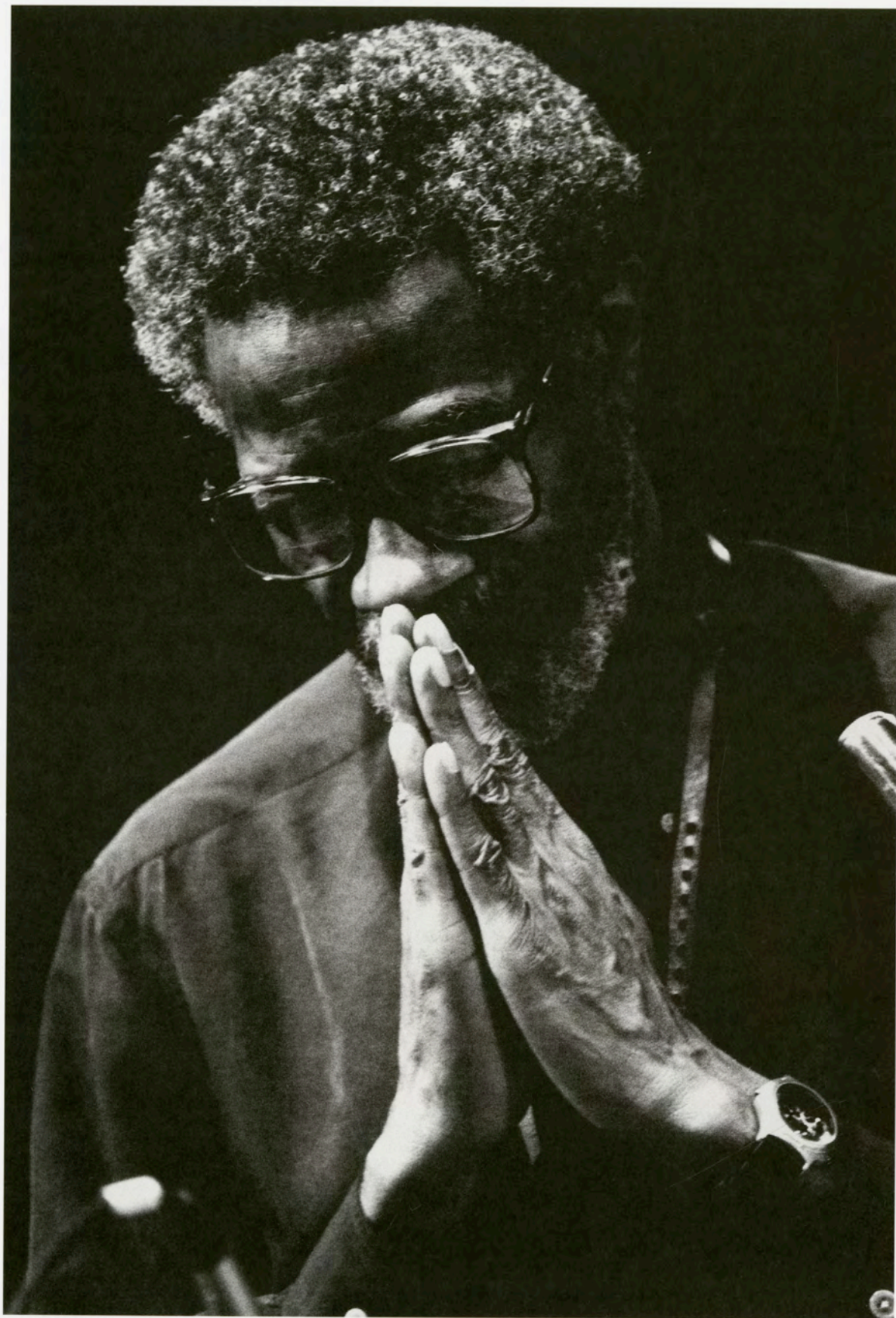
Jimmy Heath, 1984



Sonny Fortune, 1980



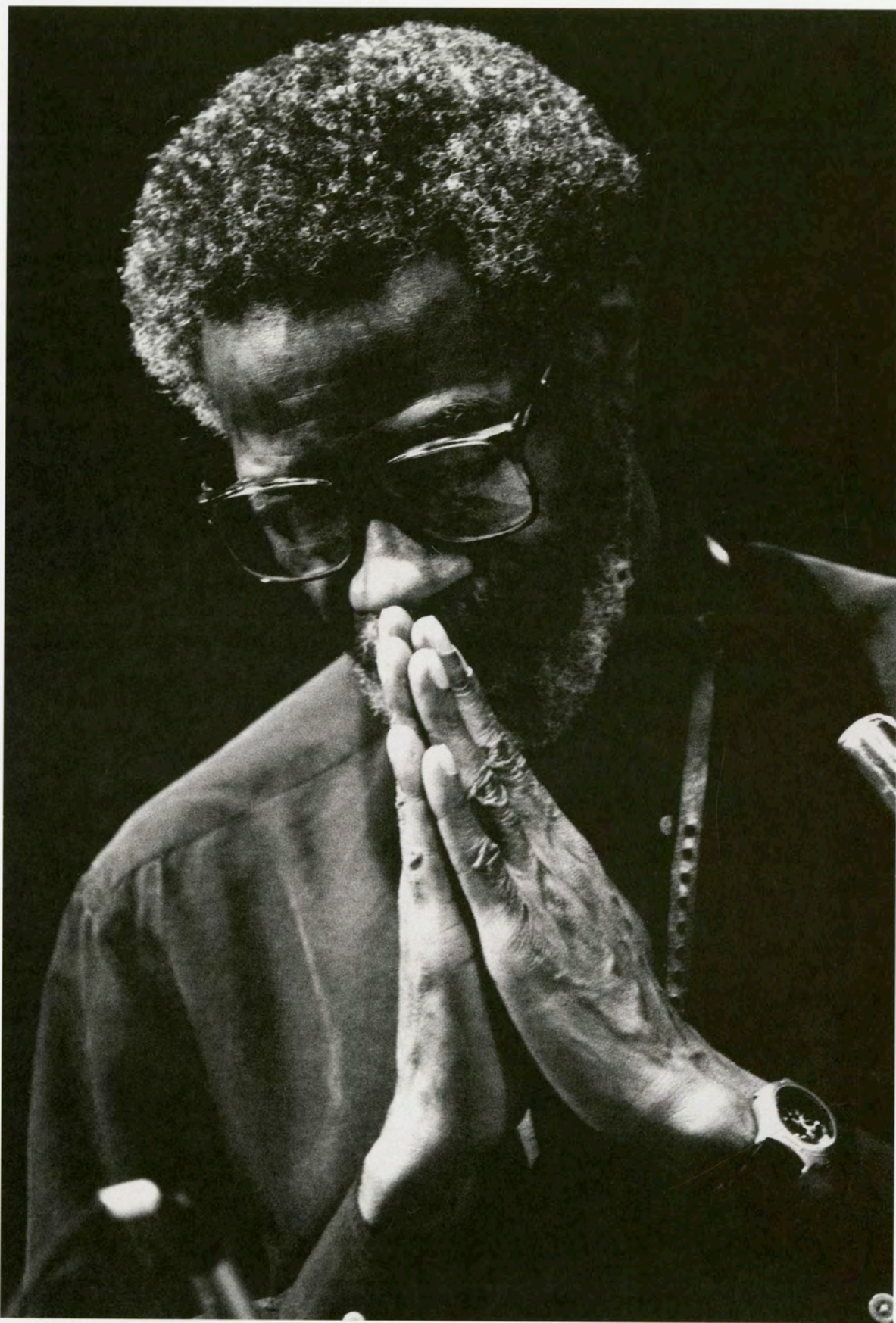
Jimmy Heath, 1984



Joe Henderson, 1992



Benny Golson, 1987



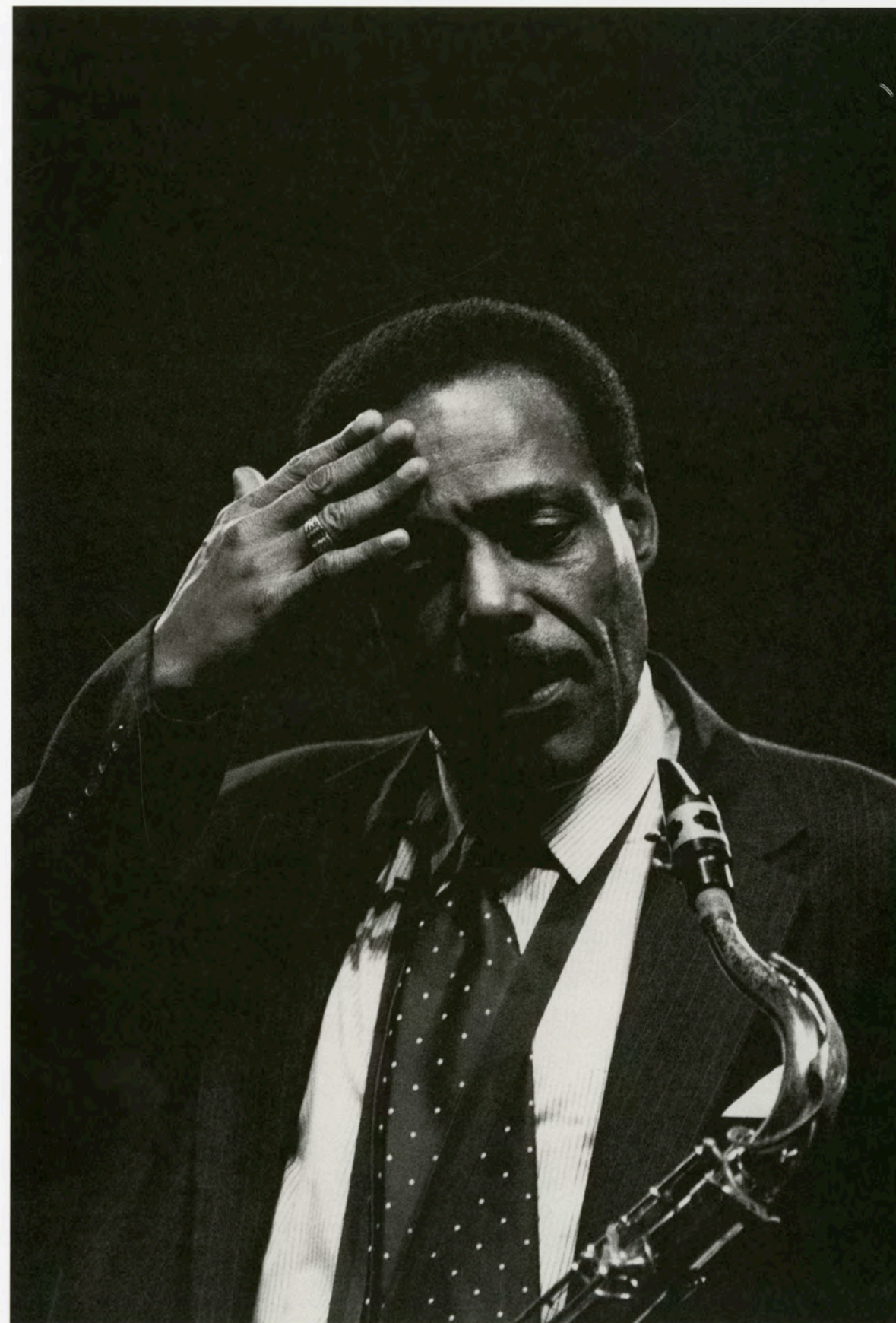
Joe Henderson, 1992



Benny Golson, 1987



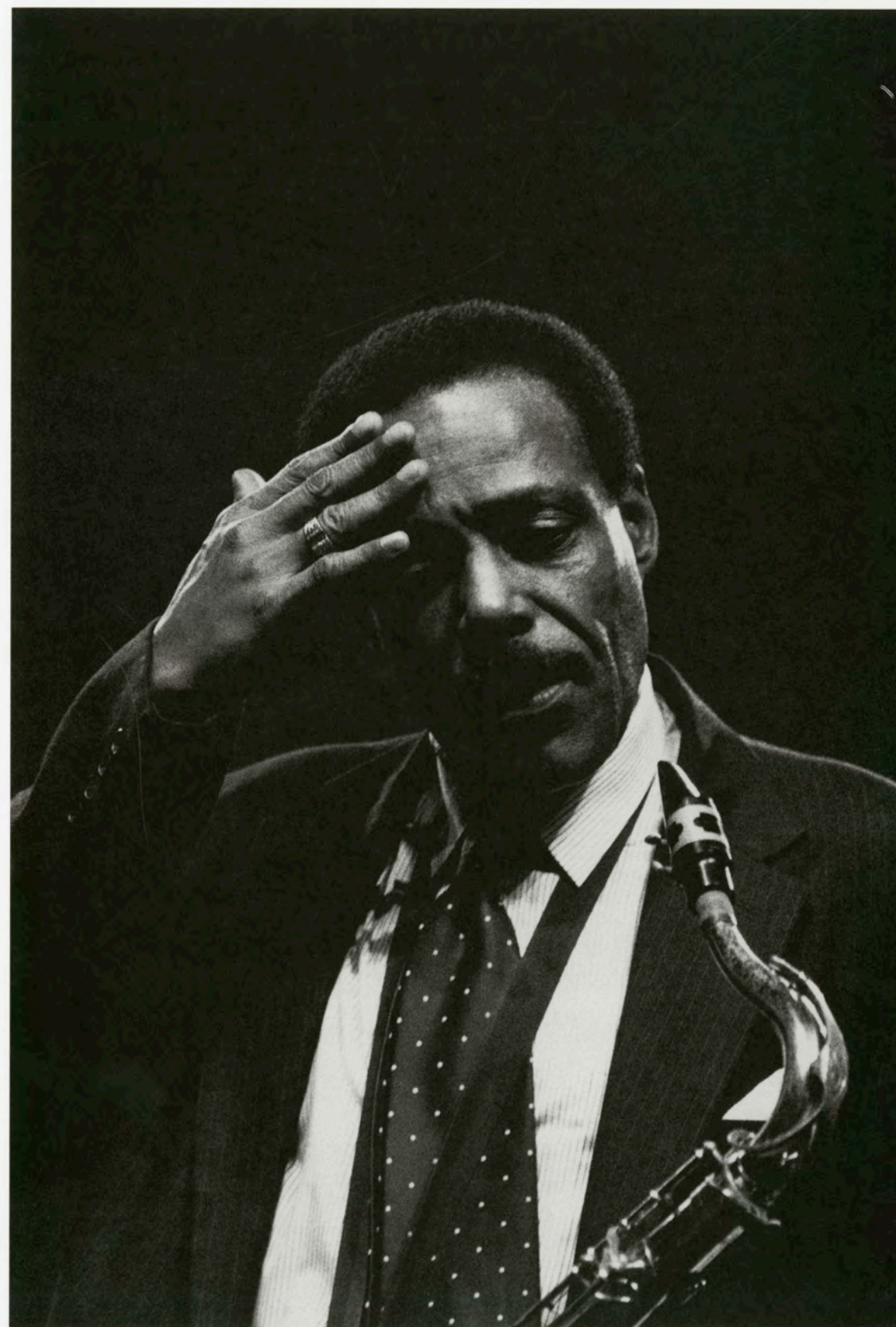
Sonny Rollins, 1994



David "Fathead" Newman, 1991



Sonny Rollins, 1994



David "Fathead" Newman, 1991



Wayne Shorter, 1982



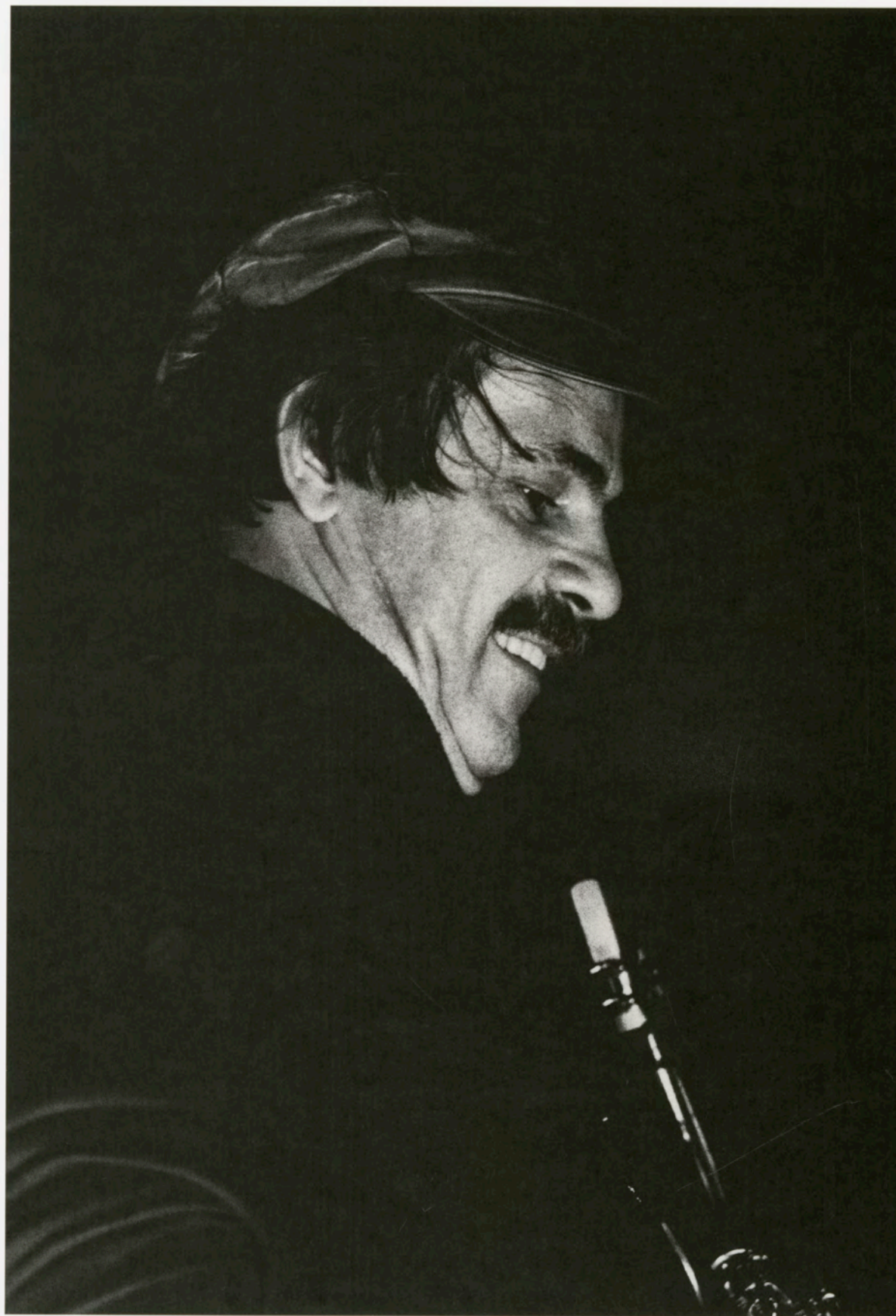
Charlie Rouse, 1985



Wayne Shorter, 1982



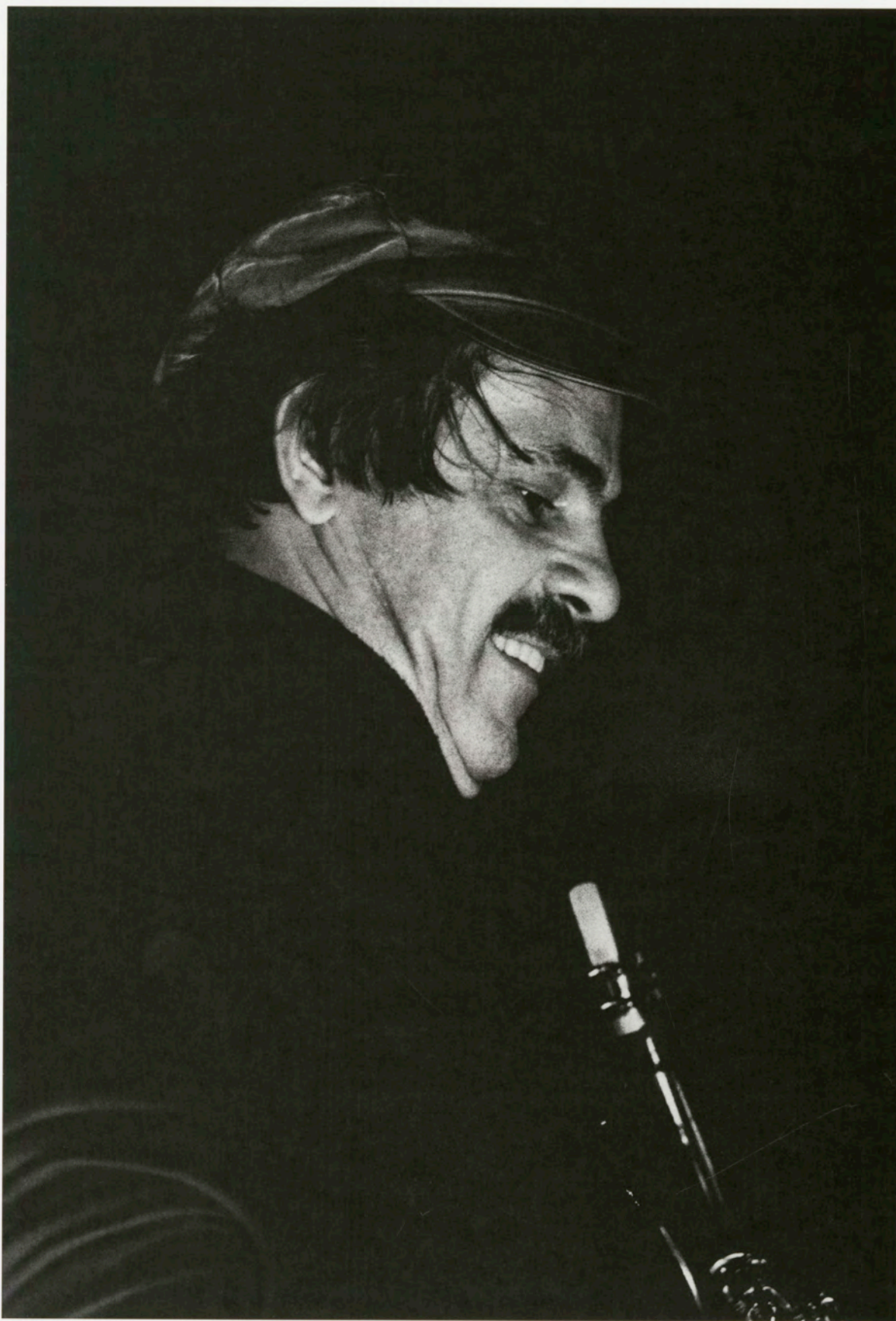
Charlie Rouse, 1985



Phil Woods, 1984



Jean "Toots" Thielemans, 1989



Phil Woods, 1984



Jean "Toots" Thielemans, 1989



29th Street Saxophone Quartet: Ed Jackson, Bobby Watson, Rich Rosenberg, Jim Hartog, 1986



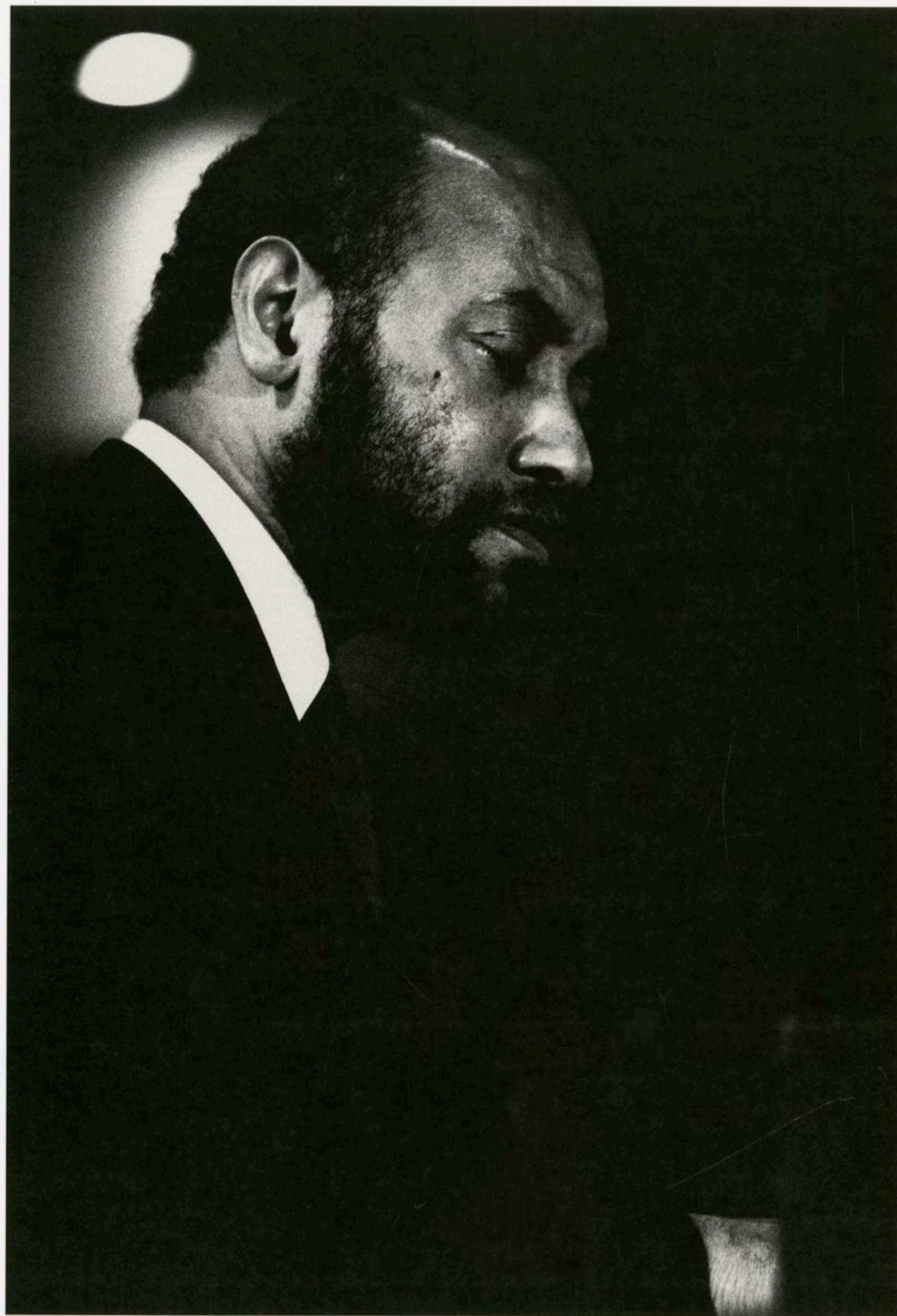
Toshiko Akiyoshi, 1987



29th Street Saxophone Quartet: Ed Jackson, Bobby Watson, Rich Rosenberg, Jim Hartog, 1986



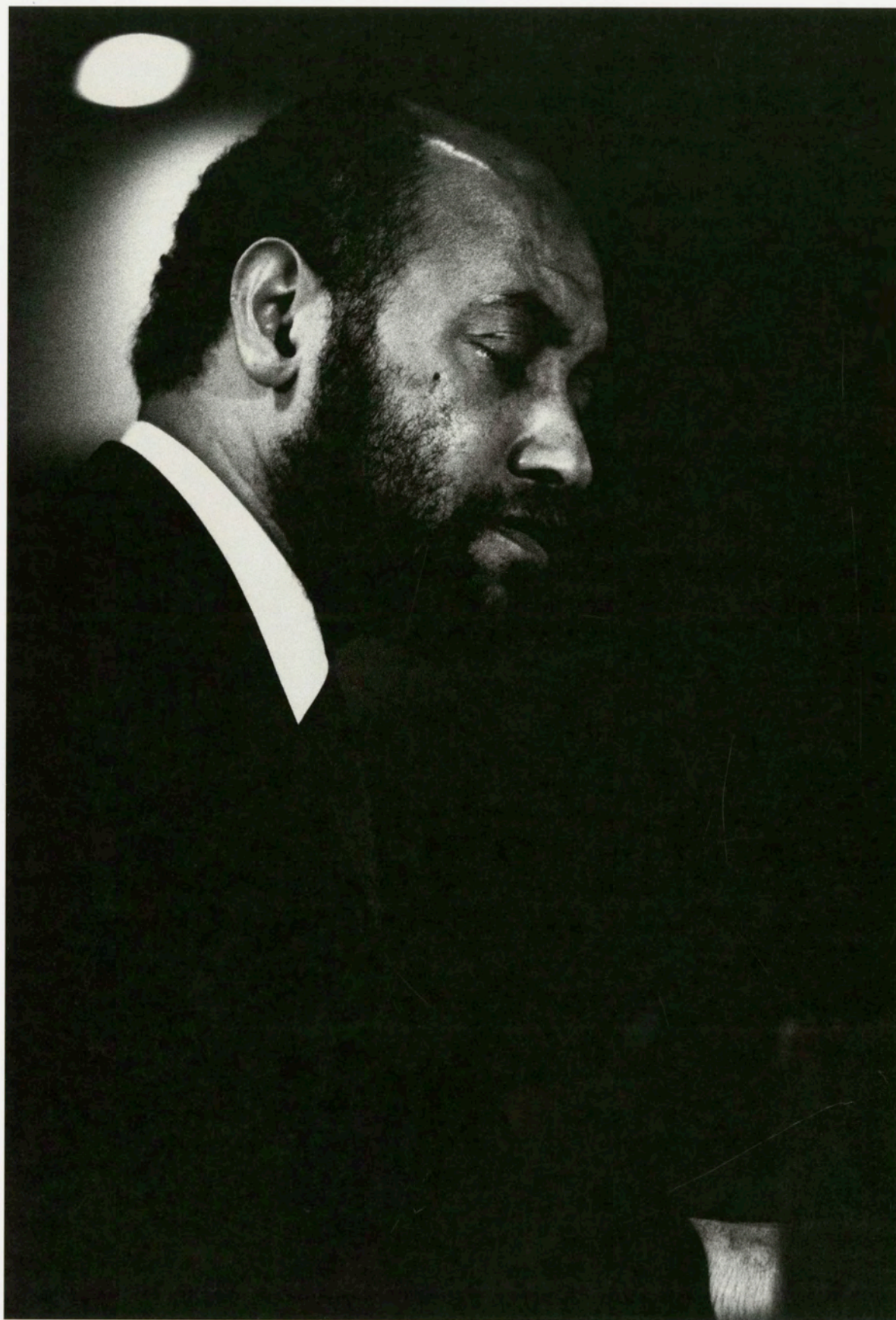
Toshiko Akiyoshi, 1987



Kenny Barron, 1985



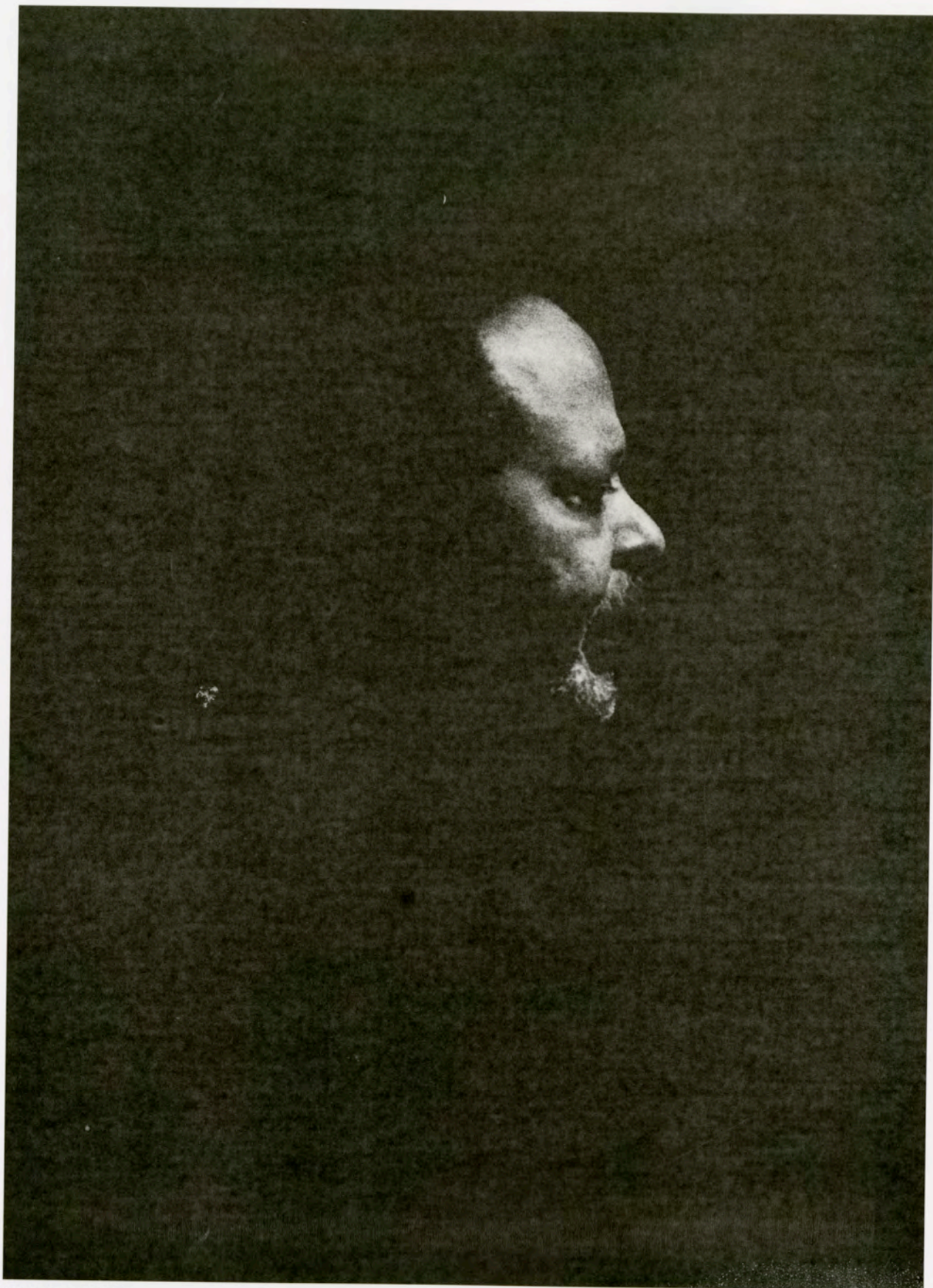
Judy Carmichael, 1992



Kenny Barron, 1985



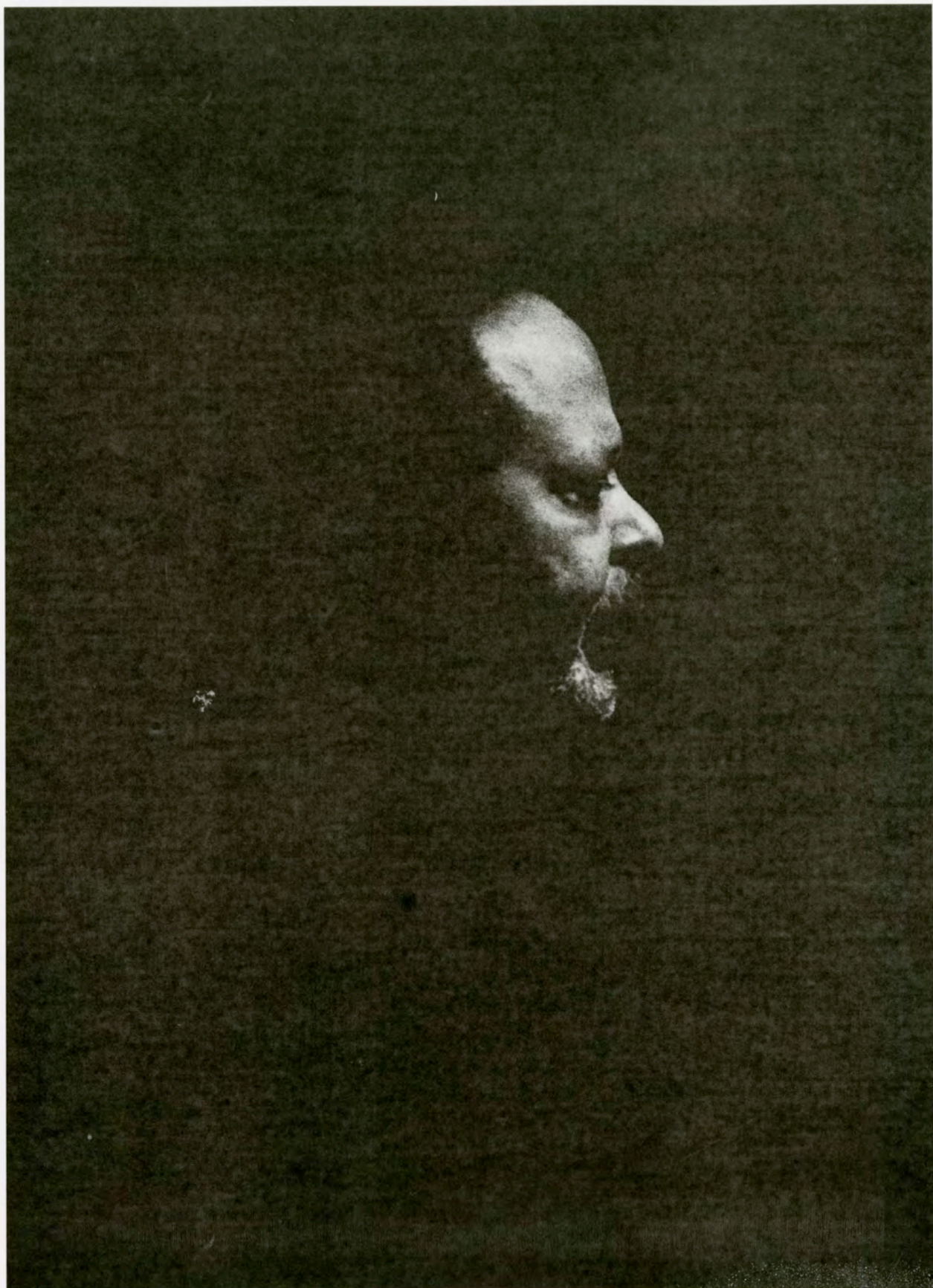
Judy Carmichael, 1992



Jaki Byard, 1979



Tommy Flanagan, 1989



Jaki Byard, 1979



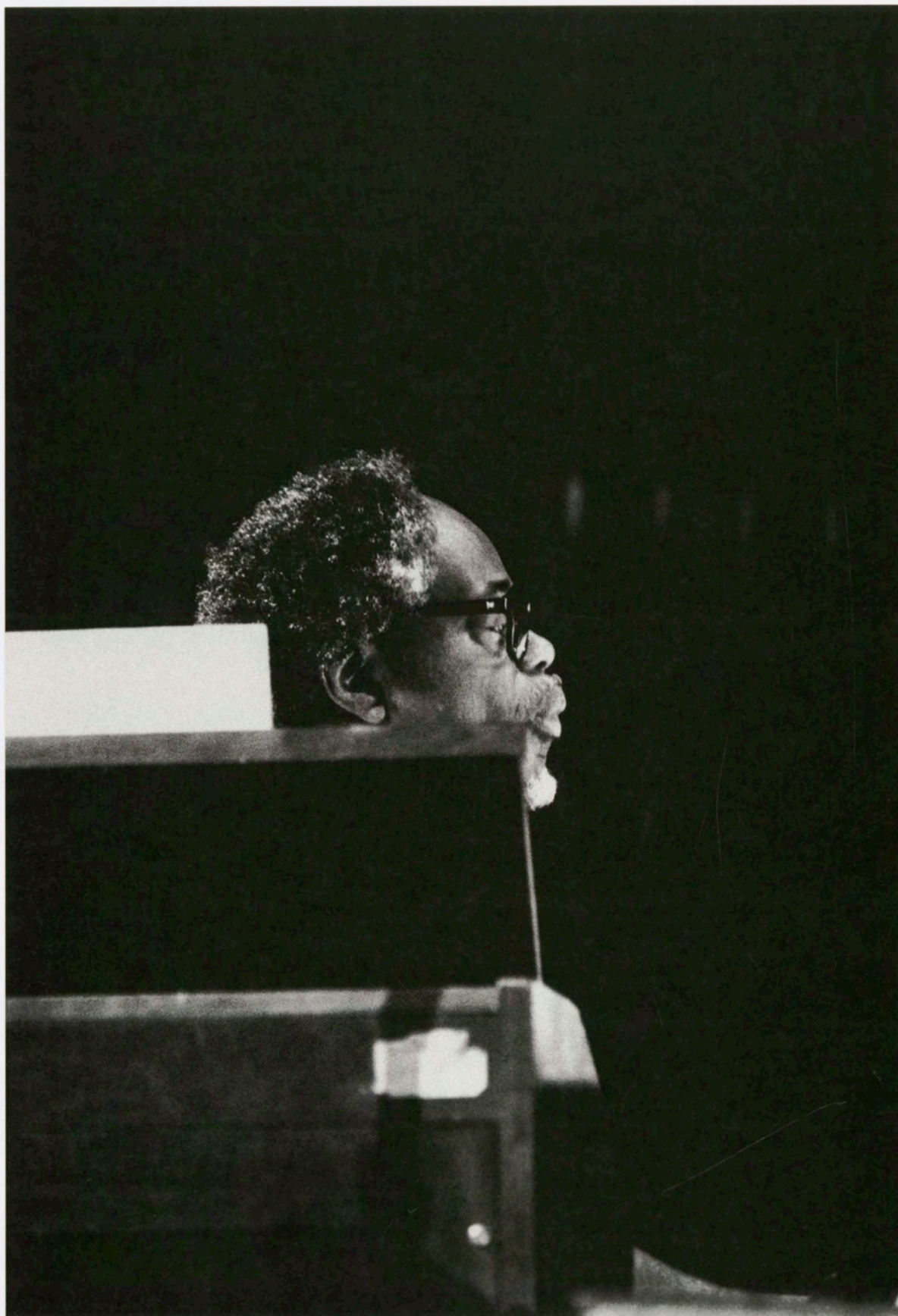
Tommy Flanagan, 1989



Sir Roland Hanna, 1995



Hank Jones, 1985



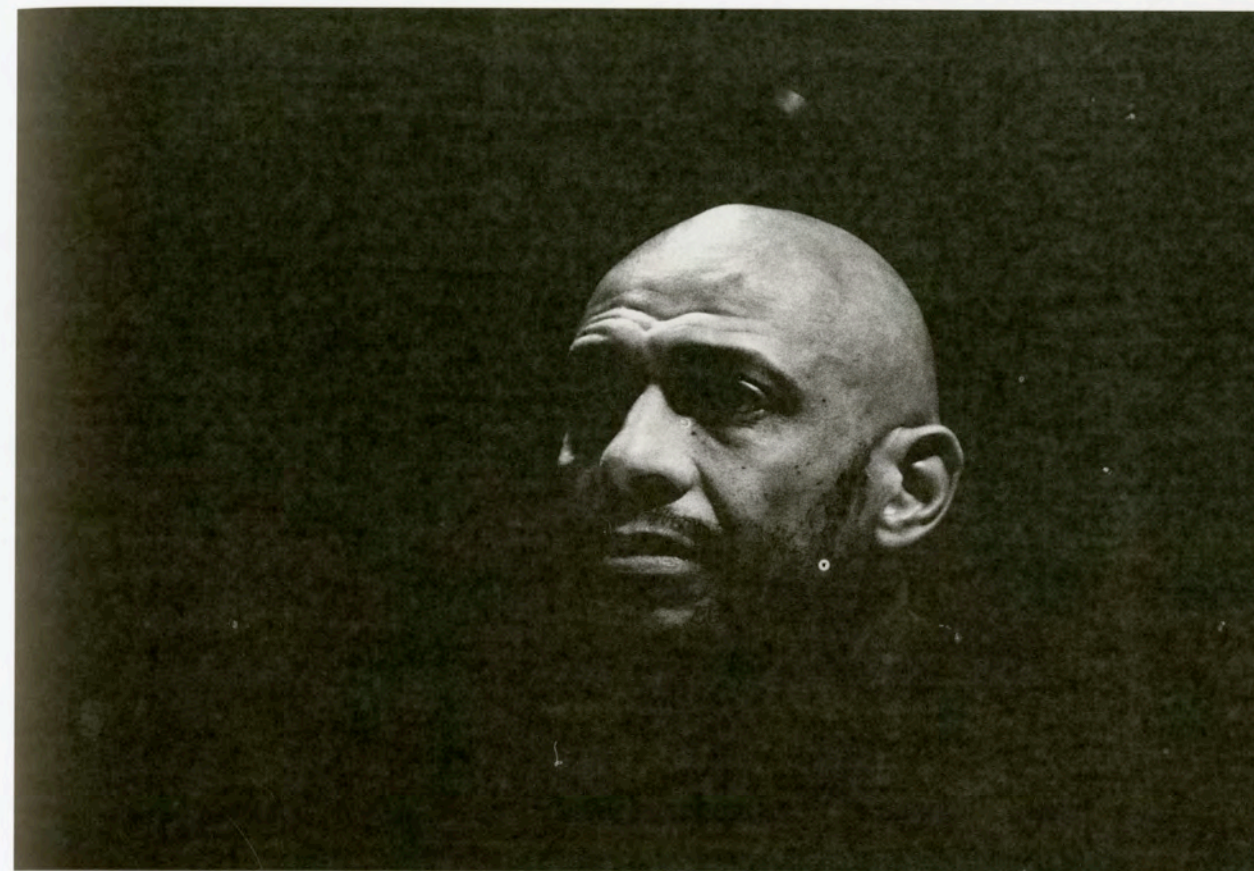
Sir Roland Hanna, 1995



Hank Jones, 1985



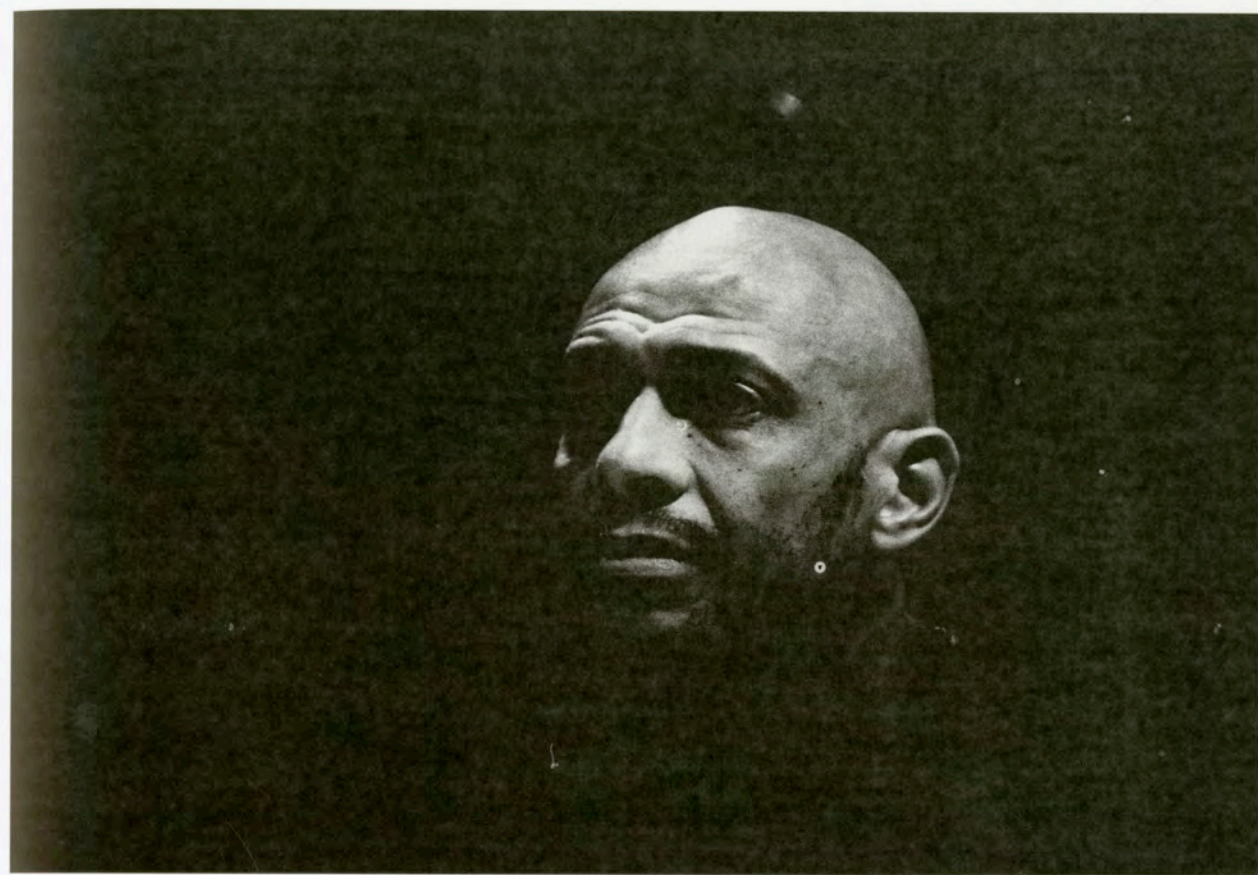
Michel Petrucciani, 1986



Kirk Lightsey, 1986



Michel Petrucciani, 1986



Kirk Lightsey, 1986



Mulgrew Miller, 1989



Renee Rosnes, 1991



Mulgrew Miller, 1989



Renee Rosnes, 1991



James Williams, 1987



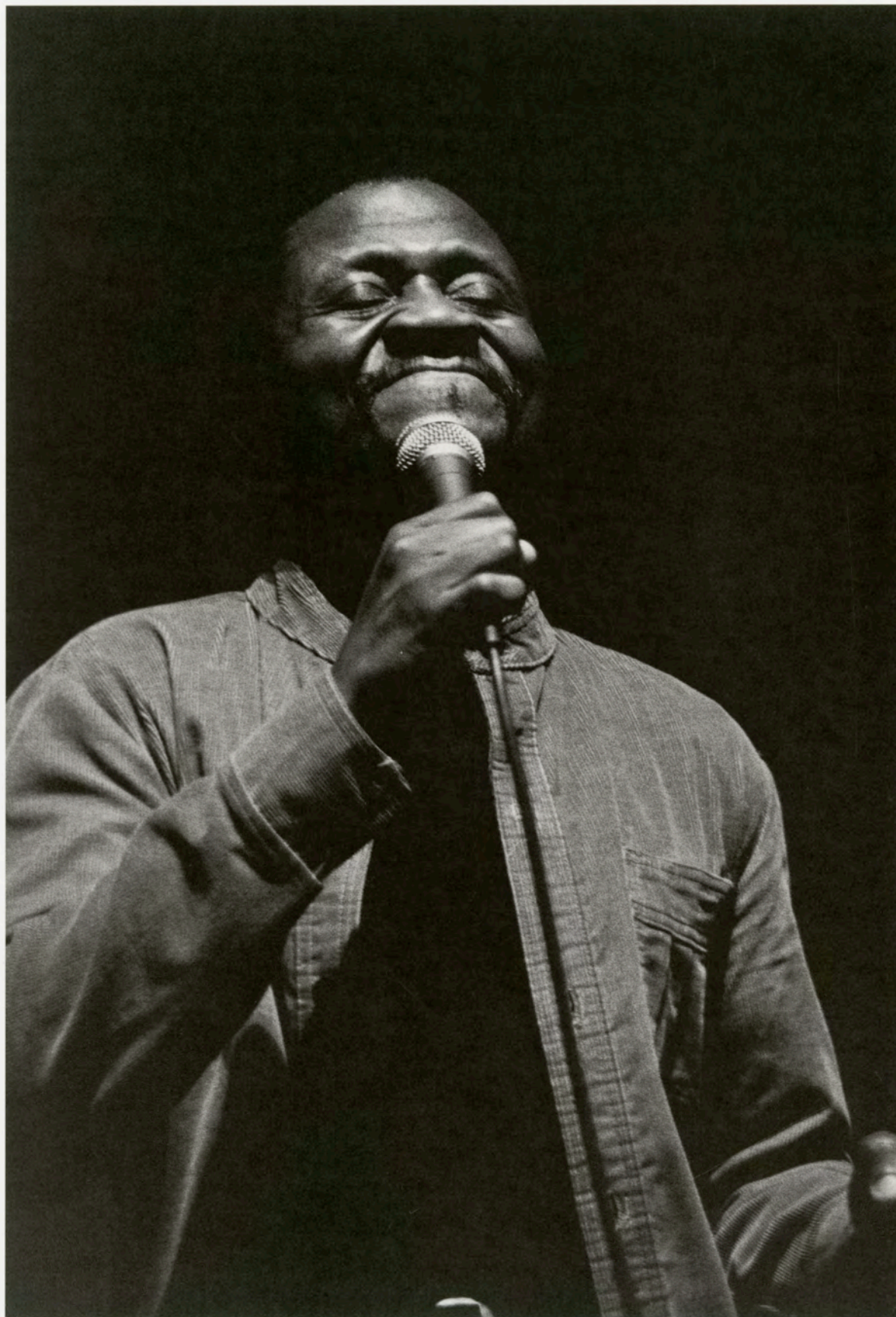
Harold Mabern, 1984



James Williams, 1987



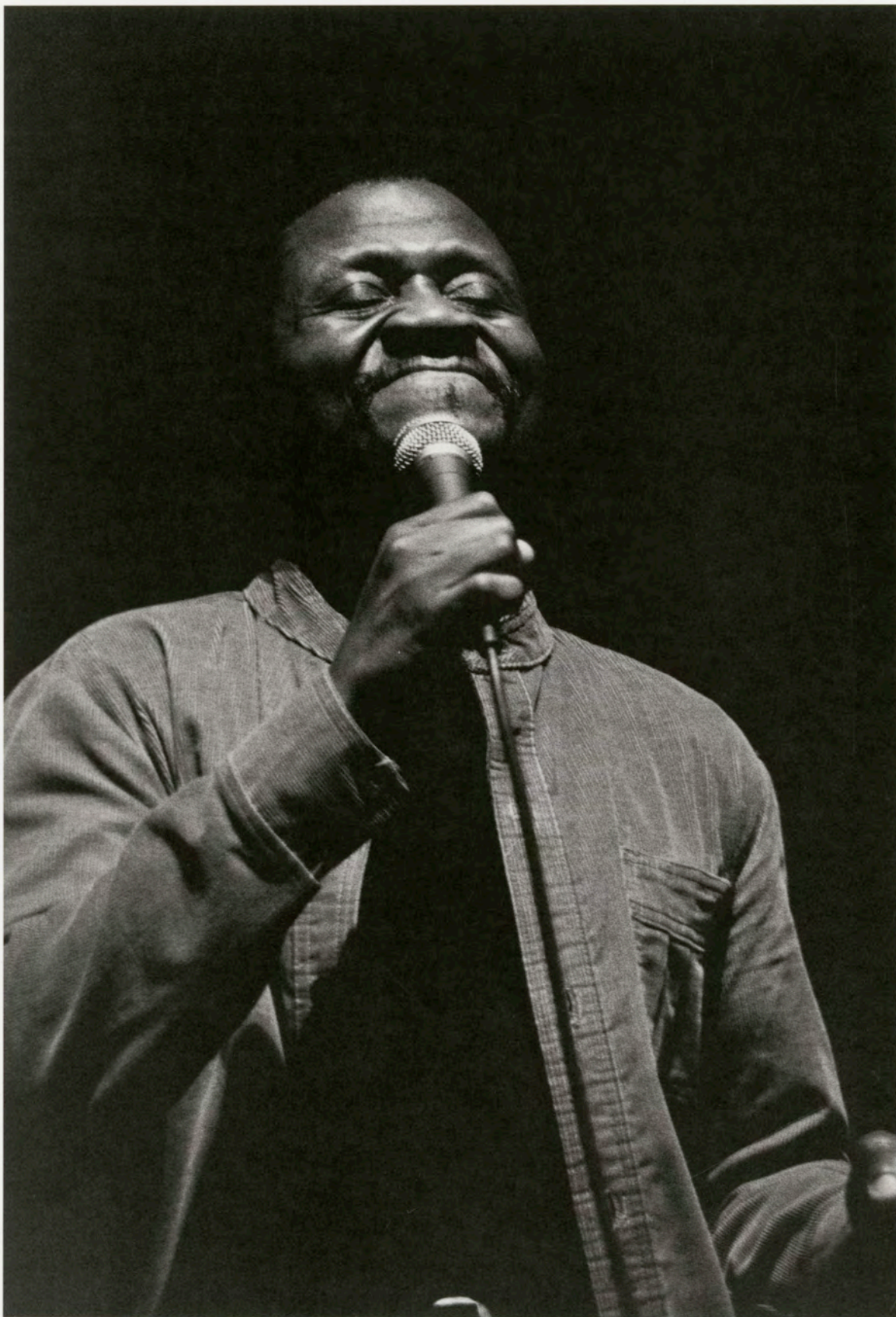
Harold Mabern, 1984



Andy Bey, 1983



Roy Kral and Jackie Cain, 1989



Andy Bey, 1983



Roy Kral and Jackie Cain, 1989



Freddie Cole, 1989



Roberta Davis, 1984



Freddie Cole, 1989



Roberta Davis, 1984



Milt Grayson, 1986



Vanessa Rubin, 1991



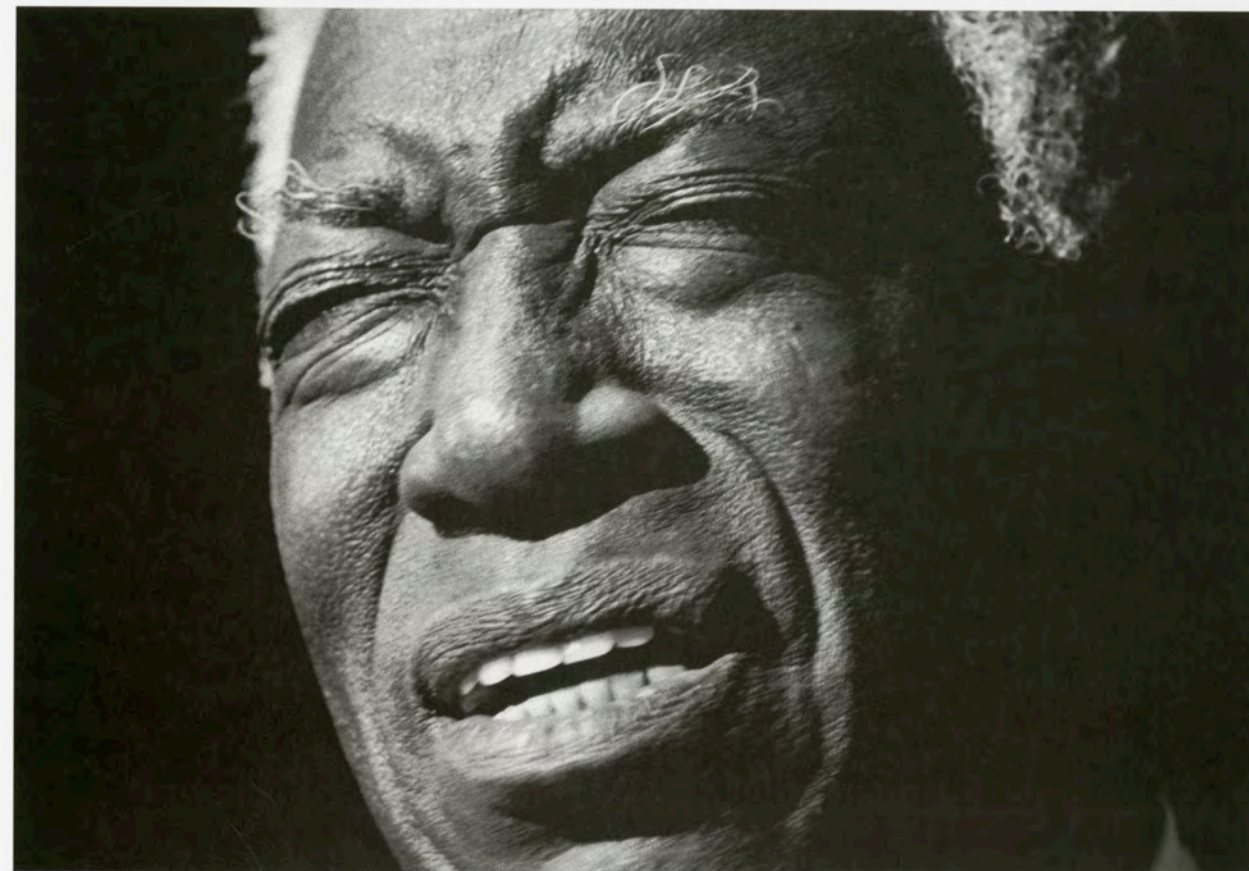
Milt Grayson, 1986



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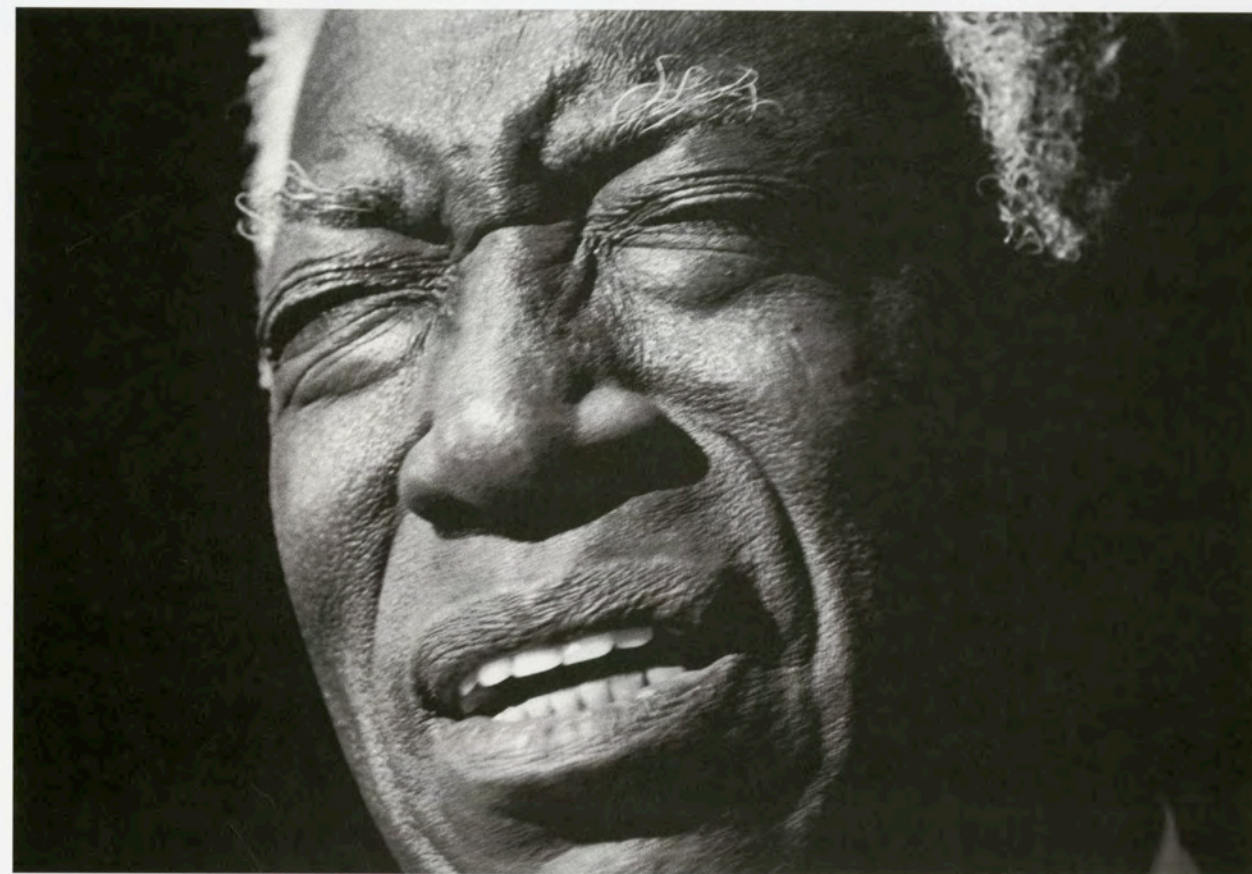
Michelle Hendricks, 1990



Joe Williams, 1995



Michelle Hendricks, 1990



Joe Williams, 1995



Sheila Jordan, 1984



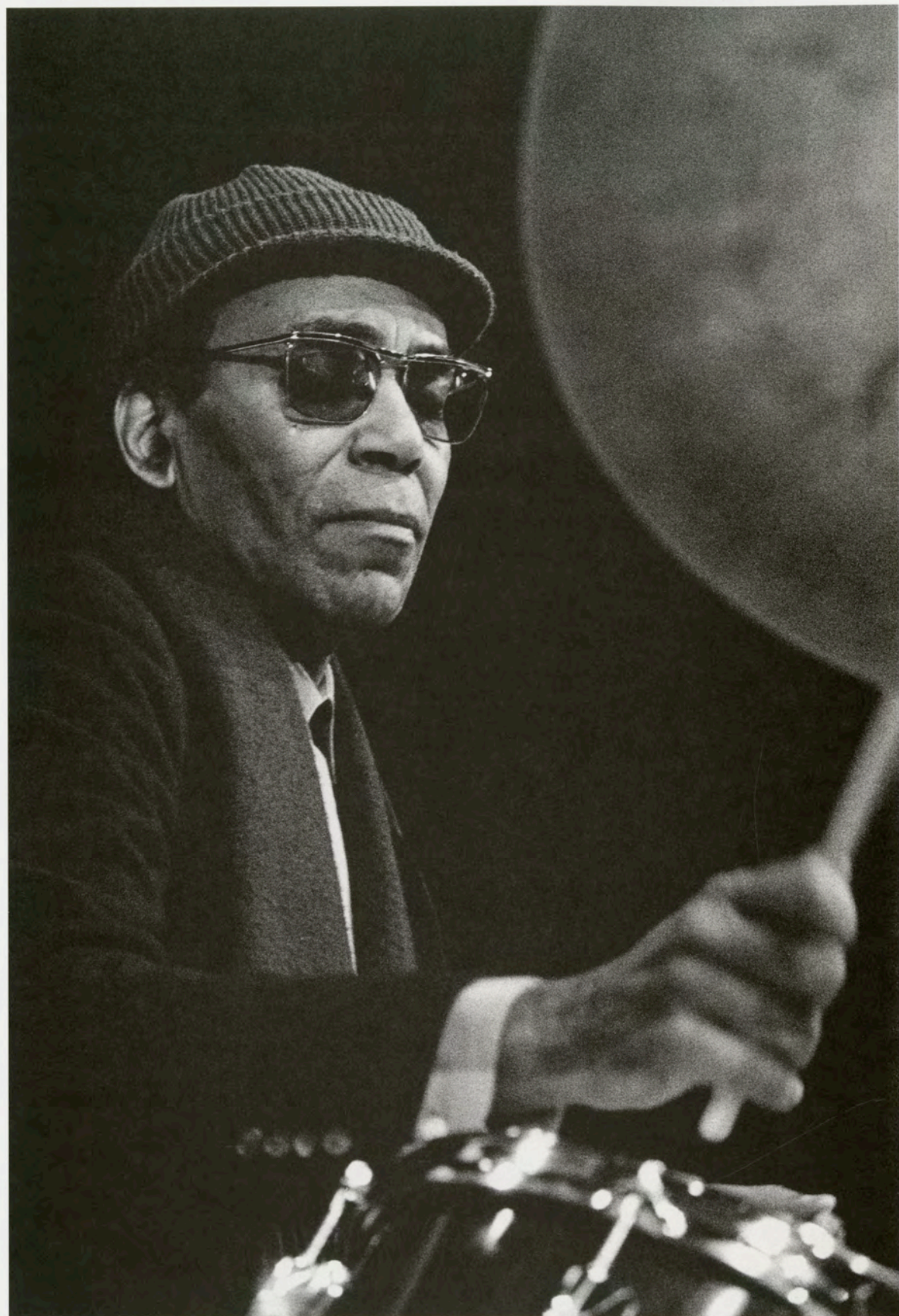
Panama Francis, 1988



Sheila Jordan, 1984



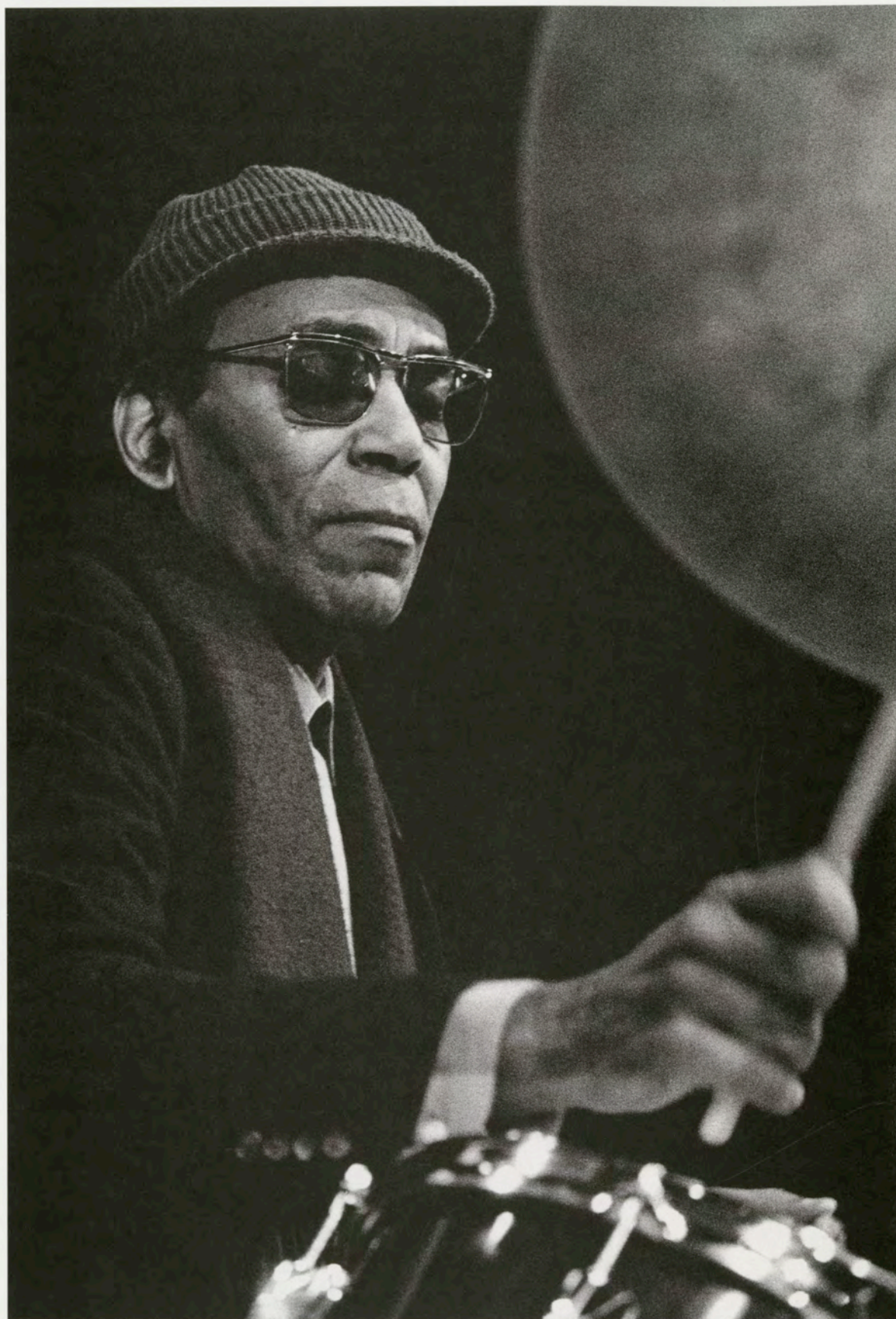
Panama Francis, 1988



Art Taylor, 1992



George Schuller, 1994



Art Taylor, 1992



George Schuller, 1994



Terri Lyne Carrington, 1984



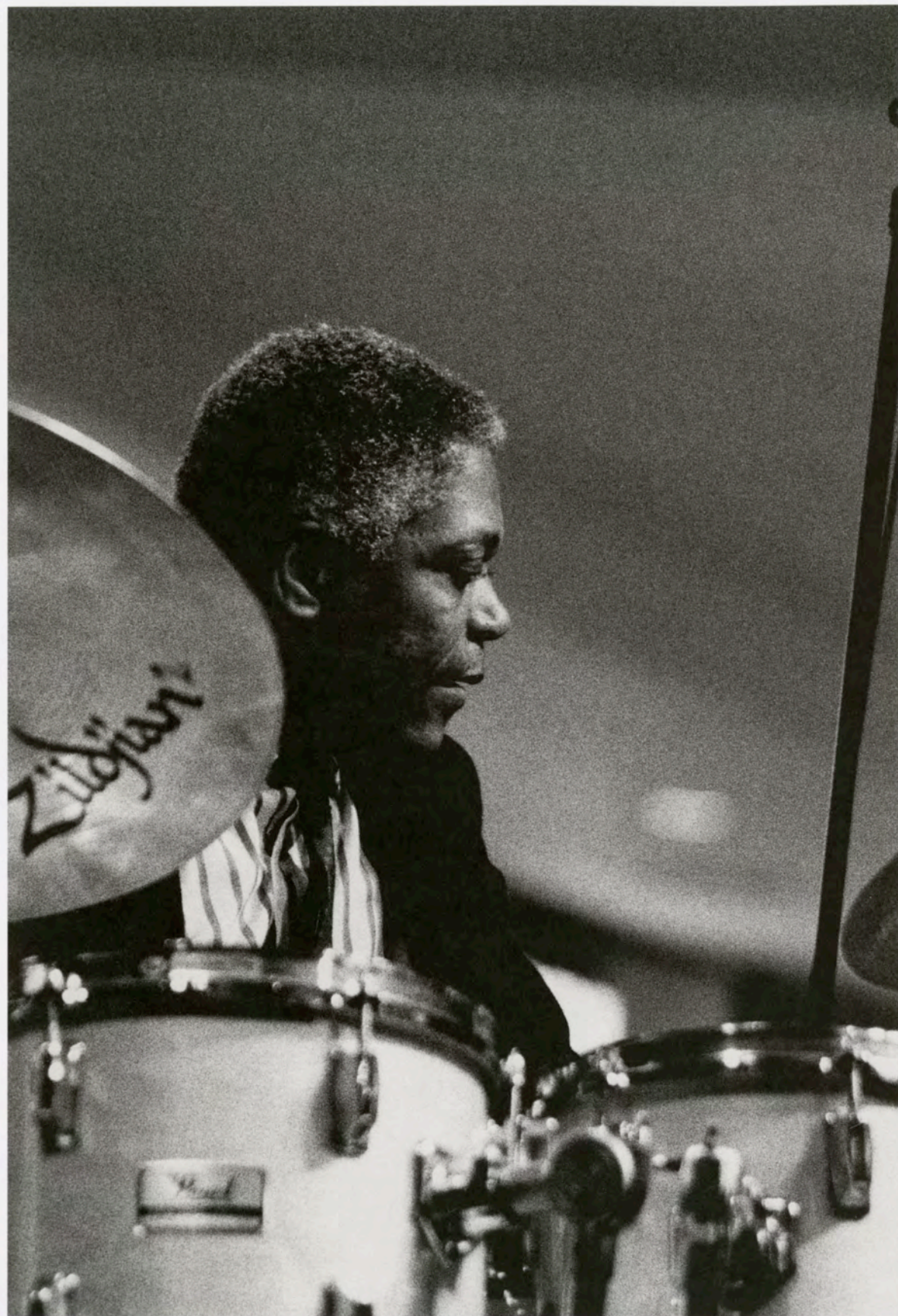
Chico Mendoza with William Paterson University Latin Jazz Ensemble, 1983



Terri Lyne Carrington, 1984



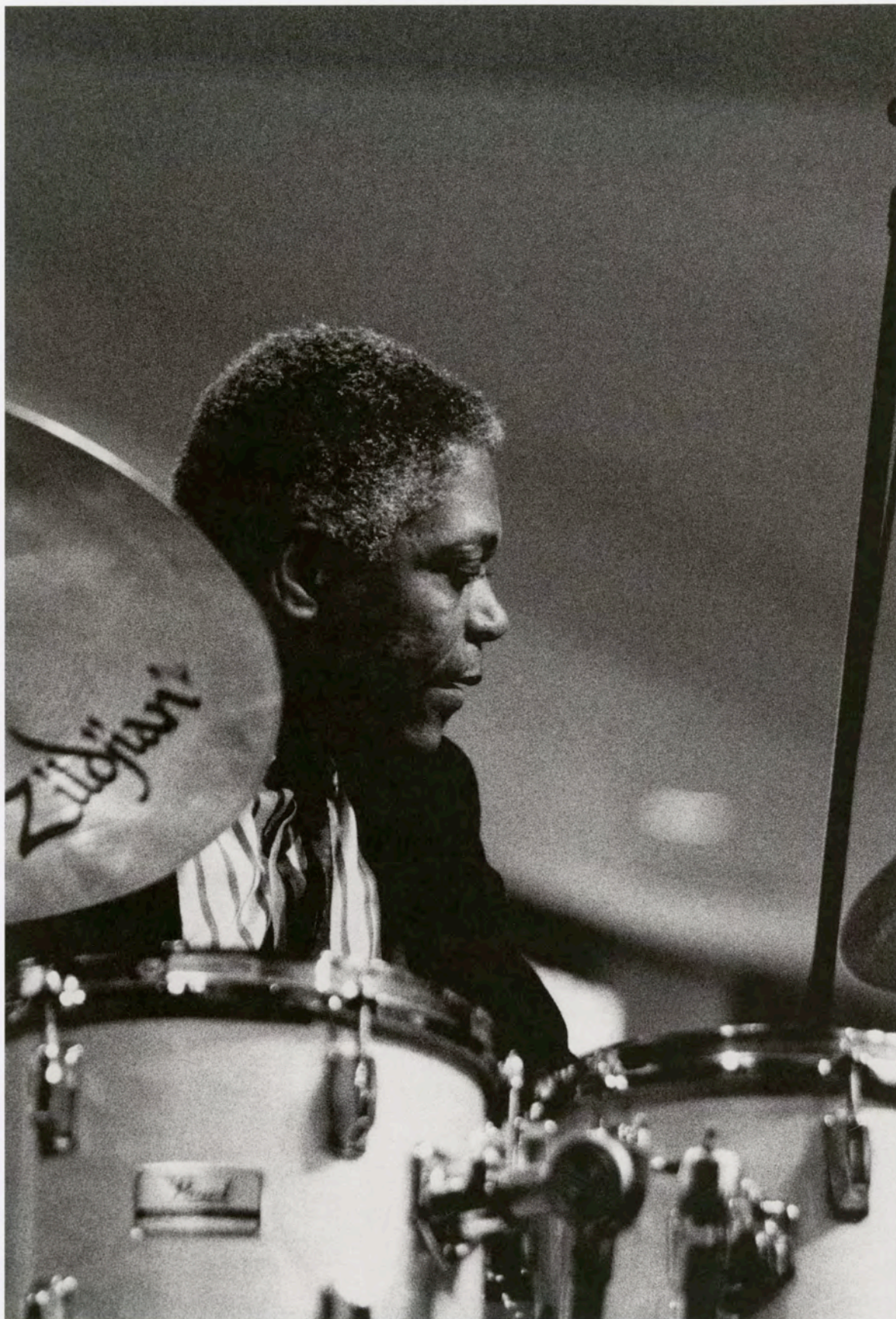
Chico Mendoza with William Paterson University Latin Jazz Ensemble, 1983



Billy Hart, 1990



Joe Cuba, 1988



Billy Hart, 1990



Joe Cuba, 1988



Mel Lewis, 1986



Roy Haynes, 1994



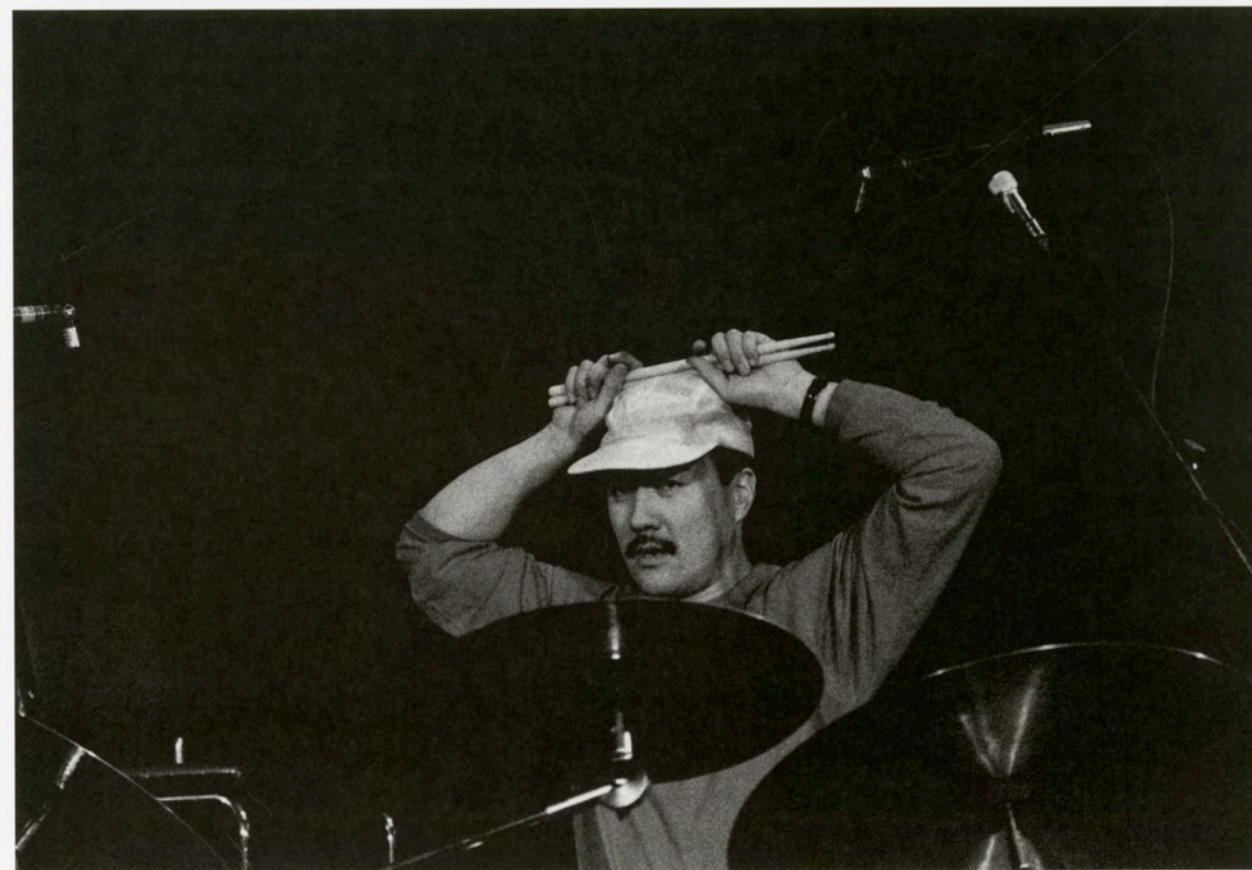
Mel Lewis, 1986



Roy Haynes, 1994



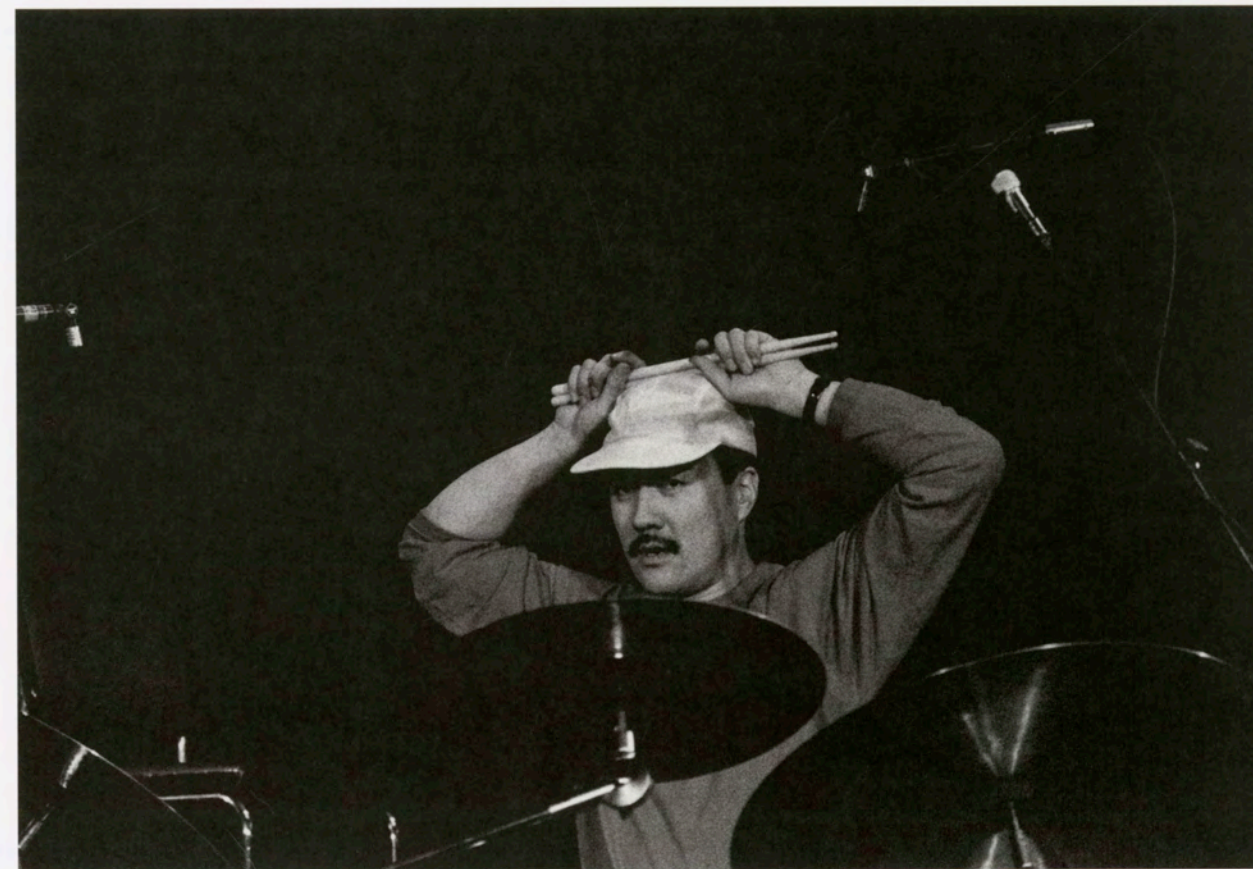
Paul Motian, 1985



Akira Tana, 1991



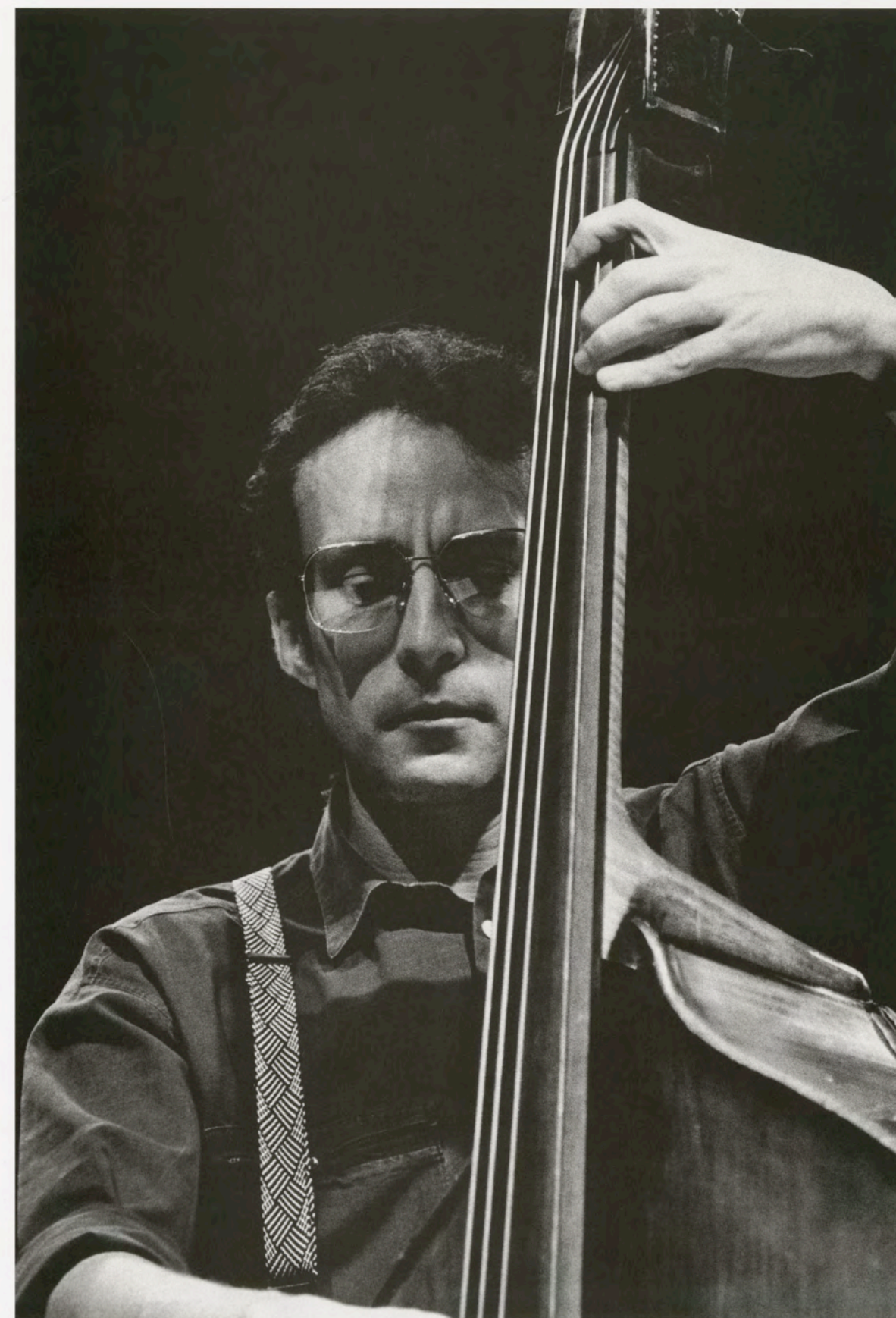
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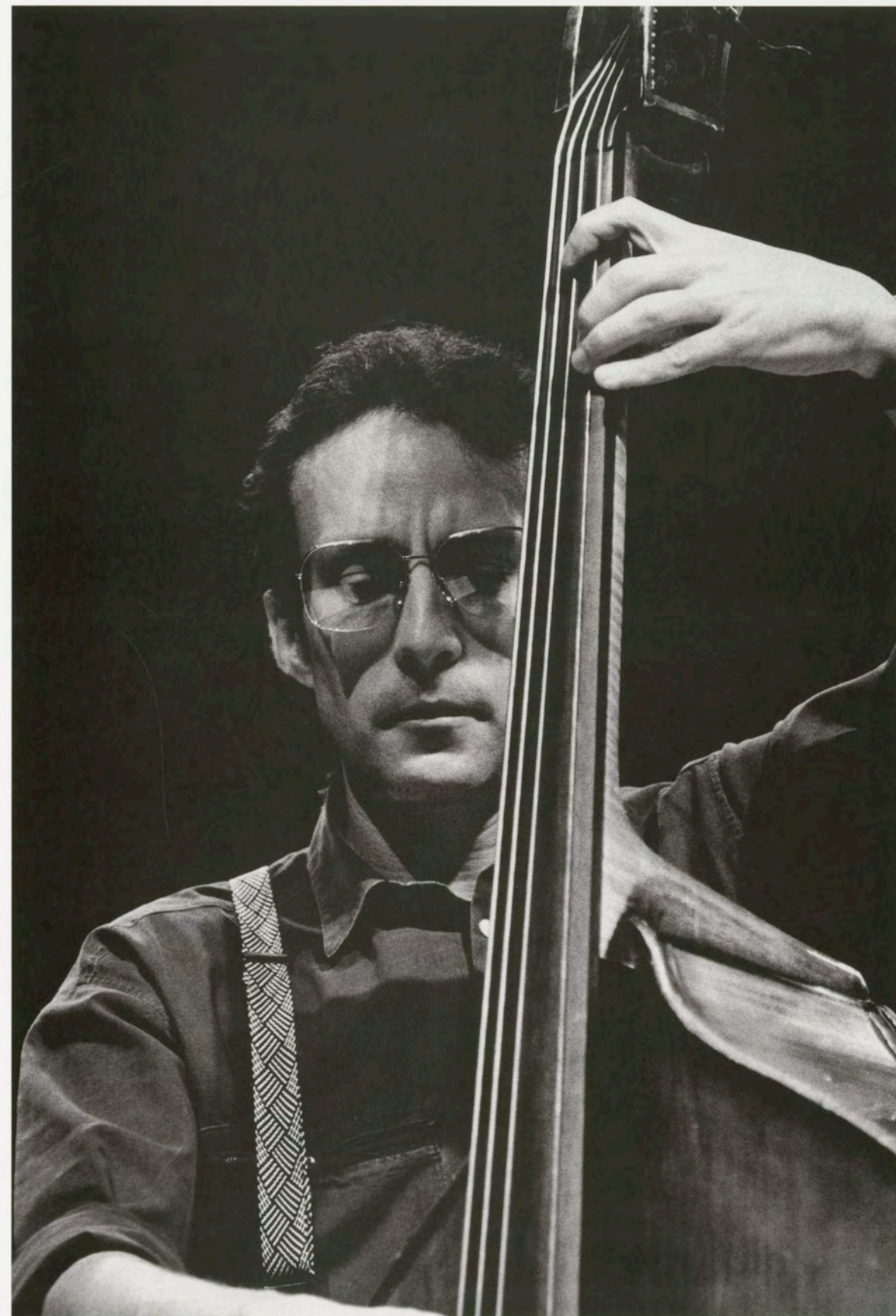
Howard Alden, 1987



Lincoln Goines, 1994



Howard Alden, 1987



Lincoln Goines, 1994



Major Holley, 1985



Jay Leonhart, 1990



Major Holley, 1985



Jay Leonhart, 1990



Lonnie Plaxico, 1989



Rufus Reid, 1992



Lonnie Plaxico, 1989



Rufus Reid, 1992



Fred Hopkins, 1981



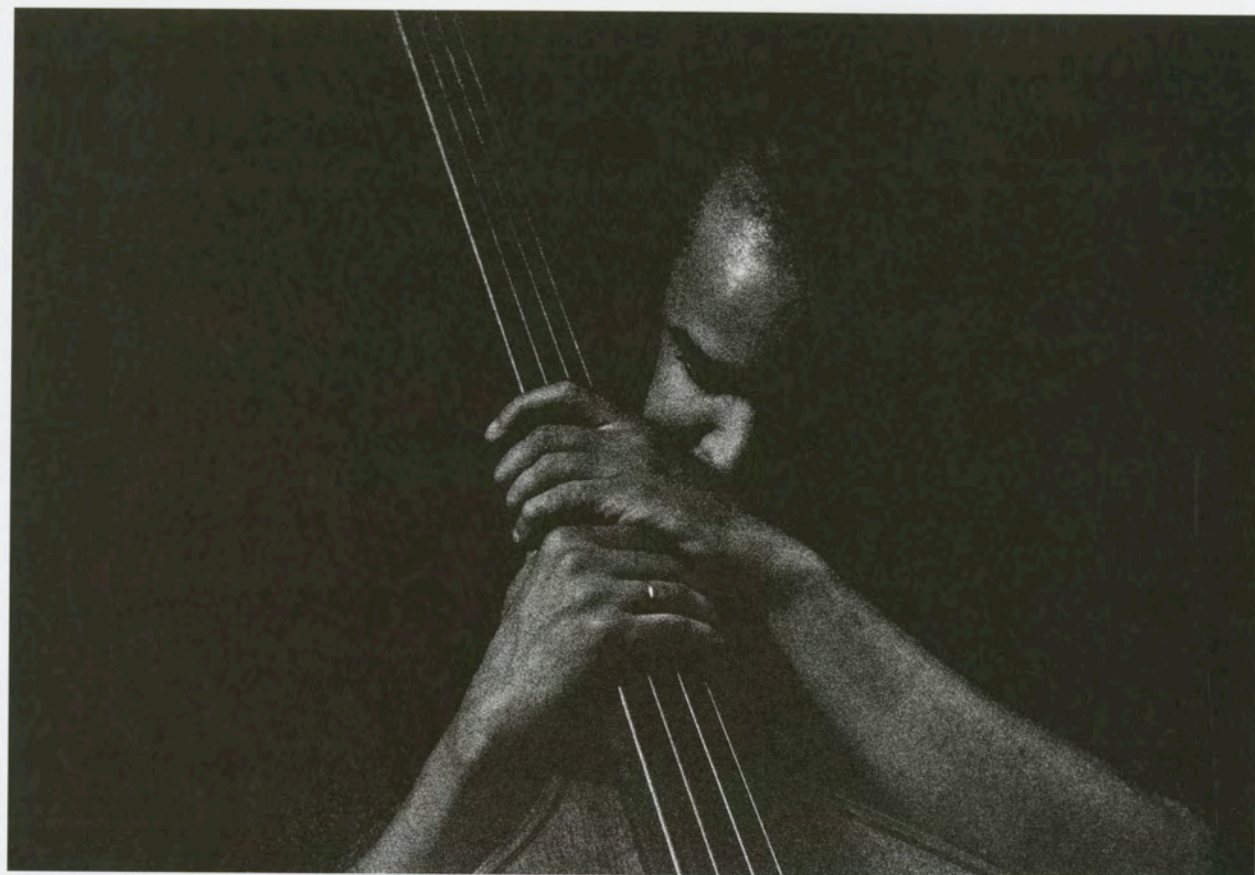
Bucky Pizzarelli and Slam Stewart, 1983



Fred Hopkins, 1981



Bucky Pizzarelli and Slam Stewart, 1983



Peter Washington, 1989



Joe Wilder, 1986



Peter Washington, 1989



Joe Wilder, 1986



Clark Terry, 1990



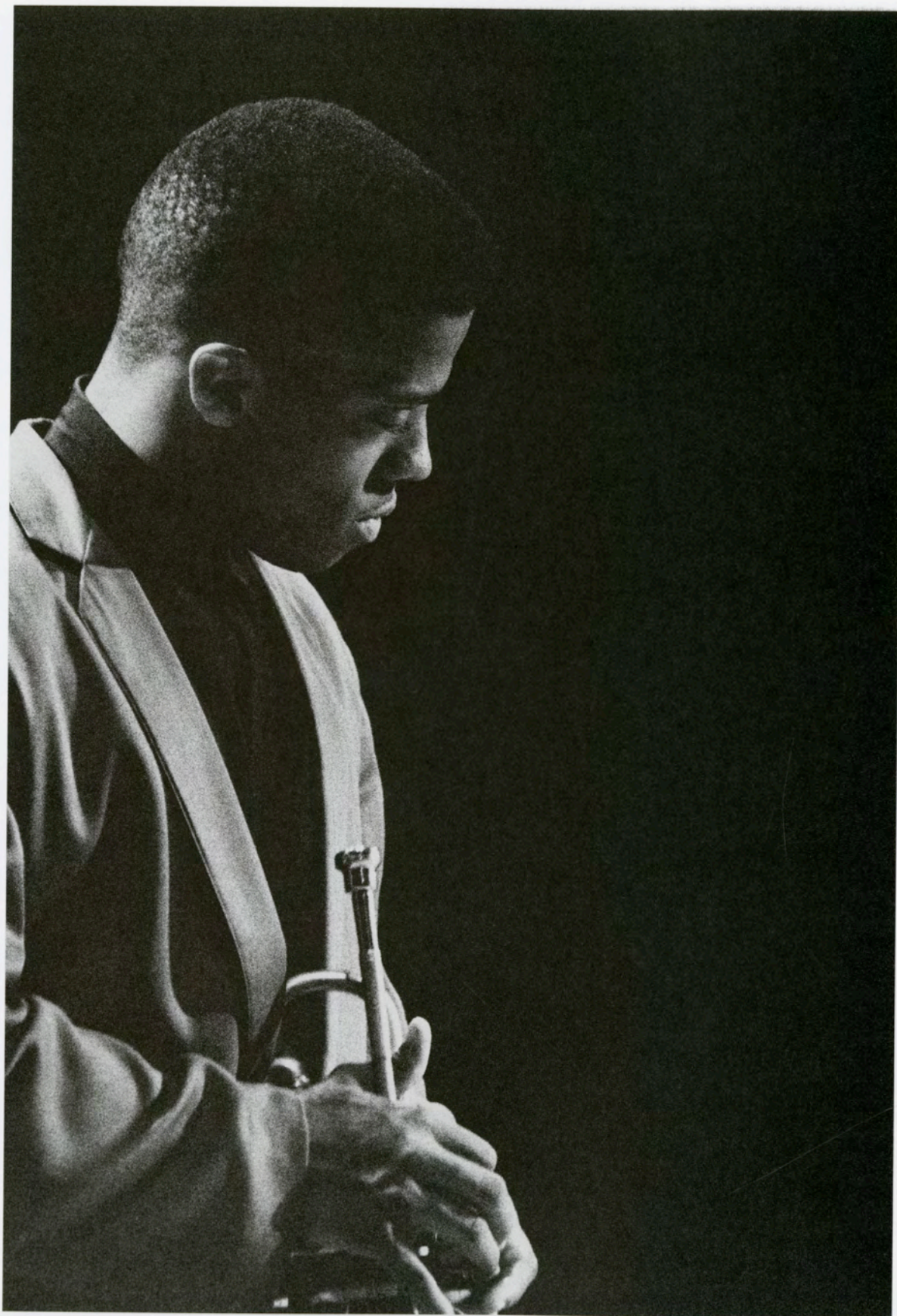
Jon Faddis, 1987



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Phillip Harper, 1990



Art Farmer, 1986



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J.J. Johnson, 1988



Howard Johnson, 1989



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25 YEARS OF THE JAZZ ROOM

AT WILLIAM PATERSON
UNIVERSITY

THE MUSICIANS

29th Street Saxophone
Quartet

John Abercrombie
Muhai Richard Abrams
Aerial
Air

Toshiko Akiyoshi
Orchestra

Manny Albam
Howard Alden
Eric Alexander
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Rashied Ali
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Jean Alston
Horacee Arnold
Lynne Arriale
Harold Ashby
Steve Bagby
Dan Barrett
Ray Barretto
Kenny Barron
Gary Bartz
Zahir Batin Abdul
Alvin Batiste
Jamie Baum
Marcus Belgrave
David Berger
Gene Bertoncini
Andy Bey
John Blake
Jane Ira Bloom
Hamiet Bluet
Arthur Blythe
Phil Bodner
Luis Bonilla
George Bouchard
Steve Bowman
Joanne Brackeen
Don Braden
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Donald Byrd
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Steve Wilson
Gail Winters
Elise Wood
Britt Woodman
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Bill Wooten
Reggie Workman
Jan Wreblowski
Richard Wyands
Roland Young
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INDEX

- 29th Street Saxophone Quartet, 26
 Akiyoshi, Toshiko, pianist 27
 Alden, Howard, guitarist, 62
 Barron, Kenny, pianist, 28
 Bey, Andy, vocalist, 40
 Bloom, Jane Ira, saxophonist, 12
 Brookmeyer, Bob, trombonist, 82
 Burrell, Kenny, guitarist, 6, 64
 Byard, Jaki, pianist, 30
 Cain, Jackie, vocalist, 41
 Carmichael, Judy, pianist, 7, 29
 Carrington, Terri Lyne, drummer, 54
 Cheatham, Doc, trumpeter, 83
 Cole, Freddie, vocalist, 42
 Cuba, Joe, drummer, 57
 D'Rivera, Paquito, saxophonist, 14
 Davern, Kenny, clarinetist, 13
 Davis, Roberta, vocalist, 43
 Faddis, Jon, trumpeter, 75
 Farmer, Art, trumpeter, 77
 Flanagan, Tommy, pianist, 6, 31
 Fortune, Sonny, saxophonist, 16
 Francis, Panama, drummer, 51
 Goines, Lincoln, bassist, 63
 Golson, Benny, saxophonist, 19
 Grayson, Milt, vocalist, 44
 Hanna, Sir Roland, pianist, 32
 Harper, Phillip, trumpeter, 76
 Hart, Billy, drummer, 56
 Haynes, Roy, drummer, 59
 Heath, Jimmy, saxophonist, 17
 Henderson, Joe, saxophonist, 18
 Hendricks, Michelle, vocalist, 48
 Hinton, Milt, bassist, 65
 Holley, Major, bassist, 66
 Hopkins, Fred, bassist, 70
 Johnson, Howard, tubist, 79
 Johnson, J.J., trombonist, 78
 Jones, Hank, pianist, 33
 Jordan, Clifford, saxophonist, 15
 Jordan, Sheila, vocalist, 50
 Kral, Roy, pianist/vocalist, 41
 Leonhart, Jay, bassist, 67
 Lewis, Mel, drummer, 58
 Lightsey, Kirk, pianist, 35
 Mabern, Harold, pianist, 39
 Mendoza, Chico, pianist/percussionist, 55
 Miller, Mulgrew, pianist, 36
 Motian, Paul, drummer, 60
 Myers, Amina Claudine, vocalist, 46
 Newman, David "Fathead," saxophonist, 21
 Petrucciani, Michel, pianist, 34
 Pizzarelli, Bucky, guitarist, 71
 Plaxico, Lonnie, bassist, 68
 Reid, Rufus, bassist, 69
 Roditi, Claudio, trumpeter, 80
 Rodney, Red, trumpeter, 81
 Rollins, Sonny, saxophonist, 5, 20
 Rosnes, Renee, pianist, 37
 Rouse, Charlie, saxophonist, cover, 23
 Rubin, Vanessa, vocalist, 45
 Schuller, George, drummer, 53
 Shorter, Wayne, saxophonist, 22
 Simms, Howard "Sandman," jazz dancer, iii
 Stewart, Slam, bassist, 71
 Tana, Akira, drummer, 61
 Taylor, Art, drummer, 52
 Terry, Clark, trumpeter, 74
 Thielemans, Jean "Toots", harmonica, 25
 Turrentine, Stanley, saxophonist, 10, 11
 VerPlanck, Marlene, vocalist, 47
 Washington, Peter, bassist, 7, 72
 Wilder, Joe, trumpeter, 73
 Williams, James, pianist, 38
 Williams, Joe, vocalist, 8, 49
 Woods, Phil, saxophonist, 24

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For 25 years, photographer JoAnn Krivin has documented the professional jazz scene, photographing close to 700 musicians. The vast majority of her photographs, forming a veritable "who's who" of jazz, were taken on the stage of the William Paterson University Jazz Room Series, which is known for presenting concerts by eminent musicians in the jazz world. Krivin's photos feature several performance sites, dating back to the first Jazz Room performance by pianist Joanne Brackeen. Shot in classic black and white, her jazz portraits embody the essence of the Jazz Room atmosphere, while capturing both the artistry of the musicians and the elusiveness of performance.

A native of Iowa, Krivin first pursued a career in classical music, graduating from Simpson College with a bachelor of music degree in voice. She went on to become a copywriter for the CBS affiliate in Des Moines, and then served as a public relations writer for Columbia Records in New York City. Krivin later owned and operated a small art gallery in New Jersey, intensifying her interest in the visual arts. Photography, which until that time had been an interest, became a passion of paramount importance in her life.

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INDEX

29 th Street Saxophone Quartet, 26	Jones, Hank, pianist, 33
Akiyoshi, Toshiko, pianist 27	Jordan, Clifford, saxophonist, 15
Alden, Howard, guitarist, 62	Jordan, Sheila, vocalist, 50
Barron, Kenny, pianist, 28	Kral, Roy, pianist/vocalist, 41
Bey, Andy, vocalist, 40	Leonhart, Jay, bassist, 67
Bloom, Jane Ira, saxophonist, 12	Lewis, Mel, drummer, 58
Brookmeyer, Bob, trombonist, 82	Lightsey, Kirk, pianist, 35
Burrell, Kenny, guitarist, 6, 64	Mabern, Harold, pianist, 39
Byard, Jaki, pianist, 30	Mendoza, Chico, pianist/percussionist, 55
Cain, Jackie, vocalist, 41	Miller, Mulgrew, pianist, 36
Carmichael, Judy, pianist, 7, 29	Motian, Paul, drummer, 60
Carrington, Terri Lyne, drummer, 54	Myers, Amina Claudine, vocalist, 46
Cheatham, Doc, trumpeter, 83	Newman, David "Fathead," saxophonist, 21
Cole, Freddie, vocalist, 42	Petrucciani, Michel, pianist, 34
Cuba, Joe, drummer, 57	Pizzarelli, Bucky, guitarist, 71
D'Rivera, Paquito, saxophonist, 14	Plaxico, Lonnie, bassist, 68
Davern, Kenny, clarinetist, 13	Reid, Rufus, bassist, 69
Davis, Roberta, vocalist, 43	Roditi, Claudio, trumpeter, 80
Faddis, Jon, trumpeter, 75	Rodney, Red, trumpeter, 81
Farmer, Art, trumpeter, 77	Rollins, Sonny, saxophonist, 5, 20
Flanagan, Tommy, pianist, 6, 31	Rosnes, Renee, pianist, 37
Fortune, Sonny, saxophonist, 16	Rouse, Charlie, saxophonist, cover, 23
Francis, Panama, drummer, 51	Rubin, Vanessa, vocalist, 45
Goines, Lincoln, bassist, 63	Schuller, George, drummer, 53
Golson, Benny, saxophonist, 19	Shorter, Wayne, saxophonist, 22
Grayson, Milt, vocalist, 44	Simms, Howard "Sandman," jazz dancer, iii
Hanna, Sir Roland, pianist, 32	Stewart, Slam, bassist, 71
Harper, Phillip, trumpeter, 76	Tana, Akira, drummer, 61
Hart, Billy, drummer, 56	Taylor, Art, drummer, 52
Haynes, Roy, drummer, 59	Terry, Clark, trumpeter, 74
Heath, Jimmy, saxophonist, 17	Thielemans, Jean "Toots", harmonica, 25
Henderson, Joe, saxophonist, 18	Turrentine, Stanley, saxophonist, 10, 11
Hendricks, Michelle, vocalist, 48	VerPlanck, Marlene, vocalist, 47
Hinton, Milt, bassist, 65	Washington, Peter, bassist, 7, 72
Holley, Major, bassist, 66	Wilder, Joe, trumpeter, 73
Hopkins, Fred, bassist, 70	Williams, James, pianist, 38
Johnson, Howard, tubist, 79	Williams, Joe, vocalist, 8, 49
Johnson, J.J., trombonist, 78	Woods, Phil, saxophonist, 24

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25 Years of the Jazz Room at William Paterson

University features the photographs of JoAnn Krivin, who for nearly 25 years has documented the professional jazz scene. This collection of photographs, taken on the stage of the William Paterson Jazz Room Series throughout its history, forms a veritable "who's who" of jazz.

THE JAZZ ROOM SERIES

Inaugurated in 1978, the Jazz Room at William Paterson University is one of the largest and most prestigious ongoing university-sponsored jazz series in the country, encompassing the complete spectrum of jazz from New Orleans to the avant-garde. Over the years, Jazz Room concerts have featured such distinguished performers as Slide Hampton, John Blake, Jr., Michael Brecker, Muhal Richard Abrams, Benny Golson, J. J. Johnson, Joe Williams, and Sonny Rollins. The series also includes performances by large groups including the Vanguard Jazz Orchestra and the bands of Mel Lewis and Toshiko Akiyoshi, along with smaller ensembles such as the 29th Street Saxophone Quartet and the Eliane Elias Trio. As part of its programming, the Jazz Room also features outstanding William Paterson University student jazz ensembles that open each Sunday's concert. The Jazz Room has received numerous grants from the New Jersey State Council on the Arts/Department of State and the National Endowment for the Arts. The series has been featured on national television and radio, as well as in various national and metropolitan-area publications.

JAZZ AT WILLIAM PATERSON UNIVERSITY

Unique among college and university programs, the William Paterson University Jazz Studies program is one of the few in the country with an emphasis on small group playing, improvisation, and a commitment to the jazz tradition. The program was founded in 1973 by former coordinator of jazz studies and music faculty member Martin Krivin with input from legendary trumpeter and composer/arranger Thad Jones (the first full-time member of the jazz faculty). With faculty made up of world-class New York area professionals, the program is a true jazz environment in which students learn firsthand about the jazz world and the requirements for achieving success as a professional musician. Jazz majors come to William Paterson from all parts of the United States and all corners of the world.

ABOUT WILLIAM PATERSON UNIVERSITY

Since its founding in 1855, William Paterson University has grown to become a comprehensive, public, liberal arts institution committed to academic excellence and student success. Accredited by the Middle States Association of Schools and Colleges, it offers 30 undergraduate and 19 graduate degree programs through its five colleges: Arts and Communication, Christos M. Cotsakos College of Business, Education, Humanities and Social Sciences, and Science and Health. Nearly 11,000 full- and part-time students from a diversity of backgrounds are enrolled at the University. Occupying a 370-acre wooded hillside campus, the University is located in suburban Wayne, New Jersey.

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