

software engineering, I am enjoying retired life. I'm pursuing my lifelong love of barbershop harmony singing as a performer, conductor, judge, clinician, and coach. I divide my time equally between northern California, where I have lived for more than 30 years, and New Zealand's South Island, where I'm now involved in the wine industry."

RENEE PLEVY (DGE'67, SED'69) of Hypoluxo, Fla., completed a portrait of rapper Vanilla Ice, which she was invited to unveil on his show, *The Vanilla Ice Project*, in March 2012. Renee runs her own portrait studio, Renee Plevy Studio, in Hypoluxo. Visit www.reneeplevy.com.

1970

ROY PERKINSON (GRS'70) of Framingham, Mass., writes that two of his oil paintings, *Train Tracks*, *Winter* and *Airport at Dusk*, were selected for the *Community of Artists* exhibition at the Danforth Museum in Danforth, Conn. Visit danforthmuseum.org or www.perkinsonpaintings.com.

SUSAN SCHWARTZ (SSW'70) of Paradise Valley, Ariz., coauthored *Couples at the Crossroads: Five Steps to Finding Your Way Back to Love* (CreateSpace, 2012) with Daniela Roher. The book offers tools and strategies that help people develop more enriching relationships. Email Susan at sesphd@cox.net.

DAN TEARNO (CAS'70,'71) of Haymarket, Va., received a 2011 President's Award from the Washington Government Relations Group, an organization of more than 200 African American lobbyists. Dan was recognized for leadership in corporate diversity. He recently retired as senior vice president and chief corporate relations officer for Heineken USA after 30 years in the U.S. beer industry. Email him at dtearno@aol.com.

1971

NICHOLAS BARONE (CAS'71) of Lincoln, R.I., was elected a director of the American Board of Orthodontics. He has maintained a private orthodontic practice in North Providence since 1977.

MARK HARVEY (STH'71, GRS'83) of Arlington, Mass., a trumpeter,

a composer, a bandleader, and an educator will celebrate the 40th season of his Aardvark Jazz Orchestra through 2013. Season highlights will include the release of Aardvark's 11th CD, *Evocations*, the group's 40th annual Christmas Concert at Boston's Emmanuel Church, and the world premiere of Mark's new work, *Boston JazzScape*, at Boston's Museum of Fine Arts. One of the longest continually running large jazz ensembles in North America, Aardvark has given premieres of more than 130 compositions by Mark. Find out more at www.aardvarkjazz.com.

SANDRA MUELLER-DICK (SED'71, CFA'79) of Brookline, Mass., displayed her paintings in the exhibition *Degrees of Abstraction* this past summer at the Agora Gallery in New York City. Visit http://www.agora-gallery.com/artistpage/sandra_mueller_dick.aspx.

1972

FRED BAYLES (COM'72) of Boston, Mass., published *Field Guide to Covering Local News: How to Cover Cops, Courts, Schools, Emergencies and Government* (CQ Press/SAGE, 2011). Fred writes that the book has since been adopted by two dozen journalism programs around the country.

PETER H. BLOOM (CAS'72) of Somerville, Mass., a flutist, performed in concert with pianist Mary Jane Ruper in New Zealand and Australia in March 2012. During their five-week tour, the duo performed works by American and New Zealand composers, including *Kleemation* by **ELIZABETH VERCOE** (CFA'78). Peter recently performed at the National Gallery in London with the baroque trio Ensemble Chaconne. He also toured the southeastern United States and the Midwest with mezzo-soprano D'Anna Fortunato and performed in New York and New England with the Aardvark Jazz Orchestra under director **MARK HARVEY** (STH'71, GRS'83). Classmates can email Peter at pfbloom@comcast.net, or visit www.americasmusicworks.com.

DIANA HEMAN MORRISON (COM'72) of Orlando, Fla., discusses "everything from pizza to ladybugs to the quality of political discourse" on her blog, bigdeemagnifies.blogspot.com. Diana writes, "The writing is as clear

For the Love of Jazz

Music led George Wein (CAS'50) to fund professorship in African American Studies

AS A YOUNG soldier stationed in Oklahoma in the mid-1940s, George Wein once rode a train 18 hours to Chicago to hear jazz trumpeter "Red" Allen and swing trombonist J. C. Higginbotham. Earlier, when he was a piano-playing high school kid in Newton, Mass., he went to New York City every chance he got to visit clubs and catch musicians, hoping to sit in with them. "They would let me play a number and then kick me off the bandstand," says the legendary jazz impresario and pianist, now 86. "Jazz was my very first love."

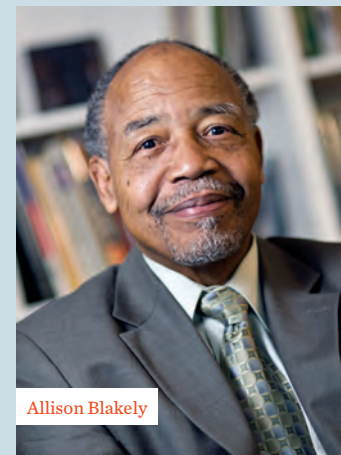
Graduating high school during World War II, Wein enrolled at Northeastern University, where he took premed courses at the urging of his physician father, Barnet Wein (MED'20), despite his lack of interest in medicine. Soon he was drafted into the army and, when his service hitch was up, came to Boston University on the G.I. Bill. Switching to a history major, he played jazz piano in local venues. "I was working six-week stretches," says Wein (CAS'50), "seven nights and Sunday afternoons, and still going to school."

He played more piano gigs after graduation, and through his network of jazz musicians assembled bands for Boston bookings. When he was just 24, he leased space at the old Copley Square Hotel and turned it into his own jazz club. Storyville, which later moved to the Buckminster Hotel in Kenmore Square, became a hot spot overnight, and for the next decade drew many of the artists who were or would become some of the world's most famous—Art Tatum, Billie Holiday, Louis Armstrong, Charlie Parker, Ella Fitzgerald (Hon.'78), Stan Getz, and Dave Brubeck, then a new talent, among many others.

Wein soon started his own label, Storyville Records.

Storyville also became the incubator for Wein's career. Jazz fan and Storyville regular Donald Born, a BU English professor, introduced him to Elaine and Louis Lorillard, summer residents of fashionable Newport, R.I. They were looking for something to liven up the social scene in Newport, and with the classical music festival at Tanglewood in mind, Wein proposed creating a jazz festival there. It was agreed, and in 1954 the now-famous Newport Jazz Festival launched—the first of its kind. "That year we broke even," he says, "and we were off to the races with it as a nonprofit festival."

In 1959, working with his friends Pete Seeger and his wife, Toshi, he cofounded the Newport Folk Festival. Four years later, the event featured Bob Dylan, Joan Baez, and Peter, Paul and Mary. Wein was a pioneer of the corporate-sponsored music festival in the mid-60s. Over the past six decades, he has presented jazz and folk music festivals all over the country as well as in Europe and Japan—from New Orleans to Nice to Tokyo—bringing



Allison Blakely

KALMAN ZABARSKY

Three piano players backstage at Newport: (from left) Duke Ellington, George Wein, and Erroll Garner.

outdoor music performances to millions. “We must have had 20 to 25 festivals a year at the height of what I was doing—we were traveling all the time,” he says. He produced so many festivals that “somewhere between 500 and 600, I lost count.”

A jazz festival is “a convention of the greatness of what jazz music is,” Wein says. The power of great music reaches “into your soul. You can remember the times when you are transported listening to music. Those moments are priceless. I’ve had them in jazz, folk music, opera, and symphony.”

Miles Davis and Duke Ellington both made comebacks in the mid-50s after playing Newport, and gospel singer Mahalia Jackson was introduced to the broader general public there. The list of artists whose careers benefited from playing Newport is long, Wein says. “I feel very proud of that. I don’t feel that we created anybody, because their talent was theirs. We just got a chance to give them a stage.”

Over the years, he has known all the best, including Parker, John Coltrane, Dizzy Gillespie, Cab Calloway, Wynton Marsalis (Hon. ’92), and Ellis Marsalis. Wein’s autobiography, *Myself Among Others: A Life in Music* (Da Capo, 2003), is a who’s who of jazz greats.

His first heroes were jazz performers, mostly African Americans. “When I was 17 or 18, I became very racially concerned because I was close to musicians,” he says. When black artists arrived at a club, “they couldn’t go in the front door; they had to go in the back door. I wanted respect for jazz musicians.” He and his late wife, Joyce, who was African American, were concerned for “minorities who really have a difficult time” and together they supported inner-city education programs, such as the Harlem Children’s Zone in New York, and other efforts to promote appreciation of cultural diversity and racial tolerance.

With a million-dollar gift, the Weins in 2002 established the George and Joyce Wein Professorship in African American Studies at BU, held by historian Allison Blakely. A champion of the liberal arts who was appointed by President Barack



PHOTOGRAPH COURTESY OF GEORGE WEIN

Obama to the National Council on the Humanities, Blakely researches the historical evolution of color prejudice and is writing *Blacks in Europe*, a book on the black identity of modern-day Afro-Europeans. The professorship is “really a great gift for the African American Studies Program to continue in the vein that George and Joyce were hoping we would follow—to further education about diversity,” says Blakely, the new program director. “It meant something to me to give that,” Wein says, “because my life has been so involved with African American culture and the friends who directed my life.”

For his philanthropy and his gift of bringing grand-scale music festivals to the world, Wein has garnered a list of impressive honors, including a Global Peace and Tolerance Lifetime Achievement Award from the

DaCapo Foundation and Friends of the United Nations, a National Endowment for the Arts Jazz Master Fellowship, *DownBeat* magazine’s Lifetime Achievement Award, and France’s Légion d’honneur. He has performed for Presidents Jimmy Carter and Bill Clinton. He is also a winner of a College of Arts & Sciences Distinguished Alumnus Award.

These days Wein, the CEO of Newport Festival Productions LLC, keeps a schedule that would challenge many far younger. He works pro bono to assure the continuation of the Newport Jazz Festival, which has returned to nonprofit status.

He was exhilarated this spring when he returned from a week at the New Orleans Jazz & Heritage Festival, which he founded and of

which he is now executive producer emeritus. “It goes beyond anything I ever imagined,” he says of the quality of jazz, blues, world, and pop performances by such musicians as Ellis Marsalis, Esperanza Spalding, and Buckwheat Zydeco, to name just a few. He also played piano

on a couple of numbers with the Preservation Hall Jazz Band and was looking forward to his next gig in August with the Newport All-Stars at the scene of the first festival he created.

With characteristic gusto Wein travels to Europe in between U.S. festivals to take in music performances and visit with fellow festival producers. “They treat me like I’m their granddaddy,” he says, “because I am their granddaddy.”

JEAN HENNELLY KEITH

WEB EXTRA Watch George Wein at the piano at bu.edu/bostonia.