

ALPHONSO JOHNSON/bass
Further, Bobby & The Midnights, Weather Report

JEFF PEVAR/guitar
Phil & Friends, CSN, Ray Charles

ROD MORGENSTEIN/drums
6 time Grammy NOMINEE from Dixie Dregs

TOM CONSTANTEN/piano
Grateful Dead 1968-1971

CHRIS SMITH/keyboards
Jefferson Starship, The Supremes

<http://www.jazzisdead.net>

"JAZZ IS DEAD promises to be one of the year's highlight events for the DEAD and jazz communities."
-Ian D'giff/Long Island Village Voice

"I haven't witnessed such a vibrant DEAD scene since JERRY's passing."
-Steve Bloom/High Times on the Variety Playhouse show in Atlanta, GA

"JAZZ IS DEAD not only exceeded my expectations (the crowd went wild!) but so did ticket sales. The show sold out and I hope we have JAZZ IS DEAD back to the House of Blues in the near future."
-Michael Yerke/House Of Blues, Chicago, Ill

"JAZZ IS DEAD would not normally be the first show I would choose to go to, or at least drive two hours for. I was, however sucked in. It is definitely a creation worth seeing, no matter what your musical taste."
-Big Shout Magazine on the Keswick Thr. show in Phil., PA

"You don't have to be a Deadhead to dig this musical event."
-Natalie Davis, Baltimore City Paper

"It was awesome to see such incredible musicians taking the DEAD'S music and spinning it into their own magical expression, putting a hip jazz twist into it."
-Neil Wigenbach/KPFT, Houston, TX

about : "JAZZ IS DEAD"

I. A BRIEF HISTORY OF THE MUSIC: Led by highly stylized, virtuoso guitar player JERRY GARCIA, San Francisco's GRATEFUL DEAD formed in 1965. Their music was a unique amalgam of bluegrass, folk, blues, motown & rock and roll, evolving to later **include elements of jazz - the latter particularly, as regarded their penchant for free-form improvisation.** In their time, GRATEFUL DEAD were the highest grossing concert attraction in the history of the touring talent industry, an unexpected statistic, when measured against 'mediocre' record sales. There are two reasons to explain this: **First**, GRATEFUL DEAD performed more than anyone else - three major tours (approx. 100 shows) a year since the advent of 'arena rock' circa 1972. Whereas THE ROLLING STONES or U2 for example, easily out grossed THE DEAD in any calendar year, the latter two (as with any major attraction) chose to tour every three to five years on average. Beside the physical demands of the road, no arena/ stadium sized attraction would dare tour in consecutive years, fearing depletion of market demand from overexposure. **Second**, GRATEFUL DEAD played long shows (3 to 6 hours), consisting of two sets with an intermission - working from an active repertoire of over 100 original compositions and cover material ... **reprised differently from show to show, in off times bizarre & unexpected medleys - segue ways interwoven with lengthy, jazz-like, 'psychedlic' improvisations & dynamic drum solos.** Over the course of a thirty or forty city tour, no two shows would be alike. On top of all of this, the band allowed ... even encouraged the fans to tape record the performances - unheard of in a record industry whose chief fear was 'bootlegging'. Yet, instead of 'bootlegging' (selling the clandestinely recorded tapes for profit), the fans codified the phenomenon ... recounted orally from fan to fan, musically from tape to tape.

II. BACKGROUND: On August 9, 1995, at the age of 53, JERRY GARCIA died from heart failure in Northern California, where he was born and began an American musical legacy that is sure to reverberate down through the generations. A short time thereafter, GRATEFUL DEAD announced that it's existence as an ongoing, performing entity, was at an end. In the wake of these events, some remaining DEAD members and close musical associates that had played with GARCIA in other projects endeavored to continue the journey. In 1996, the DEAD's BOB WEIR and MICKEY HART created "Further Festival," a revolving retinue of Artists that had admired GARCIA and the spirit his music embodied. This ensemble featured JAZZ IS DEAD co founder, WEATHER REPORT bassist ALPHONOS JOHNSON (who had previously toured and recorded with BOB WEIR).

At the beginning of 2015, the surviving members of GRATEFUL DEAD announced historic "Fare Thee Well" (farewell) concerts) ... inspiring JAZZ IS DEAD to reform and likewise celebrate GRATEFUL DEAD's 50th Anniversary.

III. OVERVIEW: JAZZ IS DEAD, "Explorations Into the Music of GRATEFUL DEAD" embarks from the compass point of GARCIA and company's most complex and audacious material, culled from many periods of their storied history. From there, the musical heading is unknown ... each performance, promising inspired improvisation and new discovery ... crafted by a line-up of stellar players.

CURRENT PLAYERS

ALPHONSO JOHNSON, the internationally acclaimed bassist, has accumulated so many performing, recording, producing, and composing credits during his illustrious career, they read like a "Who's Who" of jazz and fusion. He studied bass at the Philadelphia Music Academy with John Lamb (bassist with the **Duke Ellington Orchestra**), and began his touring career when only seventeen - by age twenty-one, he had toured the world with the **Woody Herman Orchestra**. He then joined the **Chuck Mangione Quartet** and played on "The Land of Make Believe." **Wayne Shorter** heard **ALPHONSO** perform with **Mangione** and asked him to record "Mysterious Traveler" with **Shorter's** group **Weather Report**. **ALPHONSO** co-wrote two songs for the album and toured with the band in 1975 and 1976 when he took up the 'Chapman Stick' (a ten-stringed electric touch board). In 1979 he toured with the **CBS All-Stars (Tom Scott, Billy Cobham, and Steve Kahn)**, recorded a live album in England with rock legend **Rod Argent**, and received a Grammy Nomination for 'Best R&B Instrumental' for the album "Street Life," recorded with **The Crusaders**. In 1984, **ALPHONSO** joined **Santana**, touring Europe with **Bob Dylan** and appearing on "Real Live", recorded on that tour. **ALPHONSO** was also featured on **Santana's** "Beyond Appearances," for which he co-wrote two compositions. Some of his other touring, performing and recording credits include: **FURTHUR (Grateful Dead's 2002 moniker)** **Bobby & the Midnights (with Grateful Dead's Bob Weir)**, **George Duke**, **En Vogue**, **Wayne Shorter**, **Flora Purim**, **Quincy Jones**, **Lee Ritenour**, **Phil Collins**, **The Whispers**, **John McLaughlin**, **Jeffrey Osborne**, and **Sarah Vaughan**.

JEFF PEVAR, a virtuoso guitar (mandolin, steel) player in all styles has toured & recorded with so many legendary Artists, it is hard to comprehend. Most recently, and of particular interest to Deadheads & **JAZZ IS DEAD** fans, is his stint with **PHIL LESH & FRIENDS** which (ironically enough), also featured **JID** alumnus **JIMMY HERRING**.

"The way a guy plays guitar is a combination of dexterity and taste and inventiveness and passion. Peev has all of those things. Pretty much any style he's playing--the blues, rock 'n' roll, edge-of-jazz kind of stuff, he's there. And besides being talented, he's just a wonderful guy. He's one of the nicest guys in the music business. To have that kind of talent and not be a jerk? It's just insanely wonderful. He'll be my friend all my life." --DAVID CROSBY, 1999

His contributions/collaborations include:

Bette Midler/ 2015

Phil Lesh and Friends

Rickie Lee Jones

Joe Cocker

Ray Charles

Donald Fagen & N.Y. Soul with Dr. John, Michael McDonald

Marc Cohn

David Crosby & Graham Nash

Jimmy Webb

David Crosby, Jeff Pevar & James Raymond (CPR)

Meatloaf

Yoko Ono

Chaka Khan

Carly Simon

James Taylor

Jackson Browne

TOM CONSTANTEN

Original GRATEFUL DEAD pianist / Rock & Roll Hall of Fame inductee



Known among friends and colleagues as **T.C.**, Tom Constanten wrote orchestral pieces as a teenager while growing up in [Las Vegas](#) and studied [astronomy](#) and music at [University of California, Berkeley](#), where he met future Grateful Dead bassist [Phil Lesh](#) in the summer of 1961. The two became roommates and enrolled in a graduate-level course taught by Italian modernist composer [Luciano Berio](#) at [Mills College](#); both composers were also influenced by [Gustav Mahler](#). Constanten studied piano with Mario Feninger. In 1962, he lived in [Brussels](#) and [Paris](#), met [Umberto Eco](#), and studied with Berio, [Henri Pousseur](#), [Karlheinz Stockhausen](#) and [Pierre Boulez](#) on a scholarship.[1][2]

After briefly rooming with Lesh in Las Vegas and returning to the [San Francisco Bay Area](#), Constanten performed with an improvisational quintet formed by [Steve Reich](#). The group's unusual style was influenced by both [jazz](#) and Stockhausen. In a 1964 performance, the ensemble played [serialism](#)-influenced compositions by both Constanten and Lesh. Although he walked out from the performance, [minimalist](#) composer [Terry Riley](#) later allowed the ensemble to premiere *In C*. However, only Reich and one other member of group, saxophonist-composer [Jon Gibson](#), appeared in the seminal performance. Faced with the possibility of [conscription](#) amid the escalation of the [Vietnam War](#), Constanten enlisted in the [United States Air Force](#) in 1965 as a [computer programmer](#).

Although the Air Force was deployed in southeast Asia, he was not given a [security clearance](#) after divulging his past [communist](#) sympathies and remained stationed domestically; while on leave, he experimented with [LSD](#) and composed music on military [IBM mainframe computers](#). By 1967, he had been promoted to [senior airman](#) (sergeant) and was stationed at [Nellis Air Force Base](#) near Las Vegas when he first collaborated with the Grateful Dead as a session musician on [Anthem of the Sun](#) (1968); Constanten used several compensatory three-day passes to travel to [Los Angeles](#) to record with the band. After sitting in with the band during live performances as his schedule permitted, the day after an honorable [discharge](#), TC made his stage debut with the Dead as their permanent keyboardist on November 23, 1968 at the Memorial Auditorium in [Athens, Ohio](#). He remained with the group for three albums and left after the band's infamous [New Orleans](#) drug bust following a January 30, 1970 show at the Warehouse. "It was like a magic carpet ride that was there for me to step on," he says. "I would have been a fool not to." Although Constanten nominally replaced founding keyboardist [Ron "Pigpen" McKernan](#), the latter musician stayed on with the band as a frontman-percussionist; in light of their mutual abstinence from [psychedelics](#), they became "as close as two heterosexual males could be", shared a house in [Novato, California](#), and bunked together while touring.

While he had successfully contributed to their complex experimental music, his instrumental style was then grounded in classical technique and bore little consanguinity with the [folk](#), [blues](#), and [country and western](#) styling that would largely anchor the band's oeuvre throughout the early 1970s. Also, there was some feeling that he did not fit in with the Dead ethos; for example, he was involved with [Scientology](#) throughout his tenure with the band and thus refused to take [LSD](#).^{[4][5]}

In 1994, he was inducted into [The Rock and Roll Hall of Fame](#) with the Grateful Dead.^[6] Additionally, he has taught at the [San Francisco Art Institute](#) and [SUNY Buffalo](#); in 1986, he was [artist in residence](#) at [Harvard University](#). In 2002, Tom Constanten stated in an interview:

"I know of no path that is better marked than the study of music. Maybe I just think so because it's the path I'm on. There's the old question "How come there's never enough time to do it right, but there's always enough time to do it over." Well, here's an answer. Settle down. Do it right. However long it takes."

Partial Discography

- [Anthem of the Sun](#) (1968) – [Grateful Dead](#)
- [Aoxomoxoa](#) (1969) – [Grateful Dead](#)
- [Live/Dead](#) (1969) – [Grateful Dead](#)
- [Grayfolded](#) (1994) – [Grateful Dead](#)
- [Live at the Fillmore East 2-11-69](#) (1997) – [Grateful Dead](#)
- [Fallout from the Phil Zone](#) (1997) – [Grateful Dead](#)
- [Dick's Picks Volume 16](#) (2000) – [Grateful Dead](#)
- [88 Keys to Tomorrow](#) (2002) – Tom Constanten
- [Dick's Picks Volume 26](#) (2002) – [Grateful Dead](#)
- [Jan 29, 2004, Charlotte, NC](#) (2004) – [Dark Star Orchestra](#)
- [The Complete Fillmore West 1969](#) (2005) - [Grateful Dead](#)
- [Fillmore West 1969](#) (2005) - [Grateful Dead](#)

ROD MORGENSTEIN is a founding member of the ground-breaking progressive rock fusion group, the **Dixie Dregs**, whose six most recent recordings received Grammy Award nominations for 'Best Rock Instrumental Performance'. The Philadelphia Inquirer called the **Dregs**, "possibly the most important, and certainly the most technically advanced instrumental group in progressive fusion." Rod also tours & records, with award winning guitarist **Steve Morse**. He is a 5 time winner of Modern Drummer magazine's Reader's Poll for Best Progressive Rock Drummer, & teaches at the world famous Berkley School of Music in Boston when not touring & recording.

CHRIS SMITH joined JEFFERSON STARSHIP in 1998, instantly winning the job of keyboardist, having toured with THE SUPREMES and LOU BEGA. CHRIS has gone on to place music in film and television including the #1 rated series "CSI." In 2000 he assumed the seeming impossible task of playing piano AND (synth) bass simultaneously ... a feat only duplicated by the legendary RAY MANZAREK of THE DOORS. CHRIS has been keyboardist longer than any in the band's fabled history.

Discography

1998 Blue Light Rain

1999 Laughing Water (reinterpreting "Wake of The Flood")

2001 Great Sky River

Concept Tours

2000 - WORKINGMAN'S BEAUTY

("American Beauty" & "Workingman's Dead" in their entirety)

2002 - EUROPE '72 REVISITED

(30th Anniversary of Grateful Dead "Europe '72")

2015 - GRATEFUL DEAD 50th ANNIVERSARY CELEBRATION

ALUMNI

JIMMY HERRING, is a guitar god to fans of neo-hippie music. Born in Fayetteville, NC in 1962, **JIMMY** started playing music at age 10, placing first in his high school 'Battle of the Bands'. He attended Berklee College of Music in Boston & The Guitar Institute of Technology in Los Angeles, joining **Col. Bruce Hampton & Aquarium Rescue Unit** in 1990. **JIMMY** recorded their title album (Capricorn, 1992), Mirrors of Embarrasment (Capricorn, 1993) & In A Perfect World (Intersound, 1994). But it 's his 1992-3 participation in The H.O.R.D.E. Tour that congealed his national rep among the 'tie-dye' constituency. Therein, he appeared nightly, a highlight of electrifying jams, performed with **Phish, Blues Traveler, Widespread Panic & Bruce Hornsby**. In 1997, **JIMMY** toured & recorded with **Frog Wings** featuring **Allman's** drummer **Butch Trucks** & nephew **Derek Trucks**, now with **The Allman Bros. Band**. **JIMMY** played & recorded with **Jazz Is Dead** in 1998 & 1999. This led him to being summoned by **The Allman Bros. Band**, as a replacement for lead guitarist **Dickey Betts**, in 2000, as well as by **Phil Lesh** for **Phil & Friends**.

T LAVITZ, award winning keyboardist and co-founder of the legendary and six-time Grammy-nominated band **Dixie Dregs**, has forged a distinguished career in both jazz fusion and rock music. In 1981, he was voted "Best New Talent" in Keyboard Magazine and in 1992, won the magazine's coveted "Jazz Keyboard Player of the Year" award. In addition to his groundbreaking work with the **Dregs**, T has toured and recorded with **Widespread Panic, Jefferson Starship, The Bluesbusters, Nils Lofgren, Mother's Finest** and **BILLY COBHAM**. He produced and performed on the cult favorite Players with **Jeff Berlin, Scott Henderson** and **Steve Smith (of Journey)**. His solo career consists of four releases, all of which charted on Billboard's Jazz Charts - Storytime, From The West, T Lavitz and Bad Habitz, and Mood Swing with **Danny Gottlieb, Marc Johnson** and **Dave Samuels**. Guest players and singers on these records include such luminaries as **Michael McDonald, Paul Barrere (of Little Feat)**, multi-Grammy winner **Marc O'Connor**, and **Bruce Hornsby**. At the behest of **Hornsby** and close friend **Chuck Leavel (Allman Bros., Rolling Stones)**, T was asked to audition as keyboardist for the legendary **Grateful Dead**, whose **Brent Mydland** had suddenly and tragically perished from a drug overdose. The **Dead's** leader **Jerry Garcia**, loved T's playing, but confessed the band's need for a vocalist surpassed its need for a keyboardist, and T lost out to **Vince Welnick** of **The Tubes**.

T died Oct. 7, 2010.

ALUMNI

BILLY COBHAM, whose drumming with **The Mahavishnu Orchestra** in the early 1970's revolutionized drum set technique, was for the generation of drummers that followed, the reference point for blending a jazz sensibility with the power of rock - delivered with flawless execution and technical brilliance. **COBHAM** was the drummer with **Dreams**, a band that foreshadowed the fusion era and whose members included the **Brecker Brothers** and **John Abercrombie**, after which he worked with **Miles Davis** on eight albums including Bitches Brew, an important transitional period when rock and jazz were coming together. His three recordings with **Mahavishnu** brought **COBHAM** great acclaim, and subsequent solo albums such as Spectrum and Crosswinds were huge successes which further increased his standing as a drummer, composer, and band leader. He also appeared in a variety of other settings, ranging from jazz, as with the **Gil Evans Orchestra** Live At The Public Theater New York 1980 Vols. I and II, to rock experiments with (Creams') **Jack Bruce and Friends**, **Bobby & the Midnights** with **Grateful Dead's Bob Weir**, and the **Dead** themselves for their annual New Year's gala in 1982. In 1987 **COBHAM** received a Grammy Nomination for a composition from his Power Play release. He is also heard on **Peter Gabriel's** soundtrack for Martin Scorsece's film The Last Temptation of Christ, re-teaming with **Gabriel** in 1994 for the latter's "Secret World Tour" of the U.S., Europe and the Middle East.

JEFF SIPE, a.k.a. Apt. Q-258, is a listening drummer, as able to support as he is to lead, & always willing to invite the creative spirit. Combining intuition, chops, & years of experience, Jeff provides a unique musical situation for players & listeners alike. His performances with the original **Aquarian Rescue Unit**, also featured **Jimmy Herring**, and **Oteal** from the **Allman Bros**. Jeff joined **Leftover Salmon** in 1997 & has toured 200 days a year with them, ever since. **The JAZZ IS DEAD** 1999 Spring & Summer tours & "Laughing Water" recording, reunited **Jeff & Jimmy** for the first time since **ARU**.