



*G.H.S.*

*Wreadin' Writin' 'n' Wreminiscin'*

*Weekly Wreader*

*Second Edition...17 August 2003*

## *Local 'n' Regional*



John **ABERCROMBIE** . Putnam Valley . NY

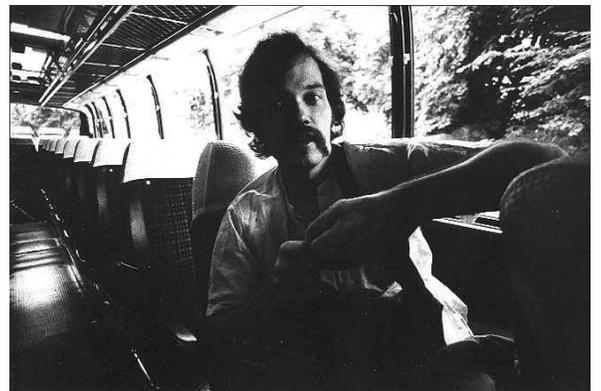
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Born 1944 in Port Chester, NY, John Abercrombie grew up in Greenwich, Connecticut, and began playing the guitar at the age of fourteen. By the time he was out of high school, he was ready to veer away from imitative Chuck Berry licks in favor of learning to play the instrument more seriously. While enrolled at Boston's Berklee College of Music, Abercrombie worked with other students and played local clubs and bars. "it was pretty much your standard guitar-organ-drums set up."

An offer to tour with organist Johnny Hammond led to his going on the road for weeks at a time, playing such spots as Count Basie's Lounge and the Club Baron in Harlem. During that same period, Abercrombie met the Brecker Brothers who were in the process of forming Dreams. They invited Abercrombie to play with them, and he was heard on Dreams' debut album on Columbia.

In 1969, following graduation from Berklee, Abercrombie decided to head south in hopes of breaking into the New York music scene. In the next few years he developed into one of New York's most in-demand session musicians. He recorded with Gil Evans, Gato Barbieri, Barry Miles and many other artists, and also became a regular with Chico Hamilton's group.



It was as the guitarist in Billy Cobham's band that Abercrombie first began attracting widespread attention among the general public. This ensemble was something of a Dreams reunion since it also featured the Brecker Brothers. Abercrombie is heard on Cobham's Crosswinds, Total Eclipse and Shabazz albums. He found himself playing large concert halls and arenas, on bills with such top rock attractions as the Doobie Brothers. "One night we appeared at the Spectrum in Philadelphia and I thought, what am I doing here?"

A short time later, at the Montreux Festival, Abercrombie ran into Manfred Eicher who invited him to record an album for ECM. The result was *Timeless*, on which he was joined by Jan Hammer and Jack DeJohnette. It received virtually unanimous critical acclaim. *Gateway* was released in November 1975; it marked the first collaborative effort of Abercrombie with DeJohnette and bassist Dave Holland. A second *Gateway* recording was released in June 1978. In 1979, Abercrombie formed his own quartet, which included pianist Richie Beirach, bassist George Mraz and drummer Peter Donald. The group has made three recordings: *Arcade*, *Abercrombie Quartet*, and *M*. Abercrombie has also recorded with many other ECM artists; the most significant collaborations must surely be with drummer Jack DeJohnette (Abercrombie appears on all of DeJohnette's *Directions* and *Now Directions* albums) and with fellow guitarist Ralph Towner. Abercrombie and Towner's *Sargasso Sea* was released in 1976 and *Five Years Later* in 1982.



GEORGE MRAZ JOHN ABERCROMBIE RICHIE BEIRACH PETER DONALD ECM RECORDS



JOHN ABERCROMBIE  
PETER ERSKINE  
MARC JOHNSON

ECM

Abercrombie's touring trio with Mark Johnson and Peter Erskine is heard on *Current Events*, *Getting There* (with frequent guest Michael Brecker) and *John Abercrombie/Marc Johnson/Peter Erskine*. Critic, Chuck Berg has described the group as "solidified ... to the point where its sixth-sense interactions create a singleness of vision associated only with Olympian ensembles such as the trios of pianists Bill Evans and Oscar Peterson". On *Current Events*, released in 1988, John used guitar synthesizer for the first time on record. *John Abercrombie/Marc Johnson/Peter Erskine*, released in 1989, was recorded in Boston on April 21, 1988 and documents this innovative trio, live. Repertoire from their four-year association is presented, and standards often linked with Bill Evans are given resplendent treatment. On the 1990 release *Animato*, John collaborates with composer/synthesist, Vince Mendoza and drummer John Christensen, and presents eight original compositions.

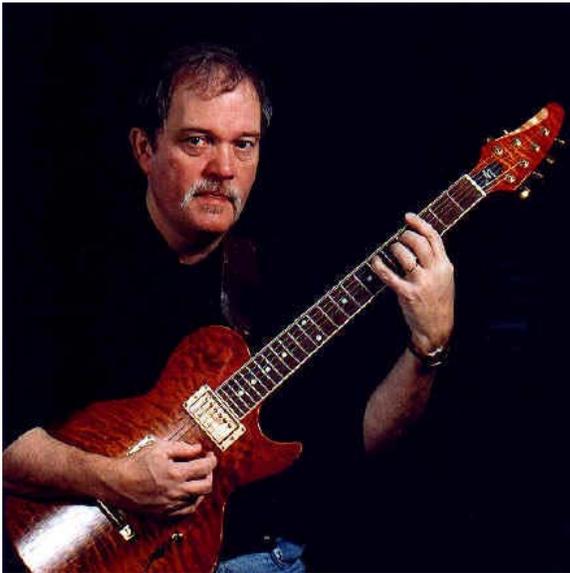
John's affinity for jazz standards complements his role as an active clinician and teacher. While preparing for a Harvard lecture, where John surveyed the history of jazz guitar, he explained 'When I'm playing tunes like *Autumn Leaves* or *Stella By Starlight*, as much as I've played those tunes over the years, I still enjoy playing them. And because I know them so well, I'm very free with them. I'm just as free with them as when I'm playing no chords at all. That, to me, is free jazz.'

John Abercrombie possesses a unique voice as a jazz guitarist combining evolving technologies with a tradition well represented by jazz standards. Further insight from a 1988 *Jazziz* interview :

Carrying on the tradition of jazz guitar from Charlie Christian and Django Reinhardt to the present day is a very important aspect of my music... I'd like people to perceive me as having a direct connection to the history of jazz guitar, while expanding some musical boundaries which may not always involve the guitar itself.'



Dan Wall John Abercrombie Adam Nussbaum ECM



Since the 1992 recording *While We're Young* with organist Dan Wall and drummer Adam Nussbaum, John has continued to work with the trio releasing *Speak of the Devil* in 1993 and *Tactics* in 1997. On his most recent album *Open Land*, the trio is joined by violinist Mark Feldman, trumpeter/flugelhornist Kenny Wheeler and Joe Lovano on tenor saxophone.

## *The European Tour... Summer 1961*



Penny **HAYMES** Cox. Bolder . CO  
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The 1960 Senior Chorus album... has long been part of my Christmas Eve ritual. After the kids were sound asleep and my Santa magic was completed, I would settle by the fire and soak up "my time" with the sound of us in that darkened theater, complete with the squeaks of Mr. Mack's platform. As my kids got older, the Pageant, along with the Kings College Choir Christmas Eve Service album, became part of our annual Tree Trimming night, usually after the guests were gone, so we could really listen. In 1960 my sister Candy was also in the chorus, which makes it even more meaningful for me.... I can hear each of our voices in the "echo" chorus on "While By My Sheep..." The rest of the album - The

Cherubini Mass and the European Tour, gets played every now and then... and I am still impressed! I long ago made a tape of the album, but today, with the right equipment, it would be easy to burn a CD. Getting hands on the master might be difficult, and or costly, if my experience with my father's work is any indication. But maybe not. I'm interested to hear what we find out.... and would love to have a CD of that album.

Re Gerry Sherman's comments... I too found myself more than once moved to tears by the sound we were making. I remember once Mr. Mack actually stopped rehearsal while we (I swear it wasn't just me!) composed ourselves. There were other times when I was grinning so hard I couldn't sing, and my cheeks hurt. I remember precisely the physical feeling... the sound vibrations... of being inside a full chord. Senior Chorus was without doubt the most powerful positive experience of my youth.

I found it hilarious that so many of us had the same Wiener schnitzel memories... No longer able to actually eat it... after the third or fourth meal... I instead photographed my glistening plate of Wiener schnitzel, and its shiny baseball-sized dumpling... somewhere in Vienna. It's such a great "speaking volumes" photo! That scrapbook also contains a telegram from my stepfather which reads, "Sing like a boid and stay away from Vince!". Priceless! Gotta get that stuff out of storage one of these days.



## *In With The 'In Crowd'*

It might be interesting to compare our various definitions of the "In Crowd"... I wonder if they'd match up?

## *Fragments 'n' Questions*

I remember water skiing distance challenges... Bill? from where to where did we ski? Jeff was there too. And Jimmy Kilgore... and ? I loved my kids once - a LONG time ago - with my water skiing... they were stunned!

## *Way... Back to School*

Chris Grubb's little convertible... Rambler?... Chuck and Vince and "Hop" and... who else? piled in, with banjo and guitars, wailing some Everly Brothers song. Did I make this up?

## *Where 'r' They Now*

Names are popping up... where IS Griff?? And Chris Grubb... and Judy Harry... and Carol Werner... I HATE not having my year book!!!

## *In With The 'In Crowd'*



Bob **McMILLAN** . Scarsdale . NY

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In response to Penn Haymes Cox's "compare definitions of In Crowd", I sent back an eMail with the following List:

You (Penny Haymes) were a part of the In Crowd... So Was Chuck, Vince, Griff, Grubb, Hop, Jim, Bill, Kilgore, Otto, Breu, Christo, Muhlfeld, Brander, Mary Lou Ike, Eli Franus, Lin Gerster, Brian Hampton, Tommy Hart, Pete Hendley, Sherri Holland, Howie Hoover, Pam Holt, Barney Howell, Rick Hvolbeck, Kris Koerner, Marge Mathieu, Max Maxwell, McEnany, John Mitchell, Ginny Mitchell, Don

Newhouse, Ron Richie, Sandy Rozmus, Donna Tennant, Mike Taylor, Ken Walters, Barrie Van Buren, Wendy Warner, Dave Wright, Ann Zellner, Lynda Patrick.

This was my assessment... care to try one yourself... The competition begins... try your name your version of the "In Crowd". Or add or delete names from my list... within the next few newsletters we may be able to hone in on those "In (famous) Crowd of 1962"

## *Way... Back to School*



Dr. Conrad A. **LOHUTKO** . St. Louis . MO

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Here's something from me that you can print. It's how I remember the people at GHS.

I transferred to GHS in the middle of my sophomore year when my parents moved to Greenwich. GHS was the 12th school that I attended because my father liked to take different engineering jobs. He got bored once he learned a job or engineering skill. This was fine for him, but a little hard on the family life.

When I arrived at GHS, I found that it was actually one of the more open schools that I attended. The people were friendly to me, even the cool guys in the class ahead of us. That included Bud Titsworth and Don Moore (Don later became my stepbrother when my mother divorced my father and married Don's father).

Since I wasn't a jock, I didn't try or long to be one. Also, I wasn't cool, so I didn't long to be with the cool group. Then, I had to find my place and make friends. I was interested in debating and the Republican Party. Thus, I gravitated to the Debate and Junior Republican Clubs. Besides there were some interesting girls from the class behind us in these clubs. Thus, I found girl friends. (One was sort of my high school girl friend and another later became my fiancé). Incidentally, fiancé number one was the first of three before I found the right person to spend our lives together. I didn't have a long search because I found the right person in my stepsister, Sandra Moore.

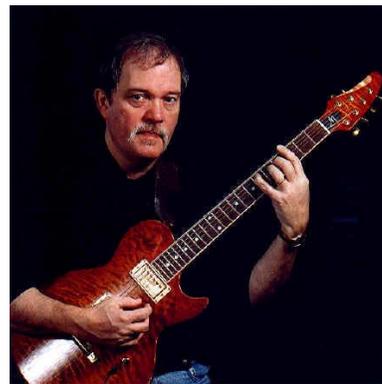
Anyway back to the story line. Harry Servidio, Gary Oswald, Tom Shaw, and others went out of their way to make friends with me. To this day I appreciate their efforts and miss them. Consequently, I never had the feeling of being an outsider or left out. Don Moore was on the wrestling team in the class of 61. Gary's first name was actually Gerhardt. If anyone remembers class trivia, I lost my first and only election to Tom. It was for Class President!

## *Before 'n' After*

During the past week, before the famous "Blackout of 2003", Maureen Breuel Bohning, asked if there had been anyone sending in photos of themselves as they are "Now" 40 years later... Below are the most recent photos and or "Web-Images" of several classmates. In at least a few, I have been able to "connive" old Photos from the Yearbook, out of my Son... (**Magnus Mortensen**...RPI Class Of 2006)... However, he has gone off on a vacation aboard ship in the Caribbean and when he returns next Sunday will be off to RPI for the next semester... So I must apologize for the missing photos on several of the following:



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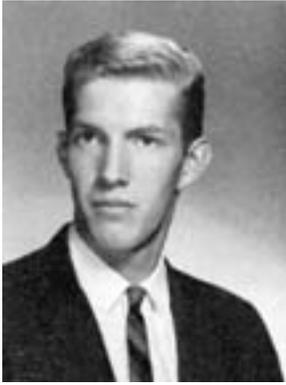


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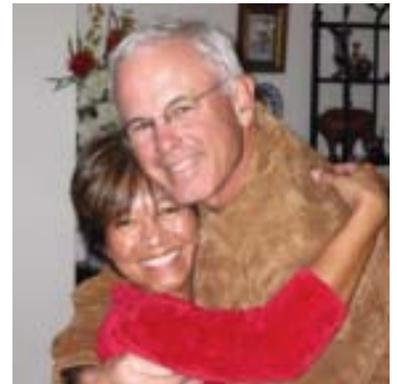
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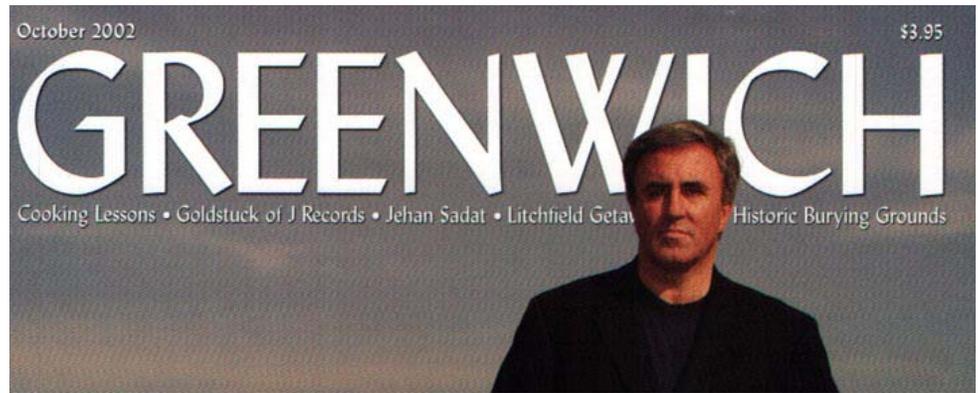
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## *What's Ahead*

Our readership continues to grow with each week and I am very pleased to have more of you joining our little family of old Classmates. Thanks to Bob Maxwell, we have a cartoon that highlights our "subterfuge" and the real purpose of:

## *W W ' N ' W W W*

We are in this to take over the world... That's me with the pitchfork on stage right... (or is it left). Anyway... The new sletter is coming to a slow "halt" as a result of the "support" of its "w riter-ship"... While the readership grows... exponentially the w riter-ship slows... Come-on you guys... the New sletter is being w ritten by You... If you don't w rite... you don't read...