



LOLSOS Lustrous Obscure Lady Sings Original Songs

In a more perfect world, this release would have been accompanied by fanfare, renewed interest in this slice of *obscurata* and in its subject, singer and songwriter Judy Stuart. Instead, this music finally surfaces after 50 years to function as her memorial record. In her last year, Ms. Stuart was reminded by Steve Tintweiss of the long dormant project; she was consulted, consented to the release on his new artist-run label, and was compensated in full. While in production we were saddened to learn of her passing in mid-year, 2018, before Judy could hear the test pressing.

Judy Stuart will be remembered by colleagues as a jazz-folk-rock songwriter and singer, in the late-1960s zone of overlapping fringes among those genres. “Inspiration” and “Nickel Bag of Tears” effectively summarize her talents and output: At the perfect center of her major period of activity, Judy’s reckless energy was the warhead on this couple of quick jabs into the maelstrom of Woodstock-era creative music.

Stuart in the 21st century is the rare artist who has no internet linkage whatsoever; the press surrounding this release will be the first foothold—and her story is still very spotty. Here’s what we know that can cast some light on the enclosed music: She was born around 1938 as Judith Pizzarelli into the musical New Jersey family whose other branches include guitarist Bucky and singer/instrumentalist John. As children, Judy and her older sister Joan had a singing duet; winning a contest at midcentury put the act on the *Horn & Hardart Children’s Hour* on radio and then television every other week for a period of years. They also appeared on *The Ted Mack Original Amateur Hour*. (Sister Joan left the entertainment field, and Judy continued with formal voice lessons.) A 1957 marriage made her Judith Rodger, though she was professionally known since the ’60s as “Judy Stuart.” She spent eight years as a “song stylist” (her phrase) doing club and dance dates with small and large bands (of which bandleaders Les & Larry Elgart are the best known). In addition to privately-produced demo acetates singing mostly standards, Judy Stuart appeared on at least one published phonograph record.

By the mid-’60s Ms. Stuart occupied two lofts in a Bowery building, where she hosted social events with her pet monkey, Alfie. She was at least briefly involved with saxophonist Frank Wright. Wright’s model Albert Ayler was also present at one of her lively parties; that event was the occasion for the introduction of Ayler and Steve Tintweiss, bassist for Wright’s upcoming ESP-Disk’s recording session. Tintweiss would later tour with Ayler for historic concerts at the Maeght Foundation in the South of France.

The year before Stuart’s *Apostolic* session, Tintweiss had been part of the surprising emergence of the Burton Greene Quartet on a Columbia recording produced by John Hammond. Tintweiss, conductor and contractor for the enclosed session, was in the thick of the avant-garde jazz/blues/folk/rock hybridization of the ’60s—welding the energy of the new music to the spirit of songs sung with ’60s urgency. He was already a composer and leader of two bands, *His Purple Why* and the *Steven Inkwhite Tintweiss Group*. The former was one of the first bands coming from a jazz background that was all about both free energy improvising and actually playing the melody before and after the solos. Contemporaneous recordings by the *Free Spirits* and *The Insect Trust* show that they shared similar avant-garde turf.

Enter here Judy Stuart. She appeared with *The Purple Why* beginning in 1968, singing Tintweiss's and her own pieces with the group into 1973. The Tintweiss archive preserves more than a dozen formal and informal music events she appears on, of which two are pending release on the new INKY DoT MEDIA label. On a February 24, 1972 WKCR *Journey to the End of Night* radio broadcast, Stuart accompanied herself on guitar for her own *Before / After Suite* as intermission content in a program of live Purple Why music.

Judy was ever on the make to get her songs and singing exposed. She wrote the music of several selections for which lyrics were written by Dave Tamber, including "Nickel Bag of Tears," as you hear it on this record. She copyrighted it and several other collaborations in the '60s. Stuart wrote music for La Mama Productions of the musical play *Last Chance Saloon*, written by Andy Robinson and directed by Joel Zwick.

For Stuart's *Apostolic Session*, there was at least some belief that this genre-bending project could actually be released. Stuart hand-selected the musicians for the date. Producer Steve Tintweiss had big ideas for the session, even apart from the musical creativity in the room. The recording was made early in the full-blown multitrack era, to a 12-track 1 inch reel-to-reel format. Tintweiss's grander concept was to release the project in quadraphonic sound, which Vanguard was introducing to the commercial market at the time. However, funding for the proposed quad mixes did not get approved.

Issued on *The Apostolic Session* are the most favorable mixes made from the multitrack master reels. All the soloists are heard from in the course of the two tunes. That's a lot more instrumental activity than one usually finds sandwiched between recitations of rock 'n' roll lyrics. Yet the soloists enjoy less space than they would have been used to, most notably the under-recognized legendary jazz cellist Calo Scott.

The trail never quite disappears for Judy Stuart. She carefully documented a new group of pieces co-written with Barry Chusid, animated by just her voice and guitar. But she also continued to kindle the vision of singing with jazz bands. She appeared regularly with Monty Waters's jam group at Joe Lee Wilson's Ladies' Fort jazz loft in the mid-'70s. One of the most important gigs she did may have been her set as filmed by David Elkind at the first SoHo Artists-in-Residence demonstration concert preceding the [James] DuBoise-Tintweiss Quintet performance on an outdoor Mercer Street stage. That movement successfully resulted in official legal NYC A.I.R. certificates for many downtown Manhattan artist-occupied lofts.

Last Chance Saloon was the first of six plays—some staged, some not—for which she wrote music or more. She wrote the music for *The Rise and Fall of Everything* by playwright Paul Foster, produced by Phoenix Company at the Garage Theater in 1971. *The Monster*, a rock musical by Robert Karmon with music by Ms. Stuart, ran for 24 street performances in Queens neighborhoods with a cast of 19

children and teens (sponsored by NYC Youth Services Agency and the NYC Dept. of Cultural Affairs). Her unproduced plays include *Cosmic Compulsion*, *Atlantis*, *Sky Blu Fairy* and *Uncle Thelonious*.

Stuart's show *Perfect Bitch* ran for at least two weekends in the fall of 1986 at La Mama Cabaret with a five-piece band. In what turned out to be her final conversations with Steve Tintweiss, she outlined an internet personality still in development, "LOLSOS: Lustrous Obscure Lady Sings Original Songs." Who could argue?

That not-quite-finished state is the unfortunate final motif for the Judy Stuart story. She did finish a number of tabletop sculptures of human figures in antic poses, sadly lost to posterity. But the brunt of her legacy is her animated voice thrashing out her poetry. We cherish what we've got from the golden age when these sounds could fall together just right.

Ben Young
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JUDY STUART THE APOSTOLIC SESSION

Among the many unforgettable personal highlights was a call to audition for *The Merv Griffin Show*. Judy asked me to accompany her to the theater where we had the audacity to perform a duet version of her tune *FBI* with the lyrics exclaiming "Federal Bureau of Insanity, Insanity" with Judy singing intensely and playing guitar, while I backed her up on melodica. The executives and talent coordinators were pretty much in shock. Needless to say, we did not get the job to appear on this highly rated network TV talk show! What were we thinking? Seriously, but a great memory that we could only laugh at for a long time afterwards. Judy Stuart was a beautiful natural talent. A hot musical artist who worked hard at defining her own unique voice. Those who heard her and saw her perform could never forget the experience. She was a trip. Judy was also the inspiration for my tune, "Sleeping Jungle Harlot."

I miss her dearly.
—Steve Tintweiss

Like producer Steve Tintweiss, singer and songwriter Judy Stuart has had limited exposure as a composer. This release brings into view for the first time the best of her passionate, firebrand delivery.

Bassist Steve Tintweiss has been part of the fabric of New York City's modern jazz culture for decades. He has been composing avant-garde music, leading his own bands and producing concerts for over 50 years. You know him as a '60s sideman on records with Patty Waters, Frank Wright, Marzette Watts and Burton Greene—and most notably Albert Ayler's triumphant final tour of France in 1970.

2019 marks the first publication of treasures from the voluminous Steve Tintweiss Archives on INKY DoT MEDIA. More of these meticulously remastered sounds will follow, from *The Purple Why*, *Inkwhite Group*, *Spacelight Band*, and other artists.

Stay tuned.

Judy Stuart can also be heard on the upcoming INKY DoT MEDIA releases recorded with *The Purple Why* at New York's Town Hall, and the St. Marks Church All Star Concert for Biafra. She was also recorded with the Steve Tintweiss Group at WBAI Free Music Store and WKCR-FM Columbia University live radio broadcasts.