



# JAZZ NOTES™

THE JOURNAL OF THE JAZZ JOURNALISTS ASSOCIATION™

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Arriving at jazz criticism by way of the city desk.

## Reporting on Jazz

► By Ashante Infantry

**W**RITING ABOUT JAZZ has been the most challenging yet adaptable undertaking of my journalism career. I'd worked primarily on the city news side after joining the *Toronto Star* staff in 1995. But I always contributed to the entertainment pages, writing mostly about hip-hop and R&B, out of personal interest in music that wasn't being covered in the paper and for the opportunity to write more creatively.

I had a passing familiarity with jazz (Miles, Billie, the Marsalises) when pitched a few years ago by a Verve publicist about a series of recordings—Jamie Cullum, RH Factor, Diana Krall's *The Girl*

*In The Other Room*—that didn't appeal to the *Star's* jazz critic.

Interest piqued, I began to help out on the beat—reviewing a festival appearance by Joshua Redman, interviewing Sonny Rollins for an advancer—and audited a university course on jazz history and criticism. Before long I was hooked by the beauty and tradition of the music and its personalities, controversies and complexities. I eventually assumed the mantle in the wake of the retirement of the paper's longtime jazz critic. Though juggling pop and jazz criticism is sometimes hectic, I hope that those who read me for J.Lo and

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### ON THE COVER:

Ornette Coleman at the 2004 JVC Jazz Festival in Newport, Rhode Island.

Photograph by Michael Kurgansky.

# Conferencing

“NO ANSWERS YET to This Question.” That’s the generic banner put up by the JJA’s Interactiview Q&A software before users start posting responses. In the past we’ve used this tool for online chats and conferences. But on September 29, at the “Jazz in the Global Imagination” symposium held at Columbia University, I used Interactiview as a note-taking device and hopefully a prompt for further discussion. (Visit [jazzhouse.org](http://jazzhouse.org) to access the transcript.) On one long day, six panels convened to discuss jazz journalism in global and local perspective. The mood—no surprise given the academic setting—was interrogative: “What is the place of jazz in the societies the journalists come from?” “What intellectual, social, and political engagements do jazz journalists feel are important?” “What is the place of journalism in writing the history of jazz?” “What kinds of aesthetic, economic, methodological, and cultural alignments are musicians pursuing in the 21<sup>st</sup> century?”

As the dust settled, my computer’s mechanically generated phrase seemed to say it best: No answers yet to these questions. Reaching a conclusive endpoint wasn’t exactly the goal, however. Merely by gathering jazz journalists from around the world in the same room and grappling with a set of common concerns, Columbia’s Center for Jazz Studies and the JJA took a clari-

fyng step forward for our discipline. Some of the prepared statements from symposium participants will be archived at [jazzhouse.org](http://jazzhouse.org).



**From the Editor**  
**David R. Adler**

Meanwhile, in *Jazz Notes*, we’ll strive to explore these and other questions from a variety of angles. In this issue—available only in PDF form thanks to temporary budget constraints—JJA member Ashante Infantry offers the perspective of a working newspaper writer in Toronto (site of the 2008 IAJE conference), who came to the jazz beat circuitously.

I find Ms. Infantry’s comments particularly relevant as I continue my print incursions into *The Philadelphia Inquirer* and *Philadelphia Weekly*. Good news: both these publications are showing genuine interest in wider coverage of jazz and creative music—and not just the names but the most obscure nooks of the local scene as well. Bad news: noble intentions count for only so much in light of what my *Inquirer* editor calls “the time-space-money continuum.” Plenty of important musicians, either passing through town or enriching their native soil, are going unlisted or unreviewed.

Which leaves open another option: blogging. I’ll be discussing that at the IAJE conference, on a panel moderated by the JJA’s Neil Tesser. If you’re around, it’s Friday, January 11 at 3:00 P.M.



## JJA PANELS & WORKSHOPS AT IAJE 2008

Don’t miss these JJA-sponsored events at the 35th annual IAJE conference in Toronto:

**JAZZ IN THE DIGITAL AGE, PART 3**

**“WHO ASKED YOU, ANYWAY?” WRITERS’ CLINIC**

In addition to these events, several JJA members are serving as IAJE panelists and presenters. Consult your program for details.

## JAZZ NOTES

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The Jazz Journalists Association (JJA) is a 501(c)(3) non-profit corporation, promoting the interests of writers, photographers, broadcasters and new media professionals covering jazz. The JJA supports the creation and dissemination of accurate, balanced, ethical and informative journalism on all of jazz's genres; the growth, development and education of the jazz audience and the dissemination of information pertaining to jazz to the general public, by providing forums for the discussion of jazz-related issues and events, fostering the development of journalistic and presentation skills among new journalists and the continuing development of such skills in journalists already engaged in the field.

# Forward to '08

THE MEMBERSHIP OF the Jazz Journalists Association—that's you and me, folks—ought to consider what kind of organization we want to have. Is it enough to be a social club, organizing parties at conferences and conventions? Shall we initiate programs that educate the public, train new generations of jazz writers, broadcasters, photographers and new media professionals, and keep current working journalists up-to-date? Do we maintain a website that's about music news, or news about music journalism? What's the mission of *Jazz Notes*:

to keep us all connected, or to serve as a vehicle for reaching out to those who don't know we're here?

Such questions are crucial right now because the JJA has suffered a fiscal downturn, commensurate with the tightening of belts throughout media and jazz's related industries. We have produced this issue of *Jazz Notes* as a PDF rather than a print publication because the costs are so much lower: essentially zero compared to \$2,000 for printing and mailing. *Jazz Notes* in print form might be distributed to attendees at the IAJE conference in Toronto in January, to members of the Association for Performing Arts Presenters, to civilians wherever JJA members put on panels or lead discussions. In PDF form, we can at best hope to get the emails of unaffiliated but interested parties, and send 'em the file. Maybe that's enough. As Willard Jenkins often asks, What's your take?

The "Jazz in the Global Imagination" conference produced by George E. Lewis of Columbia University's Center for Jazz Studies with consultation from the JJA was an outright success (though we've been slow to document the events at jazzhouse.org). As panels and workshops at IAJE are currently scheduled, JJA members are responsible for a large

share of the chores of moderating, pontificating and instructing (we will also have that party—watch jazzhouse.org for details). The JJA board has come

up with some interesting ideas for programs going forward, including the institution of a JJA Speakers Bureau, which might help arrange members' engagements (for a small percentage of their fee), and has emphasized that educational programming is the activity most likely to attract funding to our organization. But of course it takes skilled and devoted workers to start and maintain a speakers initiative or

write grants for educational programs, or most of anything else we're likely to want to do. And such volunteer labor is in short supply, as JJA members naturally take care of their requisite personal responsibilities before their discretionary associative ones.

The JJA is having cash-flow problems because we reined in fundraising last year around the Jazz Awards<sup>sm</sup>, as it became clear that even our returning sponsors could not support the Awards as they had in 2005 and 2006. The Jazz Awards will be a matter for discussion again, any day now: Do we want to have a modest event that breaks even, as we did in 2007? Or something else entirely? Can we mount presentations on the West Coast or anywhere other than New York, to demonstrate our members' dispersion and variety of honors? If we intend to recharge fundraising efforts, who will lead that campaign?

In November, the JJA board—that's Forrest Bryant, Susan Fox, Gary Giddins, James Hale, Reuben Jackson, Fred Jung and me—unanimously endorsed ourselves to continue governing the organization. When I communicated this via email to the membership, there was not one response about this deci-



## President's Report

Howard Mandel

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# Somewhere Over Nine Minutes

► By Cyril Moshkow

AT COLUMBIA'S "Jazz in the Global Imagination" symposium on September 29, I had nine minutes to discuss "New Music, New Aesthetics" in my native Russia—definitely not much time for a detailed presentation. Especially if you're from a country where the history of jazz differs so dramatically from what your Western counterparts are used to. And especially if you know that only a few of your country's great jazz figures will be known to the audience.

How on earth to discuss new artists in your country if you haven't even told the story of the old ones? Thanks to Eugene Marlow: it was an American, not a foreigner, who first said during this conference that the history of jazz in any given culture is inherently linked to the social and political history. America experienced a two-year recording ban, part of a union struggle against greedy record labels. In my country, there were two "recording bans" against jazz, each nearly 10 years long (1928–1937 and 1946–1956). These had nothing to do with musicians unions, but rather our government's resenting jazz as "enemy music" during one decade and supporting it as "progressive proletarian culture" during the other.

The question for Russian jazz has always been not just "to be or not to be," but first how to survive in a society that resents the music you like, and then, after the end of communist rule, how to survive in a society that has less and less tolerance for art forms that require any mental effort from the listener. A wildly growing capitalist economy proved even more efficient at eliminating bold creativity than had the stagnant communist ideology.

Every succeeding generation of musicians felt itself a totally new and unprecedented one. Every new generation had to decide whether or not to imitate American jazz or create Russian jazz. And for each new generation, this question has been left undecided. For some reason, few discovered that they could, in fact, do both.

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## How to discuss new artists if you haven't told the story of the old ones?

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The generation currently onstage is facing almost the same problems as the first two generations of jazz in Russia, those of the 1920s and 1930s, except that playing jazz is no longer regarded as ideological treason, and you cannot be imprisoned simply for your interest in music that is originally American.

Back in the mid-1980s, the great follower of American jazz in Russia, saxophonist Igor Butman, had to marry an American woman in order to emigrate to the U.S. to study at Berklee. By that time, emigration was still a one-way ticket: if you were leaving the country, you were a traitor who gave up his identity. Now, if you go to the U.S. to play or study jazz, you are just another of several thousand Russian students who do so in America every year. The question is, are you going to return after a while, to bring what you've been taught to local soil, or will you stay in the U.S. to become just another immigrant musician struggling for survival in New York?

There is nothing new in this situation. For me as a jazz journalist, new aesthetics in jazz doesn't only mean the importation of new ideas. Russia has a great tradition of music, not to mention music education. Why not export our own traditions? Why not blend the jazz we love with the traditions we possess?

I have to admit that, in the everyday struggle, with little or no support from either government or private funds, Russian musicians who try to find their own voice within the jazz idiom are a rare breed. But they do exist. From the tight and complex harmonies of '70s great German Lukianov and the '80s extravaganzas of the late Sergey Kuriokhin, to the sonic magic currently done by the Andrey Kondakov/Slava Guyvoronsky/Vladimir Volkov trio, or the ethno/classical/jazz crossover projects by horn virtuoso Arkady Shilkloper, or the delicate soundscapes of the Second Approach trio in interaction with everyone from American trombonist Roswell Rudd to Ukrainian saxophonist Yuri Yaremchuk, or the overwhelming avant-garde shamanism of Siberia-based pianist Roman Stolyar... or the music of the brave youth, like multireedist Alexey Kruglov, pianist Alexey Chernakov and the latter's 17-year-old sister Dasha Chernakova, one of the most promising acoustic bassists in the country: surely the efforts of these musicians are not worthless. But we need to make their voices heard, and not only inside Russia.



*Cyril Moshkow is publisher and editor of Moscow-based Jazz.Ru, Russia's only jazz magazine.*

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## Are we bookmarked?

*Visit [jazzhouse.org](http://jazzhouse.org) for the latest JJA announcements, exclusive online content and membership info.*



# After You've Gone

► By John McDonough

**M**OST JOURNALISTS, IF WE live long enough, become historians. We know it when we can no longer jam another manila folder into our bulging file cabinets or another LP or CD into our five-figure collections. As we recognize the history we've captured, we become concerned for its preservation.

In the June 2007 *Jazz Notes* I noted the example of Bill Savory, whose 1930s transcriptions were nearly left homeless in an atmosphere of Dickensian decay. It got me thinking: What will become of other record collections assembled over decades, along with letters, programs, pictures, press releases, notes and taped interviews? Will these materials be flung to the winds in a garage sale? Or will they find a permanent home in some institution with the gift of perpetual life?

Today's most senior jazz journalists are at least the second and mostly third generation of the species. The first emerged in the 1930s and included collector-critics such as Charles Edward Smith, Leonard Feather and Marshall Stearns. It was Stearns who first considered this question of archival survival. His solution was to incorporate his collection into the Institute of Jazz Studies (IJS) in 1952.

"Until it came to Rutgers," says IJS director Dan Morgenstern, "the Institute was in Stearns's apartment and open only by appointment. It wasn't institutionalized." In 1966 Rutgers University absorbed the Stearns collection and made it the cornerstone of what has become the world's preeminent jazz archive. Stearns died late that year, presumably satisfied that his materials would have a permanent home.

But to the generations since, such satisfaction has become elusive in a world now crowded with critics bearing substantial personal libraries. The problem is that relatively few new institutional

homes have developed, and the Rutgers collection is mature. The options for bequest have shrunk, and as for records: "It's now reaching the point," says Morgenstern, "where certain places are looking askance at LPs, not to mention 78s. In many cases younger people don't now what they are and have no playback equipment." For the jazz journalist looking to place a major personal collection with any hope of keeping it

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Will these materials  
be flung to the winds  
in a garage sale or will  
they find perpetual  
life?

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intact, the prospects are dim. "We're not interested in duplicating what we have," notes Morgenstern.

Duplicate recordings, however, can end up being useful to the IJS. When enough material accumulates, the Institute makes arrangements with an outside body to come in and auction it for an agreed percentage. Some items are exchanged for newer jazz releases, which otherwise would have to be bought at retail. It's a small but valued source of liquidity to support the Institute's mission.

Not even the prestige of a famous-name critic provides immunity from liquidation today, although it may affect market value. "What we do is create special stickers and put them on the records or 78s," Morgenstern says. "They read, 'From the collection of...'" to indicate the original owner."

While collectors may value the metaphysical qualities of an authentic artifact, researchers are less emotional

about such things. If they want to hear the Original Dixieland Jass Band play "Darktown Strutters Ball" (widely, though not unanimously, considered the first jazz record), an LP or CD transfer will do fine. This is what distinguishes a research institution, which caters to the orderly mind, from a museum, which plays to the romantic heart.

Archives that include unique material will get a more favorable hearing. "We're most interested in privately made recordings," says Morgenstern. "We have a collection of New Jersey Jazz Society material. These are live performances that are beginning to be mined, and pretty soon Arbors is coming out with the first volume of stuff. As for journalists, we always want interviews and broadcast material. Ira Gitler has given us a lot of his interviews over time. Chris Albertson has given us his. Michael Bourne from WBGO has given us tons of interview material. Some of it goes back quite a way. We're very interested in that kind of thing, and we very much encourage journalists to donate their interview tapes."

When Leonard Feather's home was damaged in a flood in the '90s, many assumed the worst for his career archive. But he had already given away much of his valuable material, the least of which was his record collection. "It was the paper," says Morgenstern. "Letters and correspondence, beautiful letters from Louis; a few from Billie Holiday, including one she wrote when she was in jail; all kinds of little notes from Ellington; inscribed programs and postcards from everybody ranging from Armstrong and Hines to Bill Evans. Some he had given to Marshall Stearns when he moved from New York to Los Angeles in 1960. But he gave us the rest, including all the forms that were filled out by musicians like Coltrane and Clifford Brown for the *Encyclopedia of Jazz*."

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**ABOVE:** Hiromi Uehara performs with her Sonicbloom band at the Toronto Downtown Jazz Festival, June 26, 2007. Photograph by Bill King.

# TORONTO DOWNTOWN JAZZ FESTIVAL

## IS YOUR JJA MEMBERSHIP UP TO DATE?

The Jazz Journalists Association relies on the continuing support of its members to continue operations. Our current membership categories and dues are:

Student (non-voting) ..... US\$25/year  
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All members receive access to *Jazz Notes* quarterly, an updated telephone and address list of JJA members, inclusion in the JJA's member database and discounted admission to JJA events.

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 www.jazzhouse.org*



# ROY RELAXES

Two views of Roy Hargrove in his trailer at the Toronto Downtown Jazz Festival, June 28, 2007. Photographs by Bill King (above) and Kris King (below).





## PIANO GENERATIONS

**LEFT:** “Time Stood Still for Andrew Hill” — the pianist gazes toward the camera immediately following his final live concert performance at Trinity Church, New York, March 29, 2007. Photograph by Laurence Donohue-Greene.

**ABOVE:** Robert Glasper and a friend on MetroTech Common, Brooklyn, New York, summer 2007. Photograph by Laylah Amatullah Barrayn.

## Tom Terrell: *Beloved Friend and Colleague*

**O**N NOVEMBER 29, 2007 at 5:05 A.M., Tom Terrell, among the most passionate and versatile of music journalists, lost his battle with cancer at the age of 57.

Tom worked as a radio DJ and publicist for Gee Street, Mango/Antilles and Verve before turning to music journalism and photography in 1996. His writing was featured in *Jazz Times*, *Jazziz*, *Global Rhythm*, *Vibe*, *Essence*, *The Village Voice* and other publications, as well as in the books *Men Of Color*, *The Vibe History of Hip-Hop* and *Transculturalism*.

I didn’t know Tom well, but ever since our first brief introduction earlier this decade, he would hug me every time we crossed paths.

Last September 11 there was a benefit at the Canal Room in lower Manhattan for Tom’s medical expenses. The huge turnout, and the stellar musical lineup (Vernon Reid, Brandon Ross, Angelique Kidjo, etc.), told you all you needed to know about Tom’s popularity and good taste.



I worked my way through the crowd to look for Tom, who was then healthy enough to attend. And when I found him, sure enough, he pulled me in for that signature hug. But this time was different. There was an urgency, an unmistakable and deeply felt “thank you” in the embrace, a moment I’ll never forget. It was in fact our final goodbye.

Rest in peace, Tom.

— David R. Adler



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# Book Reviews

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## Coltrane: The Story of a Sound

By Ben Ratliff

Farrar, Straus and Giroux, New York, 2007;  
250 pp.; \$24.00 hardcover

► Review by David R. Adler

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**J**OHAN COLTRANE IS not only, as Ben Ratliff argues in this profound book, “more widely imitated in jazz over the last fifty years than any other figure.” He is also one of the most extensively written about. Publishing a new text on the saxophone legend requires an airtight rationale, and Ratliff has several.

*Coltrane: The Story of a Sound* succeeds as biography, but it is more a compact critical essay, an argument. Ratliff is less interested in praising a long-departed hero than in reaching conclusions about the “hundreds of microclimates” that make up today’s jazz scene, a beat he has covered as staff critic for *The New York Times* since 1996.

At the same time, Ratliff looks at how a society understands, assimilates and mythologizes genius. “[J]azz isn’t an exercise book, or a father’s record collection, or music as a closed-off thing-in-itself,” he insists, opening the door to deeper questions about art and aesthetics, culture and politics. So in Ratliff’s pages we read about Edmund Burke and Robert Lowell on the nature of the sublime. We encounter insights gleaned from Susan Sontag, Oscar Wilde and D. H. Lawrence, among others. We come to see Coltrane not as a demigod but as part of an environment, at a time of widespread artistic and political ferment.

Ratliff divides the book into two parts, building interest with cryptic lowercase chapter headings such as “best good,” “you must die” and “who’s willie mays?” Part one describes how Coltrane went from “a perfectly indistinct musician” in the mid-’40s to “unreasonably exceptional” by the time of his death from cancer in 1967. Meshing historical detail with keen music analysis and a storyteller’s instinct, Ratliff packs Coltrane’s career into a gripping 110 pages—from the early apprenticeships and Prestige albums to *Giant Steps*, *A Love Supreme* and finally the visceral, “ecstatic” avant-garde music that stirs controversy to this day. The story itself is well known, and Ratliff doesn’t merely retell it. He charts the evolution of Coltrane’s sound, laying bare its logic. Between the lines, he patiently builds a case about how jazz innovation works.

Part two is an equally vital “reception history” of Coltrane’s music. It should be understood that John Coltrane was not “John Coltrane” while alive. He was not immediately revered;

# News of Members



**DAVID R. ADLER** wrote a cover story on Keith Jarrett for the January/February issue of *Jazz Times*. He wrote about Kidd Jordan, Odean Pope, Andy Milne, John McLaughlin, Anat Fort, Dave Liebman, Charles Lloyd, Willem Breuker, Edmar Castaneda, Fred Hersch, Bill Mays, Anat Cohen, Jack Wright, Tiger Okoshi and more for the local press in Philadelphia.

**LARRY APPELBAUM**, after 25 years as the Senior Studio Engineer at the Library of Congress, has moved over to the Library’s Music Division, where he is now a Senior Music Reference Specialist. Larry recently completed “Before & After” pieces on Donald Byrd, Vijay Iyer and Don Byron for *Jazz Times*, produced a concert with Kidd Jordan, interviewed Reggie Workman and Helen Sung, moderated a radio panel at the *Jazz Improv* conference in New York, and conducted oral history interviews with Allen Toussaint and Henry Butler.

**ANA LUCIA BIZINOVER** produces and hosts *Tempo de Jazz* (“Time for Jazz”), a new jazz radio program broadcast twice a week on Radio Roquette Pinto (94.1 FM), Rio de Janeiro, Brazil. *Tempo de Jazz* can be heard online Saturdays at 6 P.M. and Fridays at 11 P.M. (Rio de Janeiro time) at [radioroquettetpinto.rj.gov.br](http://radioroquettetpinto.rj.gov.br).

**BOB BLUMENTHAL**’s first book, *Jazz: An Introduction to the History and Legends Behind America’s Music*, was published on December 18. The paperback original, part of a Smithsonian series published by HarperCollins, appeared in a British edition in November under the title *Need to Know? Jazz*.

**CLAIRE DALY**, baritone saxophonist, has two new releases: *Speak, Spake, Spoke*, backing jazz wordsmith Kirpal Gordon along with James Zollar, Art Baron, Eli Yamin, Warren Smith, Dave Hofstra and more (Daly was musical director); and *Scaribari* by the 2 Sisters, Inc. Band (motto: two baris, one mind ... and a bass), with baritonist Dave Sewelson and bassist Dave Hofstra. Press copies of each are available to JJA members. Contact [cdbjazz@aol.com](mailto:cdbjazz@aol.com).

**ENID FARBER**’s solo exhibition of 25 hand-painted jazz photographs, including some legends of jazz, reggae and world music, ran from September 5 until October 15 in Jersey City, New Jersey. Fellow jazz photographer and Newark *Star-Ledger* photography critic Mitch-



ell Seidel reviewed the show for his weekly column. Two of Enid's photos are included in the new Dreyfus release *A Life in Time: The Roy Haynes Story*, a retrospective of Haynes's work. Enid's color photos are included on the cover of the slipcase, on the digipack and the cover of the inside booklet, along with two vintage black-and-white photos by Chuck Stewart. Another black-and-white photo of Enid's will be used for publicity. Mauriat Saxophones hired Enid in September to photograph James Carter for an ad campaign, including posters and a calendar featuring endorsees. Two of her photos from Max Roach's August funeral appear in the November 2007 issue of *Jazz Times*.

**SASCHA FEINSTEIN's** most recent book, *Ask Me Now: Conversations on Jazz & Literature*, has been published by Indiana University Press. The anthology collects 20 interviews originally conducted for and printed in *Brilliant Corners: A Journal of Jazz & Literature*, which Sascha still edits (lycoming.edu/BrilliantCorners). Exploring the relationship between the language of music and the music of language, *Ask Me Now* includes conversations with a great range of musicians and writers, and, according to Craig Werner, "immediately becomes the single most important sourcebook on jazz poetics."

**DAVID FRANKLIN** received the Ella Scoble Opperman Faculty Citation for Distinguished Achievement in Jazz and Jazz Criticism from the College of Music of Florida State University. The award, for an alumnus or alumna in any area of musical endeavor, has been presented five times since its creation in 1963. Opperman was the first dean of the then School of Music.

**PATRICK HINELY's** fall photo exhibition "Jazz People, 1974-2007" in the Staniar Gallery at Washington and Lee University featured 68 of his black and white photographs, including 50 of the 56 images in the 2008 *Jazz Calendary*, published by jazzprezzo/Nieswand of Germany. Two members of the quintet performing at the opening reception were Ron Free on drums and reverend Jeff Mosier on banjo, both depicted in the exhibition and also included in the book.

**THOMAS W. JACOBSEN** featured clarinetists Paquito D'Rivera and Mort Weiss in his two most recent (September and December) columns ("The Jazz Scene") in *The Clarinet*, the quarterly journal of the International Clarinet Association. He also reviewed clarinetist Anat Cohen's latest CD, *Poetica*, in the December issue of *The Clarinet* and trumpeter Jon-Erik Kellso's CD, *Blue Roof Blues*, in the October issue of *The Mississippi Rag*.

*continued on next page* | »

some never accepted him. Nonetheless, and through no conscious effort on his part, he cast a "heavy blanket of influence" during his life and after. In jazz, "entire careers have drafted in his tailwind," writes Ratliff. Beyond jazz, Coltrane inspired everyone from Iggy Pop to the Grateful Dead, Steve Reich to the Minutemen. His sound became "a metaphor for dignified perseverance," and the spiritual urgency of his late works made him an unwitting Black Power icon. (In Philadelphia, his old stomping ground, t-shirt vendors hawk his image right next to that of Elijah Muhammad.)

Ratliff is equally wary of the "bitter dogmatic reactions" to Coltrane's avant-garde period and the "thunderous credence" of those who hail it as his truest, most important work. The late-period music, in Ratliff's view, could be seen as "apodictic" art, an art of the "single, potent gesture" that resists all interpretation—a notion that gained popularity in the mid-'60s. To some, this music, in its severity and rejection of Western musical norms, embodied nothing less than the black freedom struggle itself. In the jazz press of the time, talk of Coltrane turned into "an ugly circle of irritation." Ratliff parses it with admirable evenhandedness.

The Coltrane legacy has sparked "general confusion and a forty-year critical breakdown," Ratliff contends. Correcting this—gently dislodging clots in the bloodstream of jazz appreciation and criticism—is the author's highest aim here. When Coltrane traveled light years in a decade and then died at 40, he didn't just leave a huge void; he skewed the very idea of artistic development, shaping the expectations we place on jazz musicians today. "The structural innovations of jazz really did slow down precipitously after Coltrane," Ratliff admits. "Yet the surrounding rhetoric traveled on and on and on, disembodied from its context, like a rider thrown headlong from a horse."

Ratliff is no water-carrier for Wynton Marsalis's pugnacious neoclassicism, but he takes pointed aim at the "future-mongering" he encounters elsewhere in the jazz world. The demand for perpetual newness is rooted in a "hippie myth" about jazz, he maintains; the less sexy reality is that the music "will advance by slow degrees." To speculate about the arrival of "the next Coltrane" is ahistorical: "It is the wrong question for jazz—hostile to it, or basically uninterested in it." Better to recognize the diverse bounty of talent under our noses.



*A version of this review appeared in The Philadelphia Inquirer, October 10, 2007.*

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## SUBMIT YOUR TOP-TEN LISTS

JJA members are invited to add their lists of the best recordings from 2007 to the new [jazzhouse.org](http://jazzhouse.org) collaborative wiki website. Registered members can also attach comments to others' lists.

To participate, send lists to James Hale at [jhale@sympatico.ca](mailto:jhale@sympatico.ca).

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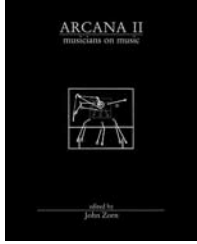
## Arcana II: Musicians on Music

John Zorn, ed.

*Hips Road/Tzadik, New York, 2007; 300 pp.;*  
\$34.95 paperback

►► *Review by Stuart Broomer*

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**T**HIS IS A sequel to *Arcana* (Granary, 2000), a John Zorn-edited anthology of musicians' writing that had a distinctly combative thesis: "[T]his book exists to correct an unfortunate injustice, the incredible lack of insightful critical writing about a significant generation of the best and most

important work of the past two decades," wrote Zorn. The new edition has an equally intense, if more general, position: "In the ten years since the first *Arcana* volume came into being the Dark Ages have gotten even darker.... Career building is taught in music schools, integrity is replaced by compromise, news has become advertising, and our popular culture—more and more bereft of intellectual properties—numbs us, impeding creative thought."

Zorn's point is well taken, for substantial critical writing on current music has been relatively thin, and much of it in forums tied to currency (in both senses). Further, much valuable music is oppositional, whether overtly or in its resistance to commodification. What makes the *Arcana* project so valuable is that it collects writings by musicians without apparent filtering—the authors appear to be writing in their own way about topics of their choosing. You don't need to share Zorn's militancy to enjoy this, though it may have helped in putting such diverse material all in one place.

The first thing to note is that most of the musicians engaged here don't think about music in the terms that most writers address it. This seems like a natural divide, since music journalists are usually trying to describe something that is, while the other group is attempting (sometimes) to create something that hasn't existed before. Further, Zorn is much more interested in a musician's vitality of thought than in categories. While you'll find musicians here primarily associated with "jazz," there are others associated with "non-idiomatic improvisation," electronic composition, rock, noise and other aesthetic practices so diverse that any attempt at labeling is doomed. If you're looking for material specifically about jazz, you may be limited to a few pieces. If you enter the book open to fresh perspectives, you'll be amply rewarded.

For the jazz-centric, Dave Douglas's "A Little Piece" seems a model of what jazz writing can be: the trumpeter takes a detail from the work of Booker Little — a frequent use of half-steps to create tonal ambiguity and emotional complexity — and traces it through a series of Little's compositions. Then Douglas explains how he's used it in his own compositions.

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» | NEWS OF MEMBERS: *from previous page*

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Thomas's piece about this year's Ascona (Switzerland) Jazz Festival was the cover story in the August issue of the *Rag*.

**WILLARD JENKINS**, one of the founding members of JJA, has relocated to New Orleans after 18 years in Washington, DC. His wife, Suzan, is Senior Vice President of the Thelonious Monk Institute and director of its graduate studies program, which recently relocated from USC to Loyola University. While eagerly anticipating opportunities to assist in the renewal of New Orleans, Willard seeks to continue his community radio jazz programming efforts at WWOZ and is looking to affiliate with the New Orleans Jazz and Heritage Foundation and the Contemporary Arts Center. Meantime his artistic direction efforts continue at festivals and concert series in Cleveland, Boston and New York. He also coordinates the NEA Jazz Masters festivals program and contributes to *Down Beat*, *Jazz Times* and most recently *Jazzwise*. Willard's book *African Rhythms*, the as-told-to autobiography of Randy Weston, is completed and forthcoming. Contact [willard@openskyjazz.com](mailto:willard@openskyjazz.com).

**FRAN KAUFMAN's** photos are on the cover and inside of two October CD releases: Cyrus Chestnut's *Cyrus Plays Elvis* (Koch) and Dena DeRose's *Live at Jazz Standard* (MaxJazz).

**WOLFRAM KNAUER**, director of the Jazzinstitut Darmstadt in Germany since its establishment in 1990, will be the Louis Armstrong Professor of Jazz Studies at the Center for Jazz Studies, Columbia University, for the spring semester 2008. Wolfram, who holds a Ph.D. in musicology, has published more than 10 books in German on different jazz subjects; he also serves on the editorial board for the University of Michigan Press's jazz book series and as the book review editor for the scholarly journal *Jazz Perspectives* (Routledge). He is the first non-American to serve as Columbia's Louis Armstrong Professor. Wolfram will teach a course on "Jazz in Europe — European Jazz" and also organize a special presentation/event related to that subject. He will live in New York from January to May 2008.

**BILL MILKOWSKI**, author of *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius* (Backbeat Books), has had a flurry of Jaco-related activity in recent months to commemorate the 20th anniversary since the bassist's passing. In October, Bill moderated a panel on Jaco at the *Jazz Improv* convention in New York. In November he did a book signing and lecture at the Barcelona Jazz

Festival, in conjunction with the release of a Spanish edition of his book. And on December 2, the day after Jaco's birthday, Bill emceed a tribute concert featuring the Peter Graves Orchestra with special guests Gerald Veasley, Randy Brecker, Ira Sullivan and Bob Mintzer, held in Jaco's hometown of Fort Lauderdale.

**BILL MINOR** participated in the 50th annual Monterey Jazz Festival by serving on a panel on co-founder Ralph Gleason (moderated by Dan Ouellette); consulting for Alan Schultz's "conversation" with Mort Sahl (emcee at the first MJF in 1958); providing information for articles in *All That Jazz*, *Jazz West*, the "50 Years of Jazz" Monterey Airport display and more; and taking part in a KBGO-FM radio documentary. Bill's "historical" (1976 American Bicentennial) comic novel, *Trek: Lips, Sunny, Pecker and Me*, has just been published. Following a book release event at Borders in Monterey, Bill will travel north to Mendocino and south to Los Angeles to give readings from the book, accompanied by bassist Heath Proskin.

**DAN MORGENSTERN** received the *Down Beat* Lifetime Achievement Award and was featured in the magazine's November issue.

**CYRIL MOSHKOW**, publisher and editor of Moscow-based *Jazz.Ru*, Russia's only jazz magazine, signed a contract for his first jazz book, *The Jazz Industry in America*, to be published next March in Russian by Planeta Muzyki, the St. Petersburg-based branch of Russia's Lan publishing house. The book is based on a collection of more than 40 in-person and several more phone and email interviews with American jazz educators, club owners, festival organizers, scholars, radio presenters, record label executives, producers, sound engineers and others who create and support jazz. From 1998 to 2007, Cyril took 11 self-supported trips to the U.S. (some 20 weeks in total) to meet people in the jazz industry and visit jazz festivals, jazz clubs and jazz organizations in 10 states. He regards the book as his own 40<sup>th</sup> birthday present.

**ROBERTA PIKET** (pianist) toured in the fall with bassist Ratzon Harris and drummer Billy Mintz. The trio hit Seattle (a repeat performance at the Earshot Jazz Festival), Portland, San Francisco, Berkeley, Los Angeles and San Diego. Roberta is spending a good part of December in Europe, performing and teaching in Spain, Poland, Germany, Ireland and Austria. She is also writing for a new recording she plans to do soon.

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Among the most challenging are essays by Steve Coleman and Milford Graves. Coleman writes about organizing a concert series and trying to structure pieces with lunar-solar calendars, ending with scores that are circular rather than linear. Graves's intriguing "Book of Tono-Rhythmology" explores rhythmic patterns in nature and ends with graphs of heartbeat oscilloscope patterns.

Autobiographical and nuts-and-bolts music writing both appear here in significant quantity. J. G. Thirwell writes on "Tinnitus: An Occupational Hazard," and what makes the piece arresting is his ability to speculate on the meaning of such an experience rather than simply bemoan it. Sylvie Courvoisier, for her part, creates a list of things she does with the insides of the piano.

Reflections on student experiences unite writings by Trevor Dunn, Uri Caine and Matthew Welch. Dunn gives an interesting account of his experience studying various bass-playing methods (classical and contemporary) and finds them (contrary to expectation) inconsistent, contradictory and highly personal. Caine's "Theme and Variation" compares some key examples — Bach's Goldberg and Beethoven's Diabelli Variations — with the traditional jazz technique of creating variations on chord changes, creating a common ground for classical composers and Coltrane. Matthew Welch begins with his own early bagpipe studies to work toward a model of cross-cultural music.

A touchstone for several musicians (and likely many writers and readers) might be John Cage, whose aphorisms, diaries and composition notes became a literary form in themselves in the 1950s and '60s (e.g., *Silence, A Year from Monday*). This is most evident in "Glitch," Marina Rosenfeld's imagined conversation with Cage in 2007. But there are other writings here that would be even more of a revelation without Cage's model. Carla Kihlstedt's "Confessions of a Sensualist" combines anecdotes to construct insights (some of her notes describe working on a composition using tapes of cattle auctioneers), while Evan Parker's "Why 211" (which reads like a Cageian address) wanders along a narrative course in which thoughts about several thinkers interrupt one another only to assemble eventually into sudden insight. There may be a hint of Cage, too, a certain whimsical creativity, in Zeena Parkins's "Nocturne Meditation: The Necklace Eternity," in which various acquaintances speak as historical figures.

Some of this is literally "arcana," hermetic writing that while fascinating does not surrender meaning readily (and there are occasional patches of impenetrable prose). Part of what's fun about this kind of speculative musicology is how rapidly it turns into religious mysticism. Trey Spruance (a member of Mr. Bungle) writes of the principles underlying his current band in "Ruminations on Secret Chiefs 3," an essay that roots the band in "Hermeticized Pythagorean cosmology." I find much of this heavy going (I think I understood it a long time ago), but Spruance cites the great scholar of Indian music Alain Danielou (enough recommendation for me), and

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his extensive notes touch on a book about Persian music that strikes me as likely essential reading. So what you get here touches on illumination, ancient wisdom of the unproveable sort, but also a fount of information that will trigger further exploration.

These musicians are generally more diverse listeners than critics are. Ned Rothenberg mentions that the music of Chad (the country) was to him as much of a revelation as Rollins and Coltrane; Christopher Adler and Matthew Welch both explore issues of cross-cultural composition, and often the music of the Balinese gamelan turns up. As often as not, the issue seems to be the idea of time. The Australian composer Chris Dench provides a piece called “Time-Travel” that may become a touchstone for me, along with the concept of time binding.

This is definitely not a book to be read in a hurry. Its arbitrary alphabetical arrangement will likely break down with every reader and in different ways, as one chooses familiar artists (or short essays, or essays with lists or illustrations) as a point of entry. In any case, it’s particularly important for those of us who write about music to pay close attention.



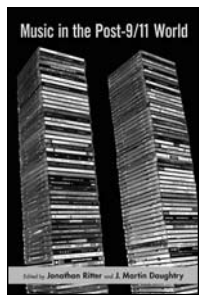
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## Music in the Post-9/11 World

Jonathan Ritter and J. Martin Daughtry, eds.

Routledge, New York/London, 2007;  
328 pp.; \$24.95 paperback

►► **Review by David R. Adler**



**I**N THE LINER notes to *Up For It*, written about a month before the start of the Iraq war, Keith Jarrett asked: “Why play music at all? What difference could it make?” Many involved in the arts expressed similar sentiments in the aftermath of 9/11. Lost lives, a marred Manhattan skyline, political disquiet and the prospect of ongoing war made art, and certainly the pleasure of entertain-

ment, seem insignificant, even disrespectful. And yet the feeling gradually subsided, and the music never stopped.

This new essay collection, *Music in the Post-9/11 World*, meticulously reconstructs a period of time that can now seem like a blur. The foreword, by ethnomusicologist Gage Averill, sets out the mission: to explore “how music is implicated in conflict, justice, intercultural understanding, and peace”—or, more broadly, “to assess the richness of sound and music in the emotional life of humankind.” The contributors represent a range of academic disciplines: ethnomusicology, music theory, folklore, communications, American studies. None of the essays deal specifically with jazz, although one

**DOUG RAMSEY**’s novel *Poodie James* became his publisher’s best-selling book and went into a second printing less than a month after it appeared. Among those who praised the book, author Jack Fuller (*The Best of Jackson Payne*) compared Ramsey to John Steinbeck and wrote, “*Poodie James* pulses with Steinbeck’s sense of character—the hurt ones, their tormentors, and everyone in between. This novel will take your heart.” Ramsey’s previous book was the award-winning biography *Take Five: The Public and Private Lives of Paul Desmond*. For information about *Poodie James*, go to [libroslibertad.ca](http://libroslibertad.ca)

**CYNTHIA SESSO** at CTSIMAGES curated and exhibited 13 commemorative fine art prints by photographer Ray Avery at the Monterey Jazz Festival from September 21-23, in celebration of the festival’s 50th anniversary. The special exhibit, “Behind the Lens: 50 Years of Monterey Jazz Festival Photos,” drew from Avery’s extensive MJF images from 1958 until his passing in 2002. Cynthia represents Avery’s photo archives. All prints are available for viewing at [ctsimages.com](http://ctsimages.com).

**DAWN SINGH** has been named Senior Project Coordinator for the Tanglewood Jazz Festival, produced by the Boston Symphony Orchestra.

**ARNOLD JAY SMITH** moderated a panel at the recent *Jazz Improv* convention in New York titled “The Great Cuban Encounter + 30,” a reminiscence on a Havana cruise in 1977 with groups led by Dizzy Gillespie, Stan Getz, Earl “Fatha” Hines and David Amram. Arnold brought back tapes of the Latin-jazz-rock group Irakere, which was led by Chucho Valdés and included Paquito D’Rivera and Arturo Sandoval, both of whom now live and create in the U.S. The panel included Ray Mantilla, who was aboard with Amram. Arnold also moderated a panel called “Duke Ellington: The Columbia Years” focusing on the long-form works. Guests were George Avakian and David Berger.

**JOAN STILES** (pianist/composer) has released her second CD, *Hurly-Burly*, which reached #11 in nationwide airplay as charted by *JazzWeek* Radio. New York CD release events included performances at Smoke, the Fazioli Salon and the New School. Reviews appeared in *Jazz Times*, *Jazz Improv*, *All About Jazz* and *Downbeat* (four stars from Ted Panken). Radio appearances included an hour-long interview on Bonnie Grice’s syndicated “The Song Is You” and another on WBGO’s “Jazz from the Archives.” Visit [joanstilesmusic.com](http://joanstilesmusic.com) for more information.



**JOHN R. TUMPAK**'s article "Legh Knowles From Glenn Miller to the Napa Valley" appeared in the October 2007 edition of *L.A. Jazz Scene*. (Knowles played trumpet during the big band era with Miller and Charlie Spivak and went on to become the chairman of Beau-lieu Vineyard in the Napa Valley.) John also gave a presentation titled "A Tribute to Duke Ellington" on November 29 at the Brand Library and Art Center in Glendale, California.

**ADINA WILLIAMS**, Promotion Associate for Jazz and Standards at Boosey & Hawkes, Inc., will moderate a special session, "Music Without Borders," featuring panelists David Benoit and Paquito D'Rivera, at the 35th annual IAJE conference in Toronto on January 12, 2008. For more information, visit [www.boosey.com/jazz](http://www.boosey.com/jazz).

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## New Members

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**JASON BERRY**, historian, lives in New Orleans.

**ALEX DUTILH**, editor of *Jazzman*, lives in Paris, France.

**THOMAS ERDMANN** is the jazz editor of *Saxophone Journal* and lives in Burlington, North Carolina.

**SUSAN HAVLISH** is with Vanderbilt University Press in Nashville, Tennessee.

**EMRA ISLEK**, photographer, lives in London, England.

**JACQUES LAURIN** is a student member from Quebec.

**CHRISTOPHER TYLE** contributes to [jazzstandards.com](http://jazzstandards.com) and lives in Milwaukie, Oregon.

**TIM WILKINS** is at Rutgers–Newark and lives in Brooklyn.

**BONNIE B. WRIGHT** lives in San Diego, California.



jazz journalist, the JJA's Larry Blumenfeld, weighs in with "Exploding Myths in Morocco and Senegal: Sufis Making Music After 9/11," an insightful account of the Fez Festival of World Sacred Music and the musical-political activity of Senegalese singer Youssou N'Dour, who has done much to combat anti-Muslim stereotypes in the West.

Blumenfeld's essay is found in part two of the book, which focuses on the climate outside the United States. Elsewhere in this section, co-editor Jonathan Ritter examines commemorative 9/11 songs in the *pumpin* style indigenous to Peru's Fajardo region; John Holmes McDowell offers close readings of *corridos*, or Mexican ballads, relating to 9/11; James R. Grippo investigates the *sha'bi* music of urban working-class Egypt; and Veronica Doubleday gives a fascinating report on the state of musical culture in Afghanistan. On the musico-logical level, every one of these essays is illuminating. On the political level, two of them have major weaknesses, typifying an uncritical indulgence of "the Other" often found on the academic left.

Part one, dealing with the music and mass media landscape in the U.S., includes James Deaville's innovative analysis of TV news music—an inscrutable world of "stingers," "bum-pers" and "promo beds," starkly reminding us that "music is unsurpassed in its ability to tap into the personal narratives of individual viewers" and promote government-sanctioned viewpoints. We also find Martin Scherzinger's especially nuanced "Double Voices of Musical Censorship after 9/11"; Reebee Garofalo's synoptic "Pop Goes to War, 2001–2004"; Kip Pegley and Susan Fast's analysis of the 9/11 memorial concert "America: A Tribute to Heroes"; reflections on the politics of Bruce Springsteen and Darryl Worley, by Bryan Garman and Peter J. Schmelz, respectively; and thoughts on "Classical Music and Remembrance after 9/11" by Peter Tregear. What emerges is a picture of music in its various and overlapping social functions: salve for a wounded community, vehicle of inclusion and exclusion, protest against national policy, or belligerent defense of that policy.

Somehow, each of these essays has to contend with the aggressively unenlightened reign of George W. Bush, and there is much well-deserved criticism of pro-war country music jingoists such as Worley, Toby Keith and Lee Greenwood. But elsewhere, the forgiving treatment of Egyptian *sha'bi* singer Sha'ban 'Abd al-Rahim and Mexican *corridista* Andrés Contreras makes for a striking contrast, and seems to indicate a broader political bias.

Grippo, in his discussion of al-Rahim, is willing to censure "Israel's apartheid-like domination over the Palestinian people." But when it comes to al-Rahim's video-clip depicting a cartoon George W. Bush scrawling a large Star of David over a world map, or his lyric "O People, O Mankind, it wasn't but a tower/and certainly its owners are the ones that made it fall," Grippo is studiously neutral. "Controversial" and "brazen" is as far as he'll go. Al-Rahim is a self-professed ignoramus on world affairs, but Grippo, in the end, lauds

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him as part of “a long line of *sha’bi* singers who have used their craft to enlarge sociopolitical criticism....” The idea that anti-Semitism and 9/11 conspiracy theories are in fact stultifying sociopolitical criticism in countries like Egypt doesn’t enter the discussion.

Similarly, McDowell can’t summon an unkind word about *corrido* singer Andrés Contreras, who praises Osama bin Laden as “a valiant man” and regards the 9/11 attacks as just. To be fair, McDowell seeks to establish that Contreras’s “El Corrido de Osama bin Laden” fits comfortably within the *corrido* tradition, in which respect for the cunning Mexican outlaw trumps other moral considerations. But the Contreras song is one of five 9/11 *corridos* explored in McDowell’s essay. Three of them are, in McDowell’s estimation, “conformist,” in that they endorse “the official story” of 9/11. McDowell repeats the phrase “the official story” five times in his final two paragraphs. He defines it as “a world of black and white, of terrorists and victims — the Twin Towers are portrayed as beautiful (though fragile), the victims are innocents, the attackers cowardly, and the quest for vengeance is a natural and legitimate response by the injured party.”

Oddly, McDowell seems to prefer not only the inverted black-and-white Contreras narrative, with its “damned gringos” and heroic bin Laden, but also the “neutral” stance toward bin Laden expressed by another *corridista*, Rigoberto Cárdenas Chávez: “I am not God to judge you/but you must have your reasons.” While McDowell never praises the pro-bin Laden sentiments outright—like Grippo, he affects scholarly objectivity in describing them—he is enthused about the “counterhegemonic potential” of the *corrido* genre, its ability to “challenge the official story and propose a different understanding of our collective history.” Why a “counterhegemonic” understanding like Contreras’s is superior to the putative conformism of “the official story,” McDowell does not say. It’s supposed to be self-evident. In an intellectual environment where the easy appeal of the counterhegemonic is itself hegemonic, this makes perfect sense.

Larry Blumenfeld, in his essay on Sufism, rightly calls for “intelligent, open, and complex discussion of the issues at hand,” and there is much of it to be found in *Music and the Post-9/11 World*. However, the Grippo and McDowell entries raise questions about some of the tacit assumptions guiding the project. Gage Averill, in the foreword, throws the problem into relief with a refreshingly candid passage about his Vietnam-era “dalliance with the violent wing of the antiwar movement.” For a time, Averill “allowed [himself] to justify violence in the pursuit of political aims,” a habit of mind that struck him as “frighteningly current” during the 9/11 crisis:

*The perpetrators of 9/11 and their sympathizers justified the violence because it ‘brought the war home’ to America, and they have argued that no one living in America is innocent—arguments that were familiar to me. I had once been complicit in a way of thinking that excused or rationalized the loss of innocent lives in the*

*exercise of terror for political ends.... As I coped with my grief and shock following 9/11, I also had to deal with an unsettling sense of complicity and guilt, a failure of my humanism.*

Introspection of this sort isn’t terribly common on the anti-imperialist left, and it doesn’t surface again in the book. Averill reminds us that critical thinking involves more than a dissection of “the comfortable capitalist matrix of U.S. hegemony,” in the words of co-editor J. Martin Daughtry. At some point the critique must turn inward, toward the comfortable matrix of the left’s own design.



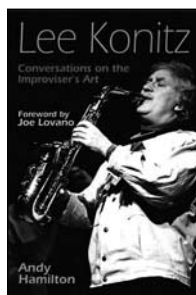
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## Lee Konitz: Conversations on the Improviser’s Art

By Andy Hamilton

University of Michigan Press, Ann Arbor, MI, 2007;  
284 pp.; \$24.95 paperback

► Review by Ken Dryden



**B**IOGRAPHIES ARE OFTEN lightning rods for critics. Reviewers often fear that the writer has been restricted from probing certain topics openly. There are also far too many jazz biographies that are amateurish in nature, coming off like a fan’s gushing tribute, full of errors or leaving the general impression that the writer, while maybe a veteran journalist, knows little about jazz.

Fortunately, *Lee Konitz: Conversations on the Improvisers Art* consistently hits the mark. Author Andy Hamilton has not only been listening to Konitz for decades, but is a jazz musician himself. As a veteran jazz journalist, his approach to writing is thorough. Rather than writing a typical biography, he conducted a series of interviews with Konitz, transcribing both questions and answers, while seeking to keep the alto saxophonist’s answers intact whenever possible, editing only when necessary to improve the flow or avoid redundancies.

While Konitz had no interest in jointly writing the book, he generously gave of his time over a period of years, allowing Hamilton to conduct numerous interviews and also reviewing the transcriptions for accuracy. His outspoken comments (particularly his strong criticism of Anthony Braxton’s recordings) have been left intact, giving the impression that any edits were made only to correct errors or add detail. Hamilton also fleshed out these discussions by incorporating interviews with musicians who have worked with or admired Konitz. The result is a fascinating portrait of someone who

## Pastor Dale Lind, Minister to the New York Jazz Community at St. Peter's Church, Retires

► By *arnold jay smith*

**P**ASTOR DALE LIND, minister to the jazz community at St. Peter's, the "Jazz Church" in New York, has retired. Pastor Lind rose to his pulpit upon the retirement of the late Pastor John Garcia Gensel, who retired at 75 in 1994. Gensel founded the United States's—perhaps the world's—first Jazz Ministry at the Advent Lutheran Church on West 93rd Street and Broadway. "It was a once-in-a-while Jazz Vespers but it became regular in 1964," Lind recalls.

An imposing figure of a man, Lind was a former partner with Paul Colby in the original Bitter End on Bleecker Street, later opening his own club, Preacher's, at the former site of the Dugout, also on Bleecker.

Lind's first assignment was a seminar on women in jazz. "Fifty women attended, leading Cobi Narita to form International Women In Jazz, which remains today," Lind says. He continued to shepherd the night flock (Ellington's term) with the annual All Nite Soul event, begun by Pastor Gensel in 1965 to celebrate the fifth anniversary of Jazz Vespers. It soldiers on.

"There was no such thing as Jazz Vespers anywhere in the world," Lind emphasizes. With the help of Ruth Ellington, and later her brother Edward (Duke), historian Marshall Stearns, Duke's doctor Luther Cloud (a founder of U.M.M.G.) and Billy Taylor, John Gensel made Jazz Vespers a regular occurrence. "There have been over 500 funerals and memorials at St. Peter's," Lind notes. "It's almost a must to be eulogized there somehow."

There is a whisper that the Jazz Ministry will disappear, as no one has been specifically appointed to lead it. Lind says it will be a shared ministry. "Two more pastors will be appointed, bringing the total to four, but none have anything to do with jazz per se." Bassist/composer Ike Sturm remains musical director. There has also been a greater religious presence during services. "Hey, this is a church, after all," quips Lind. "But no one will be asked to join the Lutheran Church. St. Peter's has always been a house of worship welcoming to all, no matter their affiliation, if any. Jazz musicians should continue to feel comfortable."

As for Lind himself: "I'm compiling a history of the Jazz Ministry, probably for a book." Billy Strayhorn's piano, delivered to St. Peter's while Pea was still in hospital, remains in its place of honor.



has developed a distinctive, personal sound on his instrument and remained difficult to categorize.

The book touches on every corner of Konitz's career, from his participation in Miles Davis's historic nonet (documented on *Birth of the Cool*), to work with Stan Kenton, Gerry Mulligan, Warne Marsh and many others. Konitz's studies with Lennie Tristano are of particular interest—he benefited from the blind pianist's unique method of instruction, which involved singing famous recorded solos, intense practice in multiple keys and working out intricate variations on familiar standards, many of which are still a part of the alto saxophonist's repertoire, decades after he wrote them. But Konitz also saw the limitations of following Tristano unquestioningly; he was far more open than his teacher was to performing with a wide variety of musicians, and eager to make a living as a player.

Among Hamilton's interlocutors are Phil Woods, Bob Brookmeyer, Martial Solal, Paul Bley, Dave Liebman and Peggy Stern. Considering Konitz's curt comments on Braxton, it is fascinating that he has a mutual admiration society with Ornette Coleman—they even played together on one occasion, though Konitz admits to still not understanding Coleman's harmolodic theory.

The format of Hamilton's book makes it easier to read a chapter or two at a time; it can be overwhelming to read straight through. But Konitz is a sincere, fascinating subject who consistently speaks his mind and has long proven himself with his extensive recorded output. Hamilton was clearly the right man to deal with this complex musician, long admired by fellow players and critics, though never elevated to the stature he deserves by the jazz-buying public.



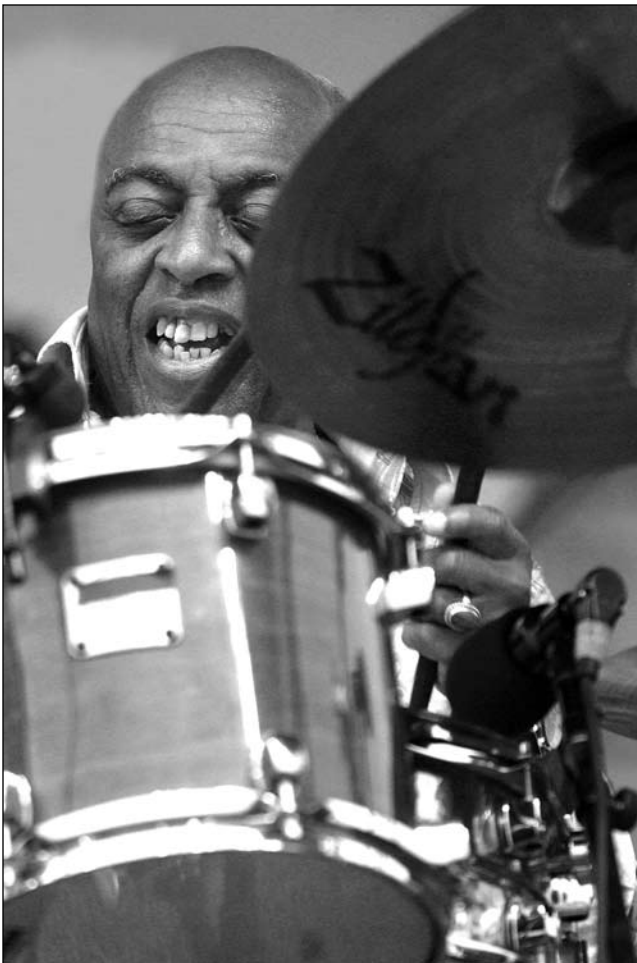


**LEFT:** Jim Hall performing at the New School for Jazz and Contemporary Music, March 15, 2007. Photograph by Nancy Kaszerman.

**BOTTOM LEFT:** Roy Haynes at the 2005 JVC Jazz Festival in Newport, Rhode Island. Photograph by Michael Kurgansky.

**BOTTOM RIGHT:** Clark Terry at the 2004 JVC Jazz Festival in Newport, Rhode Island. Photograph by Michael Kurgansky.

# ELDER STATESMEN





Beyoncé will stick around when the subject is Jerry Bergonzi or Ravi Coltrane.

After a decade covering crime, politics and local issues, I didn't doubt my ability to research, interview and write coherently about such seminal figures as Wayne Shorter, Dave Holland or Cecil Taylor. But critiquing albums and concerts (the *Star* is one of few North American dailies still publishing next-day reviews) required a whole new vocabulary. No amount of book learning was going to help me recognize "My Foolish Heart" or "On Green Dolphin Street," or aptly contextualize Wallace Roney's *Jazz* without having heard Miles Davis's *On The Corner*. So when my sister asks, "Do you only listen to jazz now?", the answer is, "Pretty much."

Dominated by newcomers who are only a few albums deep, the pop side of my job isn't as demanding, and I don't have to spend as much time catching up. While fortunate to live in a city with a robust jazz community—live club shows nightly, three major festivals, 24-hour radio station, close-knit cadre of musicians, publicists and promoters—I rely on a plethora of websites and blogs to keep tabs on the global scene.

September's "Jazz in the Global Imagination" forum, organized by Columbia University and the JJA, was one of the best opportunities I've had to fraternize with like-minded journalists (although on the death beat, I did attend a fabulous obituary writers conference in New Mexico). However, with the majority of attendees attached to jazz-specific mediums, I did find myself in the minority as a full-time writer for a daily metro newspaper, which comes with its own unique challenges.

The main issue is space. I'm competing with myself (since I also cover pop)

in the entertainment pages, as well as three other dedicated music critics and writers on theater, dance, TV, film, books and breaking news. The paper's recent redesign has resulted in a limit of 500–700 words for most stories. Owing to my senior reporter status, my awareness of editorial politics (optimum days for best play are Monday/Tuesday) and my sense of which artists guarantee higher-ups' interest (Oscar Peterson,

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## At the Columbia forum, I was in the minority as a full-time writer for a daily metro paper.

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Diana Krall, etc.), I don't have much trouble getting specific jazz stories in. Tricks of the trade: good pictures, a local angle, having the piece done and waiting in case someone else's story falls through.

Though I'm regularly published on our section front, surrounded by colleagues cranking out exposés on terrorism and corruption, page A-1 is still the objective. In two years, I've put jazz on the front page only once, when the famed Montreal Bistro abruptly closed last summer. So I'm always on the lookout for that hard news "jazz matters" story.

A couple of issues raised during the Columbia forum provoked further thought. June Cross urged journalists to think hard about adjunct endeavors such as penning liner notes for artists they cover. And one audience member wondered whether a person could write fairly about music they don't like. On the first issue, I'm guided on ethics and freelance gigs by the *Star's* policy

manual and have turned down offers to write publicity bios and contribute to event guides.

On the second issue, I grew up on reggae, Hollywood musicals and Motown, so I'm partial to rhythm, big bands and airy, optimistic female vocalists, as well as trumpet, the only instrument I've played. Music that doesn't appeal to me personally I often cover in an interview, allowing the musicians to make their own case. I give jazz fused with hip-hop and Indian classical music extra consideration because it attracts younger, ethnically diverse audiences. Some of those new potential listeners are black, and I'm troubled by the lack of black representation in local jazz audiences and bandstands.

As the only black woman on an editorial staff of about 400, I don't have the luxury of thinking that race doesn't matter. I've always been proactive about addressing diversity oversights in the *Star's* content and staffing (apparently unsuccessfully). I don't know why Toronto's largely West Indian-rooted black population doesn't support jazz, but on my watch it won't be because the music isn't written about in an appealing and accessible way.

I'm still figuring it out, muddling my way through a music theory course and taking in Charlie Haden's and Ornette Coleman's catalogs (the Toronto Public Library system rocks!), but I can already say this has also been my most personally rewarding beat. Life before jazz violin, Charles Mingus and "Jitterbug Waltz" now seems awfully dull.



*Ashante Infantry, a pop and jazz critic with the Toronto Star, spoke on "Globalizing the Personal" at the September 29 forum "Jazz in the Global Imagination."*

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### Moved? New email address? New affiliation?

*Please be sure to notify the JJA's membership secretary, Jerry D'Souza, at [jerrydsouza@rogers.com](mailto:jerrydsouza@rogers.com)*

sion. I think I can write for the board in expressing our gratitude for your confidence, but we are all well aware that the strength of an organization lies in its members' potential to step up to leadership positions. The JJA has a strong core of responsible activists, but needs more doers. Do you have ideas for

the JJA? Do you have time and energy to execute those ideas? Please let us hear from you, via email, on [jazzhouse.org](http://jazzhouse.org), whichever. Challenges continue to face the JJA, the same way challenges face each of us in our careers. The idea of the JJA is that by banding together, we can get more accomplished for ev-

eryone. It's time to review and refresh that idea, and renew energies toward getting what we decide to do actually done.

Best hopes to everyone for 2008.

—Howard Mandel



Burt Koral gave large files of notes before he died, but no tapes. After his death, his wife offered the IJS his records and books. "It was a good library of jazz books," Morgenstern said, "but we had 99 percent of them. Some were first editions, but that isn't important to our mission. They fall into the 'artifact' category."

Some critics traveled unexpectedly light. Outside of his published work, Whitney Balliett's holdings were surprisingly modest. "Not a huge record collection," says Morgenstern. "He only kept the things he liked, and they stayed with the family along with some photos. And he did not tape interviews, of course. He had amazing recall and his own system of taking notes which no one else can interpret." John S. Wilson left a large amount, mostly clip files but no interview tapes. His record collection was sold privately by the family.

Koral, Balliett and Wilson were typical of an older generation that preferred notes to tape. Even among the younger, more tape-oriented writers, it was common to reuse tapes once the notes had been transcribed, especially when cassettes came in. I've always regretted wiping a reel-to-reel interview I did with guitarist Fred Guy in June 1968. But tape seemed expensive then. Telephone interviews tend to have a particularly short life as journalistic ephemera.

Procrastination is often posterity's principal enemy. "You're making me feel guilty," Nat Hentoff told me recently when I asked him what provisions he had made. "I have so many deadlines, I never get around to it. But I have two sons and two daughters and they have instructions, which are to send it to Dan Morgenstern and to my alma mater, Northeastern University in Boston." He said he gave much of his record collection years ago to the Loeb Library at Harvard.

The Institute of Jazz Studies is not the only repository for a journalist's archive, merely the most famous and selective. There are other places to shop. Tulane University was the first academic institution to set up a recognized jazz archive in the late '50s. Its mission remains focused on New Orleans. The principal collection of Chicago jazz historian John Steiner is at the University of Chicago. And James Neumann, an Evanston, Illinois, collector, recently donated his huge library of more than 100,000 78s, LPs and CDs (plus much memorabilia) to Oberlin College, which plans to open a jazz studies center in 2009. It will all be digitized, according to Howard Reich's *Chicago Tribune* story, which did not indicate the ultimate fate of the original discs.

There are smaller institutions as well. East Stroudsburg University houses the Al Cohn Collection and is receptive to some donations. And the nascent National Jazz Museum in Harlem, though

presently without formal exhibit space, is building for its future at the soon-to-be-restored Victoria Theater on 125<sup>th</sup> Street. Director Loren Schoenberg reportedly has made some acquisitions, presently in storage.

Journalists who have covered jazz over the years but have special pockets of depth (as, say, biographers) may consider splitting their archives. Gary Giddins, Bing Crosby's biographer, says he would prefer a one-stop destination but would consider offering his Crosby files to the singer's alma mater, Gonzaga University. "But it's much too soon to make any decision," adds Giddins, who is 59.

Items pertaining to certain musicians are often housed in dedicated collections that may welcome additions. The Louis Armstrong House is administered by Queens College. Benny Goodman's music library is at Yale; Stan Kenton's at North Texas State; Thad Jones's at William Paterson; and Artie Shaw's at the University of Arizona. The University of Missouri-Kansas City has a Buck Clayton collection, and Georgia State University has the Johnny Mercer papers. Many others—Parker, Monk, Coltrane and more—have been scattered by eBay or the auction hammer.

Those interested in dedicated collections might contact Ann Kuebler, archivist for the Institute of Jazz Studies, at [kuebler@andromeda.rutgers.com](mailto:kuebler@andromeda.rutgers.com).



# R.I.P. — Deaths in 2007 and Late 2006

► Compiled By W. Royal Stokes and Ken Franckling

ALICE COLTRANE, MICHAEL BRECKER, FLOYD LEVIN, WHITNEY BALLIETT, TOM TERRELL, MAX ROACH, JOSEF ZAWINUL, FRANKIE LAINE, PEGGY GILBERT, LEROY JENKINS, AL VIOLA, BOBBY ROSENGARDEN, RONNIE WELLS, TONY SCOTT, CECIL PAYNE, DAKOTA STATON, ANDREW HILL, TOMMY NEWSOM, ALVIN BATISTE, CAREY BELL, CARLA WHITE, NELLIE LUTCHER, JOHNNY FRIGO, HERB POMEROY, JOHN WALLOWITCH, CARLOS "PATATO" VALDES, SPECS POWELL, TERESA BREWER, ELAINE LORILLARD, FRANK MORGAN, JOEL DORN

Trumpeters Jimmy Earle Brown, Pat Jenkins, Buddy Childers, Ernest "Doc" Paulin, Donald Ayler, Leon Merian; trumpeter and manager Pedro Knight; trumpeter, bandleader, composer, arranger and educator Herb Pomeroy; trumpeter, bandleader, discographer and archivist Arvid Meyer

Trombonists Jimmy Cheatham, Bobby Byrne, Tyrone Hill, Frank Strong, Paul Rutherford; trombonist and educator Glenn Dodson; trombonist and leader El Tojo (Generoso Jimenez)

Tuba player Bill Barber

Saxophonists Cecil Payne, Frank Morgan, David Alan Gross, Boots Randolph, Johnny Hope, Earl Turbinton, Mike Osborne, Marchel Ivery; saxophonists and bandleaders Peggy Gilbert, Michael Brecker; saxophonist, arranger, composer and bandleader Tommy Newsom

Clarinetists Tony Scott, Alan Cooper, Ron Going, Gabe Essien; clarinetist and saxophonist Peter Müller; clarinetist and bandleader Norrie Cox; clarinetist and educator Alvin Batiste; clarinetist, saxophonist and bandleader Jacques Gauthé

Multi-reed and woodwind player Tim Eyermann

Multi-reed and brass instrumentalist Mario Rivera

Violinist Johnny Frigo; violinist, bandleader and composer Leroy Jenkins

Pianists Bruce McKinnon, Vince Genova, Hilton Felton, Jr., Vince Genova, Siegfried Kessler, Matthew Quinn, Jon Marks, Sal Mosca, George Greeley, Cees Slinger, Joe Palin, Jack Browlow; pianists and composers Andrew Hill, Aldemaro Romero; pianist and trumpeter Andrzej Kurylewicz; pianist, organist, composer and arranger Doug Riley; pianist and bandleader Jack Wilson; pianist and restaurateur Bobby Van

Keyboardist Joe Hunter; keyboardist, harpist and bandleader Alice Coltrane; keyboardist, bandleader and composer Josef Zawinul; keyboardist, singer, songwriter, producer and educator Willie Tee (Wilson Turbinton)

Accordionist Severino Dias de Oliveria

Guitarists Ronald Muldrow, Al Viola, Charlie Labarbera, Bob Borgstede, Rod Poole, Johnny Fourie; guitarist and singer Mary Kaye

Bassists Victor Venegas, Eldee Young, Gary Costello, Art Davis, Herbie Lewis; bassist and singer Sonny Dallas

Drummers Take Toriyama, Hans Georg Klauer, Dinerral Shavers, Danny Barcelona, Ron Jefferson, Earl Watkins, Akbar DePriest, Luquman Ali, Masahiko Togashi, Specs Powell; drummer and bandleader Bobby Rosengarden; drummer and educator Stephen Bagby; drummer, bandleader and educator Max Roach

Percussionists Carlos "Patato" Valdes, Joe Habao Texidor; percussionist and performance artist Paul Dean Burwell

Multi-instrumentalist Dick Wetmore

Singers Barbara McNair, Frankie Laine, Dolores O'Neill, Dakota Staton, Joe "Bebop" Lane, Nùkhet Ruacan, Hector Casanova, Evelyn Blakey, Teresa Brewer, Ruby Glover; singers and pianists Joan Steele Magaldi, Nellie Lutcher, Aletta Hampton; singer, festival founder-producer and educator Ronnie Wells; singer and educator Carla White; singer, writer and educator George Melly; singer, guitarist and bassist Jon Lucien; singer, composer and percussionist Sheila Wilkerson Smith; singer and entertainer Merv Griffin; singer and actress Carol Bruce; singer, orchestra leader, arranger and bassist Manny Green

Blues, R&B, Soul, Zydeco, Gospel, Country, etc., performers Etta Baker,

Paul deLay, Luther Ingram, Zola Taylor, Carey Bell, Alphonse (Bois Sec) Ardoin, James B. Davis, J. Robert Bradley, Hank Medress, Bill Pinkney, Oliver Morgan, Porter Wagoner, Hank Thompson

Composers Ray Evans, Hy Zaret; composer, producer and writer Carter Harman; composer, singer and pianist John Wallowitch

Writers Floyd Levin, Whitney Balliett, Tom Terrell, Ralph de Toledano, Marianne Ruuth, Richard Cook; writer and curator Dick Allen; writer and photographer Silvio Alava; writer and singer Kitty Grime

Oral historian Michael James (son of Duke Ellington's sister Ruth)

Poet and performing artist Sekou Sundiata

Photographers Joel Brodsky, Eddie Aguilar

Editor David Solomon

Discographer Kurt Mohr

Label founder-executive, producer and DJ Joel Dorn; label executive, producer, producer and photographer Esmond Edwards; label founder-executive and producer Hans Nagel-Heyer; label executive, talent scout and song doctor Lee Magid; label co-owner Stan Lewis

Producer, promoter and broadcaster Gene Norman

Newport Jazz Festival co-founder Elaine Lorillard

Club owners Queva Jayne Lutz, George Brumat

Managers Michael Davenport, Herbert Barrett

Recording engineer and archivist Bill Savory

■ ■ ■

# AN HOUR TO DREAM IN VANCOUVER

Nicole Mitchell conducts the High School Jazz Intensive in a performance of Charles Mingus's "Children's Hour of Dream" at the 2007 Vancouver International Jazz Festival, Vancouver, British Columbia.

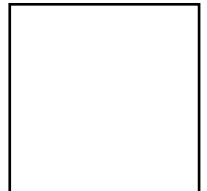
Photograph by Laurence Svirchev.



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