



Jazz in the Global Imagination: Music, Journalism, and Culture

presented by

*The Center for Jazz Studies,
Columbia University*

in partnership with

The Jazz Journalists Association

Saturday, September 29, 2007

9 a.m. - 6 p.m.

with an evening panel at 7:30 p.m.

*Columbia School of Journalism Auditorium
2950 Broadway (at 116th Street)*

open to the public, free of charge

*a component of the
Columbia/Harlem Festival of Global Jazz
Globaljazz.columbia.edu*

*simultaneous interactive global blog:
Jazzhouse.org*

Welcome



The Columbia/Harlem Festival of Global Jazz, of which "Jazz in the Global Imagination: Music, Journalism, and Culture" is the culminating component, has presented leading composers, journalists, and scholars from more than 165 countries in ten days of performances, conferences, symposia, film screenings, and technology-based community events, all open to the public and either free or at low admission prices. The Festival has encouraged audiences to experience, in a global context, the manifold meanings of jazz and its lifeblood practice, improvisation, while reaffirming Harlem's place as a unique and vital international nexus for the exchange of culture and ideas.

The great diversity of forms and perspectives highlighted throughout these ten days tells us clearly that perhaps more than ever before, jazz is a vital arena for intercultural exchange. A unique and potent cauldron of hybridities was key to the first fruits of the development of jazz. Early on, musicians, critics, and an emerging global public all realized that jazz's openness uniquely situated this new music to enter into fecund dialogue with local traditions. Now, in the new century, as cross-cultural jazz exchanges have emerged in the most far-flung locales, jazz itself is becoming transformed in exciting and undreamed-of ways, while retaining its character as a world music celebrated for its ideals of freedom and diversity of expression.

George E. Lewis
Edwin H. Case Professor of American Music
Director of the Center for Jazz Studies at Columbia University

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The Jazz Journalists Association is proud to have consulted with The Center for Jazz Studies at Columbia University on "Jazz in the Global Imagination: Music, Journalism, and Culture", which so far as has been ascertained is the first such international conference of jazz journalists to occur in the United States. Why have we waited so long?

Jazz journalists have always been in the front line of listening to, analyzing, appreciating and conveying information about new music as -- and sometimes before -- it emerges, during states of its creation and dissemination. Today's new technology makes music that used to be geographically or chronologically distant readily available, so the contemporary jazz journalist is challenged as never before to remain curious and receptive, sensitive and articulate about an enormous range of art, and to engage a globally dispersed readership with well-considered, informed and comprehensible reports.

Simultaneously, publication conditions confronting jazz journalists -- including broadcasters, photographers and new media professionals as well as writers for traditional print publications -- are changing substantially as the digital revolution proceeds. How jazz journalists engage with change is an enduring theme in our profession, as will inevitably become apparent during the course of the discussions of "Jazz in the Global Imagination."

While the Jazz Journalists Association has, during the past dozen years, instituted public panel discussions among its members and unaffiliated colleagues at festivals and educational institutions throughout the U.S., and individuals among us have participated in professional gatherings at the annual International Association for Jazz Education conferences as well as abroad, we have never before had the opportunity to invite peers from Russia, Japan, South Africa, Turkey, greater Europe, Canada and Mexico to New York City, to explore the cultural riches of Harlem and participate in focused talk about issues that affect us all. The JJA expects "Jazz in the Global Imagination: Music, Journalism, and Culture" to be a historic event in jazz journalism, and hopes to help it be a step towards better transcultural communications, ever transformative music.

Howard Mandel
President, Jazz Journalists Association

PROGRAM

8:30-9:15 am **Continental Breakfast, panelists/participants**

9:15-9:30 am **Welcome**
Howard Mandel, Jazz Journalists Association
George E. Lewis,
Center for Jazz Studies at Columbia University

9:30-10:45 pm **The Global and The Local**
What is the place of jazz in the societies the journalists come from? How does jazz engage social and cultural issues in these societies? How do musicians and journalists engage the global? How do issues of ethnicity, gender, race, class, and social formation enter into their work?

Alain Derbez (Mexico), Seda Binbaşgil (Turkey), Alexandre Pierrepont (France), Kazuo Yokoi (Japan); George E. Lewis (USA), chair.

11:00 am-12:15 pm **How The Other Half Lives: Music in Local Scenes**
Where do musicians play? Who is their audience? How is their work supported? How is it received, both locally and abroad? What is the role of journalism in placing music and the ideas surrounding it before the public?

Patrik Landolt (Switzerland), Eugene Marlow (USA), Jennifer Odell (USA), George Varga (USA); John F. Szved (USA), chair.

12:15-1:30 pm **Lunch (catered)**
Remarks by Dan Morgenstern
Institute of Jazz Studies, Rutgers University

1:30-2:45 pm **Globalizing the Personal**
What intellectual, social, and political engagements do jazz journalists feel are important? How do journalists establish and develop a personal aesthetic, and what are the forces that influence that aesthetic?

Andy Hamilton (Great Britain), Marcela Breton (USA), Bert Vuijsje, (Netherlands), Ashante Infantry (Canada); Ted Panken (USA), chair.

3:00-4:15 pm

New Music, New Aesthetics

Who are the new musicians of our time? What are the local and international traditions and aesthetics that inform their work? What kinds of aesthetic, economic, methodological, and cultural alignments are musicians pursuing in the 21st Century?

Maxi Sickert (Germany), Bill Shoemaker (USA), Cyril Moshkew (Russia), James Hale (Canada); K. Leander Williams (USA), chair.

4:15-4:45 pm

High Tea (catered)

5:00-6:15 pm

Journalism and History

The work of journalists forms a major part of the bedrock of music history in the Western world. In fact, for many, journalism is itself a form of jazz history. How do journalists look at history and their part in writing it? What is the place of journalism in writing the history of jazz?

Lars Westin (Sweden), Ron Scott (USA), Francesco Martinelli (Italy), Jason Berry (USA); Gwen Ansell (South Africa), chair.

6:15-7:30 pm

Reception

7:30-9:00 pm

Jazz in the Global Imagination

An open discussion of issues connecting music, culture, and globalization. Where and how is jazz situated in a global environment? Who are the new musicians of our time, and what are the local and international traditions and aesthetics that inform their work? How do journalists and artists engage global issues of ethnicity, gender, race, class, nationalism, and social formation? How do globalization and internationalism impact the understanding of the histories and traditions of jazz?

Howard Mandel, moderator

Introduced by June Cross, Professor, Columbia Graduate School of Journalism

Gwen Ansell (South Africa), Seda Binbasgil (Turkey), Christian Broecking (Germany), Stanley Crouch (USA), Francis Davis (USA), Alain Derbez (Mexico), Alex Dutilleul (France), Gary Giddins (USA), Ben Ratliff (USA), Greg Tate (USA), Kazuo Yokoi (Japan).

PANELISTS and CHAIRS



UK-born **Gwen Ansell** settled in South Africa in 1991, after working as an educator, writer and media consultant in Britain, Botswana, Zimbabwe and Zambia. For the past quarter-century, she has also been promoting and writing about jazz, particularly South African jazz. A former editor of various African regional development magazines and former Director of Johannesburg's Institute for the Advancement of Journalism, Ansell is currently a freelance media trainer and jazz correspondent for South African newspapers *Business Day* and *The Weekender*. She is the author of several media education textbooks and of *Soweto Blues: Jazz, popular music and politics in South Africa* (Continuum 2004), and has established South Africa's first jazz journalism training courses.

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Jason Berry, music columnist for *New Orleans Magazine*, writes about that city for many publications. His works include *Up From the Cradle of Jazz: New Orleans Music Since World War II* (1986), with Jonathan Foose and the late Tad Jones; *The Spirit of Black Hawk* (1995), a study of the Spiritual Churches; and a novel, *Last of the Red Hot Poppas* (2006). He has given many interviews for his investigative reporting. *Lead Us Not Into Temptation* (1992) was the first major book on the crisis in the Catholic priesthood. *Vows of Silence* (2004) prompted a Vatican investigation that led to the demotion of one of the most powerful priests in Rome. He is at work on a history of New Orleans, using brass band funerals as the prism, and directing a companion film documentary.

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Seda Binsbasgil has introduced new music to Turkey for more than a decade, as host of a weekly jazz program on Acik Radyo, an Istanbul-based station known for its accent in culture and arts. Her programs have included two 26-week documentaries, one about Charlie Parker on the 50th anniversary of his death, the other celebrating the 80th birthday of John Coltrane; she's also produced a 52-week documentary about the history of jazz. She also writes for *Jazz Dergisi*, the Turkish jazz magazine, among other publications, and is currently teaching a two-semester, six-credit "jazz appreciation" course at Istanbul's Bosphorus University. She regularly conducts workshops about jazz history/appreciation in various cultural centers and academic institutions, and has attended diverse jazz festivals as a panelist or a speaker.

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Marcela Breton is a Colombian-born jazz and literary critic. She is the editor of *Hot and Cool: Jazz Short Stories* and *Rhythm and Revolt: Tales of the Antilles*. Her writing has appeared in *Jazz Times*, *Coda*, *Jazz Notes*, *Rhythm*, *African-American Review*, *Americas*, *All Music Guide to Jazz* and *The Oxford Companion to African American Literature*.

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Christian Broecking is an author, journalist, radio broadcaster and scholar who studied sociology and musicology at Freie Universität Berlin, Germany. Founding program director for Berlin jazz radio from 1994 to 1998, he has produced features on jazz and African-American culture for German public radio since 1995. His books *The Marsalis Factor (Der Marsalis Faktor, 1995)*, *Respect! (Respekt!, 2004)*, *Black Codes* (2005) and *We Are Here To Save Lives (Jeder Ton eine Rettungsstation, 2007)* are highly acclaimed. He has published articles in and edited volumes of scholarly journals, writes for several daily newspapers, and is a staff writer for the online music section of *Die Zeit*. Broecking currently teaches musicology at Ruprecht-Karls-Universität Heidelberg, Johann Wolfgang Goethe-Universität Frankfurt and Technische Universität Berlin.



June Cross is an award-winning producer with 30 years of television news and documentary experience, most recently as an executive producer for *This Far by Faith*, a six-part PBS series on the African-American religious experience. She has worked for PBS's *Frontline*, *CBS News*, and PBS's *MacNeil/Lehrer NewsHour*, for which her reporting on the US invasion of Grenada won the 1983 Emmy for Outstanding Coverage of a Single Breaking News Story. *Secret Daughter*, an autobiographical film based on her memoir, won an Emmy in 1997 as well as a duPont-Columbia Award for Excellence in Broadcast Journalism.

Her other credits include: *Ashes of the Cold War*, *Showdown in Haiti*, *The Confessions of RosaLee*, and *A Kid Kills*; *Frontline* reports with correspondent Bill Moyers, *Mandela and School Colors*, which won a duPont-Columbia Journalism Award for Excellence in Broadcast Journalism in 1995. Cross received her B.A. from Harvard, and was a fellow at Carnegie-Mellon University's School of Urban and Public Affairs and the W.E.B. DuBois Institute for Afro-American Studies at Harvard. She is an associate professor in the School of Journalism at Columbia University.

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Stanley Crouch is a cultural critic, author of *Considering Genius: Writings on Jazz*, *Notes of a Hanging Judge: Essays and Reviews 1979 - 1989*, *The All-American Skin Game* and several other works of non-fiction and fiction. A lecturer, educator and drummer, he has been a columnist for the *Village Voice* and the *New York Daily News*, a frequent guest on Charlie Rose's PBS television show and National Public Radio, and is artistic consultant to Jazz at Lincoln Center.

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Francis Davis is a columnist for the *Village Voice* and a contributing editor of *The Atlantic Monthly*. His books include *The History of the Blues and Jazz and Its Discontents: A Francis Davis Reader*. He has been a Guggenheim Fellow, a Senior Fellow in the National Arts Journalism Program at Columbia University and a Pew Fellow in the Arts. He has won four ASCAP-Deems Taylor Awards for excellence in music journalism, and in 2007 received a Lifetime Achievement Award from the Jazz Journalists Association.

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Alain Derbez is a writer, journalist, radio broadcaster and musician, who studied history at Universidad Nacional Autónoma de México. His books are *El jazz en México, datos para una historia (Jazz in Mexico, Facts for its History, 2001)*; *Hasta donde nos dé el tiempo (Until time allows, 1988)*, essays on blues jazz and free jazz; the Hispanoamerican literature anthology *Todo se escucha en el silencio (Everything can be heard in silence, 1989)*; he has published fiction ("My nights with Carla Bley," "Lee Morgan: the lack of concentration of X," "Last chance to listen to Gato," "Cecilia in The Kitchen is like Dolphy") and poetry (*El jazz según don Juan*). Derbez's recordings include *La cocina, música para bailar*; *Las cosas por algo son*; *Ya son horas con Sonora Onosón*; *Eze ozo jazztea azí*, and *El código postal: privado-público*, and he collaborates on the Spanish magazine *Cuadernos de Jazz*.

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Alex Dutilh is a producer of Are TV jazz documentaries and live broadcasts, and weekly France Music national jazz radio broadcasts; editor, *Jazzman*; writer, photographer for *Le Monde de la Musique*, *Jazz Hot*, etc.; president of Jazz Action Paris-Ile-de-France, producer of the Jazz Information Center and the European Jazz Fair; former général manager of the Centre National d'Action Musicale (department of French Culture Ministry) in charge of Fête de la Musique's organization world-wide; former artistic director of the Festival des Musiques Croisées in Saint-Sever (south west of France); since 1990 general manager of Studio des Variétés (professional training for pop, rock, rap a.o. singers); since 1998 president of the Commission Nationale des Musiques Actuelles.



Gary Giddins, "Weatherbird" columnist for *JazzTimes* and for 30 years jazz columnist for the *Village Voice*, has written on music, film and other cultural manifestations in books including *Visions of Jazz: The First Century*; *Faces in the Crowd*; *Rhythm-a-ning*; *Riding on a Blue Note*, and his biographies *Bing Crosby: A Pocketful of Dreams*, *Satchmo* and *Celebrating Bird* (the latter two adapted for PBS documentaries). Giddins has published in the *New York Times*, *The New Yorker*, *Esquire*, *The Atlantic Monthly* and the *New York Sun*; he was co-founder with pianist John Lewis of the American Jazz Orchestra, has produced concerts for Festival Productions, has won ASCAP Deems Taylor Awards, a Peabody Award for scripting the documentary *John Hammond: From Bessie Smith to Bruce Springsteen*, and a Grammy for his liner notes to *Sinatra: The Voice*.

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James Hale is an Ottawa-based feature writer and CD reviewer and Critics Poll jury member for *Down Beat* magazine, also published in *Coda*, *Planet Jazz*, *Words & Music* and *The Ottawa Citizen*, *Jazziz*, *Pulse!*, *The Jazz Report*, *Modern Drummer* and *RhythmMusic*. He is a contributor to *The Illustrated Encyclopedia of Jazz & Blues* (2005) and the *Encyclopedia of Music* in Canada; he has produced radio documentaries for the Canadian Broadcasting Corporation, and has written liner notes for diverse creative musicians, including Hamiet Bluiett, the World Saxophone Quartet and Gerry Hemingway. Vice-president of the 450-member Jazz Journalists Association, Hale is managing editor of the organization's web site *JazzHouse.org* and associate editor of the organization's newsletter, *JazzNotes*.



Andy Hamilton teaches philosophy at Durham University. He has just completed *Lee Konitz: Conversations on the Improviser's Art* (2007), and *Aesthetics and Music* (2007). A monograph "Memory and the Body: A Study of Self-Consciousness" is forthcoming, and he also specialises in political philosophy, J.S. Mill and Wittgenstein. He is a long-standing contributor to *The Wire* and *International Piano* magazines, and before its untimely demise, *Classic CD*, interviewing and writing features on musicians and composers such as Ornette Coleman, Sonny Rollins, Elliott Carter, Kaija Saariaho and Christian Wolff. He is a jazz pianist.

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Ashante Infantry is a pop music and jazz critic at *The Toronto Star*, Canada's biggest daily newspaper. She joined the staff in 1995 and worked primarily in the city news division as city hall reporter, feature writer, assignment editor and obituary writer before moving to entertainment in 2004. Ashante has also taught at the Ryerson School of Journalism.

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Patrik Landolt directs the CD label Intakt Records, in Zürich, Switzerland. Editor of the weekly *Die Wochenzeitung* from 1983 until 2004, he also founded the Jazzfestival Taktlos in 1984 and festival Unerhört 2001 in Zürich, and was curator of the Schaffhauser Jazzgespräche, from 2003 through 2005. His publications include: *Die Lachenden Aussenseiter. MusikerInnen zwischen Jazz, Rock und Neue Musik. Die 80er und 90er Jahre* (1995). *Schaffhauser Jazzgespräche. Edition 1* (2004), and *Schaffhauser Jazzgespräche. Edition 2* (2006).



George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University, and in summer 2007 was named director of the Center for Jazz Studies. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999 and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music in Chicago, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis as a composer,

improviser, performer and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works and notated and improvisative forms, and is documented on more than 120 recordings. His published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes, and his book, *Power Stronger Than Itself: The AACM and American Experimental Music*, is forthcoming from the University of Chicago Press in fall 2007. He has produced "Jazz in the Global Imagination: Music, Journalism, and Culture" as a component of the larger Columbia Harlem Festival of Global Jazz.

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Howard Mandel, president of the Jazz Journalists Association, is the author of *Future Jazz* (1999) and *Miles, Ornette, Cecil - Jazz Beyond Jazz* (2007), forthcoming in fall 2007 from Routledge; a blogger (at www.artsjournal.com/jazzbeyondjazz), a National Public Radio arts segment producer, an adjunct associate professor at New York University, senior editor of *The Billboard Illustrated Encyclopedia of Jazz and Blues* (2005) and a consultant to George E. Lewis in organization and production of "Jazz in the Global Imagination: Music, Journalism, and Culture." He went

from copyclerk to overnight reviewer at the *Chicago Daily News*, first contributed to *Down Beat* in 1974 (was associate editor 1978 - 81), worked for *Billboard*, the *Village Voice* and the *Washington Post*, edited *RhythmMusic*, *Ear and Guitar World*, has written for myriad magazines and websites, including currently *Signal2Noise*, *The Wire* (London) and *Finnish Jazz Rhythmit* and his own www.HowardMandel.com. He has won two ASCAP Deems Taylor Awards and honors including a Lifetime Achievement Award from the Jazz Journalists Association, which he's directed since 1994.

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Eugene Marlow, Ph.D., is a composer/arranger, performer, producer, presenter, author, and educator, currently working on *Jazz in the Land of the Dragon: A Work in Progress*, a book due for completion in 2008. He has composed or arranged close to 190 classical and jazz compositions for solo instruments, chamber ensembles, and big band, and leads his own group, The Heritage Ensemble, a quintet devoted to the performance of melodies from the Hebraic songbook in various jazz styles, besides producing four CDs of his

compositions on the MEI Enterprises label (his latest *Wonderful Discovery*, features Arturo O'Farrill as pianist/leader). He is senior co-chair of the Milt Hinton Jazz Perspectives concert series, now in its 16th year, at Baruch College, where he teaches courses in media and culture. He has published eight books and over one hundreds articles in the United States and abroad.

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Francesco Martinelli is director of the Arrigo Polillo Jazz Study Center, research branch of the Siena Jazz Foundation, Italy's most important library and sound jazz archive; he lectures about jazz history and related subjects in Italy and abroad (particularly in Turkey, one semester every year). He's a contributor to *Musica Jazz*, the Italian monthly, to Point of Departure, and to the English world music magazine *Songlines*, covering traditional Mediterranean musics. Also author of discographical sourcebooks about Evan Parker, Anthony Braxton, Mario Schiano and Joelle Léandre, he curated the Italian editions of Leo Smith's *Notes on the Nature of Music* and Derek Bailey's *Improvisation*, and co-organized the Pisa International Jazz Festival 1976/83. He is

director of Insolent Noise, a festival in Pisa dedicated to electronic and improvised music.



Director of the Institute of Jazz Studies at Rutgers University since 1976, **Dan Morgenstern** is a jazz historian, archivist, and educator who edited the periodicals *Metronome* and *Jazz* and was editor-in-chief of *Down Beat* from 1967 to 1973. Today he co-edits the *Annual Review of Jazz Studies* and the monograph series *Studies in Jazz*. His books *Jazz People* (1976) and *Living With Jazz* (2004) both won ASCAP Deems Taylor Awards; besides writing for the *New York Post*, the *Chicago Sun-Times*, England's *Jazz Journal* and Japan's *Swing Journal*, he has contributed to many jazz

reference works and anthologies, and has taught jazz history at the Peabody Institute at Johns Hopkins University, Brooklyn College, New York University and the Schweitzer Institute of Music in Idaho. He served on the faculties of the Institutes in Jazz Criticism, jointly sponsored by the Smithsonian Institution and the Music Critics Association, and is on the faculty of the Masters Program in Jazz History and Research at Rutgers University. A former vice president and trustee of the National Academy of Recording Arts and Sciences (NARAS), a co-founder of the Jazz Institute of Chicago, board member of the New York Jazz Museum and the American Jazz Orchestra and a director of the Louis Armstrong Educational Foundation and the Mary Lou Williams Foundation, he has been a member of Denmark's International Jazzpar Prize Committee since its inception in 1989. A prolific annotator of record albums, Morgenstern has won six Grammy Awards for Best Album Notes, two ASCAP Deems Taylor Awards, and the JJA's Lifetime Achievement Award. In 2007 he was named a Jazz Master by the National Endowment of the Arts.

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Cyril Moshkow has directed www.jazz.ru, Russia's premiere source of information on jazz, since 1998; earlier in the 1990s, he edited jazz news for InterMedia Entertainment News agency and hosted Moscow's only live jazz radio program on Radio Rakurs (now defunct). Since 2007, Moshkow has been both editor and publisher of *Jazz.Ru*, Russia's only printed jazz magazine, which grew up from its namesake web project. He has also published novels of science fiction.

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After nearly a decade of working in the New Orleans music industry and covering local music for *Rolling Stone*, **Jennifer Odell** moved to New York City where she earned an M.S. in journalism with high honors from Columbia University. As a contributing writer at *Down Beat* magazine, she reports on the New York and New Orleans music scenes, focusing on intersections between jazz, funk and rhythm 'n' blues. Jennifer also writes for *People*, *Relix*, *CMJ* and produces websites for Bob and Stephen Marley. She recently contributed an essay about

Ernie K. Doe's Mother-In-Law Lounge to the book *From Marie Laveau to the Mother-in-Law Lounge*, an anthology about New Orleans culture due out next spring.

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A lifelong New Yorker, **Ted Panken** writes extensively for *Down Beat* and *Jazziz* magazines, and proudly fills the jazz journalist function with assorted liner notes, publicity biographies and the like. At various points along the way, he's also contributed to the *New York Daily News*, the *Westchester Journal-News*, the *Village Voice*, *Tikkun*, barnesandnoble.com, and other venues. Since 1985, he's presented jazz and creative music on Columbia's flagship radio station, WKCR; he won an ASCAP Deems Taylor Award in 2007.

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Alexandre Pierrepont Alexandre Pierrepont is a social and cultural anthropologist. He works at Paris-VII and Science Po (France, specializing in the internal alterations (at the corner of otherness and togetherness) of the Western World and in the African American musical continuum as a social institution. He has just completed a PhD on the AACM. He is a writer (*Le Champ jazzistique*, Parenthèses, 2002), translator (William Parker's *Sound Journal*, *Jalan / Sons d'hiver*, 2004) and artistic adviser for labels and festivals.



Ben Ratliff has been a jazz and pop critic at the *New York Times* since 1996. He is the author of the just published *Coltrane: The Story of a Sound*, and *Jazz: A Critic's Guide to the 100 Most Important Recordings* (2002). He lives in New York City.

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Bill Shoemaker has written about music since the late 1970s. His journalism and criticism has been published in anthologies, CD booklets, magazines, newspapers and web sites throughout North America and Europe. He is the publisher of Point of Departure, an online music journal (www.pointofdeparture.org).

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Maxi Sickert, born 1969 in Berlin, studied philosophy, art and ethnomusicology at the Ruprecht-Karls-Universität in Heidelberg and at Freie Universität Berlin. She publishes articles on jazz and jazz research in books, magazines and national newspapers. Her weekly jazz-column for the online music section of *Die Zeit* was nominated for the "Grimme Online Award". She hosted a jazz television program and several radio shows. She is currently working

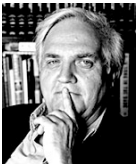
considerations of the present relationship of jazz and improvised music with art, society and politics.

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Ron Scott, weekly columnist of "Jazz Notes" for the *Amsterdam News*, is a regular contributor of reviews and features for the monthly publications *Jazz Improv* and *Network Journal*, and has written for the *New York Times*, *Vogue*, the *New York Daily News*, *Time Out New York*, Johnson Publications and ABC Radio. Senior editor of *Forever Harlem* (Starlight Press L.L.C., 2006), he was editor of the New York City Community Works exhibit "Harlem is... Music," exhibited at the Lincoln Center Library for the Performing Arts and the Museum of the City of New York, and has been a guest speaker at Howard University, among other sites throughout the United States.

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John Szwed, (Ph.D., Ohio State 1965) is a new member of the faculty of the Center for Jazz Studies at Columbia University, having served already as Louis Armstrong Visiting Professor to the Center. As John M. Musser Professor of Anthropology and African American Studies at Yale University, he had joint appointments in Film Studies and American Studies, having worked on studies of Newfoundland, the Georgia Sea Islands, and Trinidad, and been director of Graduate Studies in Anthropology and acting chair of African and African-

American Studies. His research interests include creolization in the arts, folk music and film noir. But jazz devotees may know him best for his articles in the *Village Voice*, among other publications, his books *Space is the Place: The Lives and Times of Sun Ra* (1998), *So What: The Life of Miles Davis* (2004) and *Jazz 101* (2004). Some of his other recent publications are *Blues for New Orleans: Mardi Gras and America's Soul* (2005); *Crossovers: Essays in Race, Music, and American Culture* (2005) and *Doctor Jazz* (2005), a book included with *Jelly Roll Morton: The Complete Library of Congress Recordings with Alan Lomax* (2005), for which he was awarded a 2005 Grammy. A musician and record producer, Szwed is a member of the Jazz Journalists Association and president of Brilliant Corners, a non-profit music production company based in New York City.



A cultural critic for the *Village Voice*, **Greg Tate** is the author of *Flyboy in the Buttermilk*, contributing editor of *Everything But The Burden* and *Midnight Lightning: Jimi Hendrix And The Black Experience*, a regular writer for national publications such as *Rolling Stone*, *Vibe* and the *New York Times*. He helped found the Black Rock Coalition, plays guitar and leads the band Burnt Sugar, has produced two albums on his own label, and composed a libretto that was performed at the Apollo Theater. He lives in New York City.

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George Varga is very possibly the only daily newspaper scribe in Southern California who does not know how to drive. He has been the pop music critic for the *San Diego Union-Tribune* and Copley News Service since 1988 and is also a contributing writer to *Jazz Times* magazine. A former jazz and rock drummer who co-founded the cult band Armpit Club For Women, Varga created and taught the course "Jazz in a Post-Ken Burns World" for the University of California at San Diego's extension program in 2002.

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Bert Vuijsje (born 1942) has been a professional jazz writer since 1962. He was the editor of the Dutch magazine *Jazzwereld* from 1965 to 1973, and through the years has written jazz reviews and interviews for various newspapers and weekly magazines. Today he is a columnist for *Jazzism* and a contributing editor of *Jazz Bulletin*, quarterly journal of the Dutch Jazz Archive. Two collections of his interviews have been published: *De Nieuwe Jazz* (1978) and *Jazzportretten* (1983). His most recent jazz book is *Rita Reys: Lady Jazz* (2004). In 2005 Bert Vuijsje was awarded the Pierre Bayle Prize, the Dutch national award for music criticism.

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Lars Westin is a jazz journalist, contributing to the Swedish Radio and Television, the jazz magazine *Orkester Journalen*, of which he was the editor from 1989 through 2006, and other media. He is also a record producer, mainly for Dragon Records, of which he is co-founder and co-owner. He is chairman of the Swedish Jazz History Group, and he teaches jazz history at the Royal College of Music in Stockholm.

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K. Leander Williams is a staff writer in the music section at *Time Out New York*, where he has covered various creative and performing arts. He contributes to numerous publications, including *Rolling Stone*, *Blender*, and the *Nation*.

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Kazue Yokoi is a writer and photographer who has written about jazz, improvised music and other musics for 20 years in publications such as *Jazz Hiho* (Jazz Critique) and *intoxicate*. She is also a regular contributor to a web-magazine *Jazztokyo.com*. She taught "Music Information Theory" at Ferris University Music College from 2002 to 2004.

TOPIC STATEMENTS

Music is the memory of New Orleans. Jazz lyrics, from early classics like "Basin Street Blues" to such latterday gems as "Dancing in the Sky" register a history of the town in songs-as-story. A diaspora followed the closing of Storyville in 1917: Oliver, Armstrong and others took an idea of the city, via the music, out into the world. Hurricane Katrina caused the second diaspora. Hundreds of musicians have been displaced. None of us reporting on this saga knows where the story will go, what kind of city will emerge from the broken local politics, nor how the culture that nourished the music will take shape. – **Jason Berry**

Time permitting, I will try to include the following topics in my discussion: Turkey's local jazz club scene and major jazz festivals, jazz education in the schools, Turkey's "national public radio," Acik Radio's contribution to jazz appreciation and that of local jazz journalism and jazz publications, the roles of local jazz musicians and visiting jazz musicians from abroad in the spread and development of jazz in Turkey. – **Seda Binsbasgil**

Let's begin with the premise that jazz was an example of a "world" music right from the start. – **Francis Davis**

Jazz in Mexico: When do we celebrate our birthday, a history of a continuous being there? – **Alain Derbez**

Jazz is sometimes about music, always about culture. – **Alex Dutilh**

Although musicians won't always like this, music journalists have got to be critics. Critics are informers, fans and cheerleaders whose experience means, one hopes, that they recognise more quickly the most worthwhile art in their own area of specialism – their aim must also be to give listeners the confidence to develop and value their own opinions. A journalist who is just an informer and enthusiast is a publicity agent; praise becomes meaningless without criticism, so journalists have to be critical, too. – **Andy Hamilton**

The challenge of covering jazz for a mass circulation daily is making the subject accessible to disinterested readers while enlightening aficionados. I utilize witty language, pop culture references and offstage insights to engage the former, and aim to satisfy the latter with analysis. When I pass judgement – never objective, but hopefully fair and informed – it's a reflection of my age, race/culture, gender, class, education, experience and personal taste.

I have degrees in English literature (McMaster University) and journalism (Sheridan College), but coming to the jazz beat from a mostly hard news background 18 months ago, I've benefited from recent instruction in jazz history and criticism and basic music theory. Given all the influences musicians cite – literature, politics, love, etc. – the best critic is a well-rounded one. – **Ashante Infantry**

In Europe it is evident to everybody that highly demanding art forms can only exist on a longterm basis with the help of public funding. Therefore it is a top priority that the jazz scene – musicians, organizers, club, festivals and labels – organize in a professional way and formulate clearly their demands for support from the public hand. – **Patrick Landolt**

Jazz is alive and well in mainland China. Primarily found in the large eastern coastal cities, such as Beijing and Shanghai, jazz can be heard in various large concert venues, hotels, and clubs devoted to jazz. Jazz has a long history in China, dating back to the early 1920s, primarily in Shanghai. In no small way, the evolution of jazz in China is a reflection of China's political, social, and economic history of the last 90 years. – **Eugene Marlow**

As a researcher in the history of jazz, especially in Europe, I realized very early that the amount of information available in jazz periodicals was a key to understanding the proper context of the music's development. That is why I started in Siena the Musica Jazz Index, an online database where all the names, places and titles mentioned in the 60+ years of the magazine run will be searchable with keywords added by our compilers. The work is now two-thirds completed. The use of this information requires of course double-checking and emphasizes the need for we journalists to send to print the correct facts, providing for listeners a complete context which is, at the end, more relevant than our own personal opinions. – **Francesco Martinelli**

In New Orleans, jazz-based music is rooted in the history and present of the whole community's lifestyle -- it buoys their way of speaking, interacting, the way neighborhoods are divided and families are connected. Before Hurricane Katrina, those of us who covered the city's music scene aimed to shed light on an art that might otherwise be difficult for outsiders to understand. But the local upheaval and governmental ineptitude that has plagued the city since 2005 have changed the way life, and therefore the way music in New Orleans functions to a large degree. I'll discuss how these changes are altering our responsibilities to how we cover this community, and what we can do as reporters to help protect it. – **Jennifer Odell**

The first intellectual engagement for a writer? Not to be satisfied with being a "jazz journalist." In an electro-world of informations and communications that will never reach saturation point, mediations tend to become tautological - not to say confused and confusing. Instead of mediations, valuations and assessments of artworks, my guess is that we'd rather need extensions, creative extensions, extended and extending meanings, through one's singularity. To personalize the global is probably the best way to globalize the personal. – **Alexandre Pierrepont**

Jazz is a colorful tapestry of America, a dynamic historical perspective that gives jazz journalists a foundation to write pieces linking its rich history to the present and future. Jazz and history are synonymous; I am honored to be an active participant in this wonderful creative process.

Harlem, the black cultural capital of the world, like new Orleans, was a jazz hotbed. From 1900 into the late 20th century Harlem was the incubator that nurtured black expressionism. Despite the stained fabric of racism black musicians discovered this swinging sound called jazz -- a multi-cultural mix of improvisations encompassing African polyrhythms, the blues, sanctified gospel, and interpreted European elements of harmony. – **Ron Scott**

I would rephrase the premise of the topic, as we are only seven years into the 21st Century. There is very little presently shaping experimental music that was not either initially conceived or articulated in its current form in the 20th Century. Additionally, I think the millennial tip obscures the real issue: The evolving or declining status of jazz as an experimental art form, depending on your point of view. Some of the contributing factors to jazz's status in this regard have an actuarial basis; others reflect changing demographics and markets. All of this puts the jazz journalist, especially if (s)he has an advocacy agenda, in something of a double bind, as the emerging trend that promises to pump new life into jazz may also be dilutive in the long haul. There's a lot to sort through, and a lot of work to glean something meaningful and useful for readers.

As it enters its second century, jazz's African-American roots are being enriched by a wide range of foreign cultural influences, and its creators are being forced by economics to be multi-taskers as knowledgeable about recording technologies and marketing techniques as they are about harmony and rhythm. Paralleling this is the rise of a collaborative imperative that reflects both the death throes of the established music distribution system and a negation of the traditional role of the soloist. Consequently, today's jazz musician is as likely to be a Chinese-American with a chemistry doctorate enamoured of free improvisation or a Russian-born singer of Tin Pan Alley standards as anyone who's a product of the American music education system. – **Bill Shoemaker**

Having discovered jazz while growing up in Germany as the Louisiana-born son of Hungarian parents who became naturalized Americans affords me a unique multicultural perspective. Whenever possible, I strive in my work to examine and articulate the borders-leaping continuum that links different musics in general and jazz in particular. Writing about this vital art form affords me a welcome opportunity to combine right and left brain functions, the emotional/artistic and the intellectual/analytical. – **George Varga**

New Creative Music is coming up on the edge of jazz. It is highly hybrid sound, bringing together diverse music and different cultural backgrounds. As well as improvisation, the essence of jazz also appears in different forms. It is not only a kind of musical direction but also many sound directions. These reflect a significant paradigm shift nowadays in culture, technology, economics and society. – **Kazue Yokoi**

PERFORMERS

New York City-born pianist-composer Robert Rodriguez, an ASCAP Young Jazz Composer Award-winner, was inspired to play music as a child by his father, a drummer, and studied piano and percussion at the New World School of The Arts, eventually receiving his Bachelor of Music degree from the University of Miami. While in school he performed with Jerry Bergonzi, Jon Faddis, Kenny Wheeler and Maria Schneider; since becoming a professional he has worked with Ira Sullivan, Giovanni Hidalgo, Ed Calle, Charlie Haden, Arturo Sandoval, Ray Barretto, Roy Haynes, Ignacio Berroa, David Sanchez, Richard Bona, and has recorded alongside Arturo Sandoval, Chick Corea, Dave Samuels and Claudio Roditi (on a live concert *Jam Miami*). He also recorded music for the HBO film *For Love or Country: The Arturo Sandoval Story* and *Trumpet Evolution*, produced by Quincy Jones. In April 2006 Ray Barretto featured him on a PBS special broadcast of *Legends of Jazz*; he's also on Barretto's 2005 Grammy-nominated recording *Time Is Time Was* (which includes Rodriguez's original composition "One For Ray").

Chamber Music America has commissioned work from Robert Rodriguez; *Introducing The Rodriguez Brothers*, co-led by his brother Michael, a trumpeter, documents music they've performed in the JVC-New York, Syracuse and Iceland Jazz Festivals and at the Blue Note jazz club. *Conversations*, their followup, is on Savant Records. Robert Rodriguez's trio at the JJA's welcome reception for conference participants at the Lenox Lounge, Friday, September 28, includes drummer Obed Calvaire and bassist Marco Panascia.

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Pianist and composer Elio Villafranca's musical excellence was widely recognized in 2003 by *Jazz Times* magazine, which named his debut album *Incantations/Encantaciones* (Universal Latin/Pimienta) one of the top 50 best jazz albums of the year. More recently, Wynton Marsalis featured Villafranca in a performance at the Allen Room, and the pianist has recorded *The Source In Between* with tenor saxophonist Eric Alexander, besides performing at the Jazz á Beaune Festival in France and in New York City at the Blue Note, Jazz Standard and Dizzy's Coca-Cola in Jazz at Lincoln Center.

Villafranca has also gained recognition among the Latin and jazz musical elite as a sideman, collaborating with Jon Faddis, Sonny Fortune, Dave Valentin, Lenny White, Horacio "El Negro" Hernández, Ralph Peterson, Giovanni Hidalgo, Eddie Henderson, Miguel Zenón, Cándido Camero and Johnny Pacheco, among others. He toured Europe with Grammy-nominated Blue Note recording artists Jane Bunnett (as part of The Spirits of Havana) and Pat Martino (as part of the Pat Martino Quintet). Born in the Pinar del Río province of Western Cuba and classically educated in percussion and composition at the Instituto Superior de Arte in Havana, Cuba, he is resident professor at the University of the Arts in Philadelphia, and currently lives in New York City. His quartet, performing Sunday, Sept. 30 at a brunch for conference participants in Dizzy's Club Coca-Cola, hosted by Jazz at Lincoln Center, includes alto and tenor saxophonist Ralph Bowen, bassist Carlo DeRosa, and bassist Henry Cole.

**The Harlem Jazz Walk,
conducted by Paul Blair, SwingStreets
Sunday Sept. 30, 9 a.m. - 10:30 a.m.**

Meet: 9 a.m. in front of 741 St. Nicholas Ave. on the NW corner of 147th St., in front of a little coffee place called Café Bon Jour (A, B, C or D subway to the 145th St. subway station). Wear good walking shoes, carry sun/rain protection, water, personal supplies.

Itinerary: Monroe's Uptown House, Connie's Inn, Jimmy's Chicken Shack, the Lafayette Theater, St. Nick's Pub, Small's Paradise, the Cotton Club and the Savoy Ballroom, as well as the many small joints located along Jungle Alley (e.g. Dickie Well's Shim-Sham, Pod & Jerry's Categoria Club, Tillie's Chicken Shack). Former residences of Ralph Ellison, Luckey Roberts, Scott Joplin, Mary Lou Williams, Billy Strayhorn, Bud Powell, Ethel Waters, Jelly Roll Morton, Jimmy Rushing, Harry Carney, W.C. Handy, Fletcher Henderson, Madame C.J. Walker, Eubie Blake, Marcus Garvey, Herbie Nichols, Billie Holiday, Lionel Hampton, Dinah Washington and James Weldon Johnson; historic churches and a jazz-related mortuary, some of the best-looking and most desirable residential blocks (including Strivers Row) in Manhattan.

Return: End at the corner of 125th St. at Lenox Ave. before 10:30 a.m. Time left to glance at both the Apollo Theatre and reborn Minton's? To Dizzy's Club, Jazz at Lincoln Center or hotels by subway.

Background: SwingStreets was established in 2001 by licensed New York City tour-guide Paul Blair. After having taught school in Africa as a Peace Corps volunteer, Blair worked for a decade as a freelance journalist in Indonesia, hosted a daily broadcast on Voice of America and has written about music, food and Americana for at least two dozen publications worldwide. He currently edits *Hot House*, a New York jazz monthly, and enjoys sharing his knowledge and enthusiasm for the streets of his favorite city.

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