





This timeline and accompanying collage is an ongoing process to chronicle and highlight the struggle for equity for black artists playing their own free music, while illuminating some of the forces which require artists to take matters into their own hands.

This timeline is not complete. We invite collaboration on this project to help document the legacy and ongoing work around Free Jazz and related arts—and anything else we may have missed—in the years to come.

*This pamphlet produced by Arts for Art for the Legacies of Black Creative Music - A Path Towards Justice conference held at The Clemente Flamboyant Theater on June 20, 2022 as part of the 26th Vision Festival.*

*Front and back cover collages by Kehinde Alonge.*

# AN INCOMPLETE TIMELINE OF THE STRUGGLE OF BLACK CREATIVE MUSICIANS

## 1910s

- **1910, Harlem, NY:** James Reese Europe and Will Marion Cook founded Clef Club, a labor union and booking agency for black performers.<sup>1</sup>

## 1920s

- **1921, California:** Sunshine Record Company was formed by Johnny and Red Spikes.<sup>2</sup>
- **1921, Harlem, NY:** Black Swan Records founded in 1921 by Harry Pace. This is the first record company to be fully owned, operated, and marketed to African Americans.<sup>3</sup>
- **May 23, 1921, New York, NY:** *Shuffle Along*, the first all black hit Broadway performance, premiered, with music by jazz pianist Eubie Blake and lyrics by Noble Sissle.<sup>4</sup>
- **1927:** Pope Pius XI called jazz “discordant cacophony, arrhythmic howls and wild cries.”<sup>5</sup>

## 1930s

- **1936:** Cornetist Nick LaRocca, leader of the *Original Dixieland Jazz Band*, stated in *Tempo* magazine: “Our music is strictly white man’s music. My contention is that the Negroes learned to play this rhythm and music from the whites... The Negro did not play any kind of music equal to white men at any time.”<sup>6</sup> Later in his life, LaRocca claimed to have invented jazz and claimed to be the “Christopher Columbus of music.”<sup>7</sup>

## 1940s

- **1940, Los Angeles, CA:** Bronze Records is formed by Leroy Hurte.<sup>8</sup>
- During the Cold War, the United States sponsored tours of

---

1. Heller, *Loft Jazz*, 20
2. Horne, *Jazz & Justice*, 18
3. Nellie Gillies & Mycah Hazel, “Radio Diaries: Harry Pace And The Rise And Fall Of Black Swan Records” *NPR*, July 1, 2021
4. Marc J. Franklin, “Black History on Broadway: Celebrating the Legacy of Shuffle Along” *Playbill*, February 23, 2021
5. Horne, *Jazz & Justice*, 1
6. Ashby, *With Amusement For All*,” 207
7. Michael Patrick Welch, “Jazz’s Great White Hype” *Narratively*
8. Horne, *Jazz & Justice*, 18

jazz musicians, particularly Dizzy Gillespie and Louis Armstrong, to promote an image of a racially harmonious America, amidst Soviet propaganda speaking to the contrary.<sup>9</sup>

## 1950s

- **1952, Detroit, MI:** Dizzy Gillespie founded Dee Gee record label.<sup>10</sup>
- **Summer of 1955, New York, NY:** Gigi Gryce started Melotone Music, his own music publishing company, “to handle rights and royalties for his compositions as well as the works of other jazz composers.”<sup>11</sup> (Cohen, Fitzgerald 165).
- **1957, Chicago, IL:** Sun Ra and Altan Abraham founded El Saturn Records to release Sun Ra’s music.<sup>12</sup>
- **October 1959, New York, NY:** *Jazz for Civil Rights* benefit concert takes place, featuring Miles Davis, Art Blakey, Kenny Burrell, Horace Silver, and more. The event occurred at Manhattan’s Hunter College.<sup>13</sup>

## 1960s

- **July 2nd, 1960: Rochester, NY:** Charles Mingus & Max Roach organized *Newport Rebels* festival to protest the hiring practices of the *Newport Jazz Festival*.<sup>14</sup>
- **1961, Los Angeles, California:** Horace Tapscott founded the musicians collective Union of God’s Musicians and Artists Ascension (UGMAA).<sup>15</sup>
- **1961, New York, NY:** Trumpeter Joe Newman helped found Jazz Interactions to “stimulate a greater awareness of jazz by providing jazz information and educational services in the New York metropolitan area.” According to Newman, Jazz Interactions was the first jazz organization to be funded by a grant.<sup>16</sup>
- **“In 1963,** Secretary of Commerce Luther H. Hodges confirmed that music, and especially jazz, had played an integral role in every

---

9. Anderson, *This is Our Music*, 43-48

10. Heller, *Loft Jazz*, 20

11. Cohen, Fitzgerald, *Rat Race Blues*, 165

12. John Corbett, Anthony Elms, and Terri Kapsalis, “Pathways to Unknown Worlds: Sun Ra, El Saturn & Chicago’s Afro-Futurist Underground, 1954-68” *Hyde Park Art Center*, [https://web.archive.org/web/20071226024308/http://www.hydeparkart.org/exhibitions/2006/10/sun\\_ra\\_el\\_saturn\\_chicagos\\_afro.php](https://web.archive.org/web/20071226024308/http://www.hydeparkart.org/exhibitions/2006/10/sun_ra_el_saturn_chicagos_afro.php)

13. Horne, *Jazz & Justice*, 253

14. Heller, *Loft Jazz*, 20

15. Heller, *Loft Jazz*, 23

16. “Joe Newman-I’m Still Learning” *Jazz Professionals*,

<https://web.archive.org/web/20060220081956/>

[http://www.jazzprofessional.com/interviews/Jo%20Newman\\_1.htm](http://www.jazzprofessional.com/interviews/Jo%20Newman_1.htm)

American Trade exhibition since the mid-1950s. He calculated that U.S. officials had piped jazz into pavilions at more than one hundred international trade fairs on both sides of the Iron Curtain.”<sup>17</sup>

- **1962, New York, NY:** John Dent, with Amiri Baraka, helped form the Umbra Writers’ Workshop, a collective of activists, writers and artisans. The group focused primarily on performance-based arts, and included artists Archie Shepp, Ishmael Reed, David Henderson, and more.<sup>18</sup>
- **January 16th, 1963, New York, NY:** Saxophonist Gigi Gryce is slowly forced to withdraw from the publishing industry after receiving threats that left Gryce paranoid, according to Reggie Workman. His family faced harassment and intimidation.<sup>19</sup>
- **May 1963:** In a *Downbeat* article, Baraka noted the rise of coffee shops and lofts appearing in the Greenwich Village and the Lower East Side as alternatives to standard jazz clubs.<sup>20</sup>
- **March 28, 1963, Washington, DC:** Martin Luther King Jr. leads the *March on Washington for Jobs and Freedom*.
- **1964, New York, NY:** Jazzmobile, Inc. was founded by Daphne Arnstein and Dr. Billy Taylor to “present, preserve, promote and propagate America’s classical music, Jazz.” This organization is still active today.<sup>21</sup>
- **October 1 & 4, 1964, New York, NY:** Bill Dixon hosted and organized *October Revolution* festival at the Cellar Cafe.<sup>22</sup>
- **1964, New York, NY:** Jazz Composers Guild is formed and organized by Paul and Carla Bley, Sun Ra, Bill Dixon, and more. Their mission, abridged here, was to “establish the music in its rightful place in society; to awaken the musical consciousness of the masses of people...; (and) to provide facilities for the proper creation, rehearsal, performance, and dissemination of the music.”<sup>23</sup>
- **February 21, 1965, New York, NY:** Malcolm X is assassinated.
- **1965, New York, NY:** After the assassination of Malcolm X, Amiri Baraka opened the Black Arts Repertory Theater (BART) in Harlem, formally establishing The Black Arts Movement. BART hosted concerts, political education panels, and more.<sup>24</sup>

---

17. Anderson, *This is Our Music*, 41

18. “Umbra Writers Workshop, 1962-1964” *Amistad Research Center*, <https://www.amistadresearchcenter.org/single-post/2017/05/01/umbra-writers-workshop-1962-1964>

19. Cohen, Fitzgerald, *Rat Race Blues*, 310-315

20. Amiri Baraka, “Loft Jazz,” *Downbeat*, (1963)

21. “About” <http://www.jazzmobile.org>

22. Piekut, *Experimentalism Otherwise*, 279

23. Such, *Avant-Garde Jazz Musicians*, 83

24. The Editors, *The Black Arts Movement*, *Poetry Foundation*

The FBI closely monitored BART's activities from its inception, with documentation for June 2nd through September 21, 1965.<sup>25</sup>

- **August 5, 1965, Chicago, IL:** Muhal Richard Abrams, Jodie Christian, Steve McCall, and Sandra Lashley incorporated the Association of the Advancement of Creative Musicians (AACM) with the City of Chicago.<sup>26</sup> (Lewis 114).
- **Wadada Leo Smith:** "During the '60s in Chicago, policemen were even planted as musicians to observe our habits and practices in the AACM. They actually played instruments. They infiltrated and were part of our organization for about half a year. They observed everything about the group and made their report to Mayor Daly and his task team. One of our secretaries ran into one of them in uniform about a year later and the guy actually admitted that they were investigating what we were doing."<sup>27</sup>
- **1966, New York, NY:** Milford Graves and Don Pullen founded record label SRP, short for Self-Reliance Project. The label released Graves and Pullen's two duo records, *In Concert at Yale University* and *Nonmo*.
- **1966:** Downbeat hosted a panel discussing "the social and economic problems confronting young negro jazzmen in the United States." Panelists include Cecil Taylor, Cannonball Adderly, Sunny Murray, Archie Shepp, Roland Kirk, club owner Art D'Lugoff, and Dan Morgenstern. Cecil Taylor: "Negro musicians boycott the club. Negro musicians boycott the record companies. Negro musicians boycott all journals dealing with music. Negro musicians resign from 802. Because I'm not interested in having a social discussion with you about the rights and wrongs of something your power will never allow me—as long as the status quo remains—to right that wrong, because you have the power to decide what *is* right and wrong."<sup>28</sup>
- **1967, Staten Island, NY:** Maurice Phillips founded the University Temple of the Arts (UTA). The organization "pioneered as one of the first not-for-profit organizations of its kind to serve as a resource and platform for artists of color and the community from a multicultural perspective."<sup>29</sup>
- **October 15, 1966, Oakland, CA:** The Black Panther Party for Self-Defense was formed.

---

25. Department of Justice, Federal Bureau of Investigation, *Internal Security - Miscellaneous*, <http://omeka.wustl.edu/omeka/files/original/6838479fac6d669823eac7e8111861cc.pdf>

26. Lewis, *A Power Stronger Than Itself*, 114

27. Peterson, *Music and the Creative Spirit*, 273

28. "Point of Contact: A Discussion," *Downbeat*, 11th Yearbook (1966), 19-21, 24-26, 29, 30-31, 111

29. University Temple of the Arts

- **July 1968, St. Louis, MO:** Shortly after a performance of “The Blacks” by playwright Jean Genet, the multidisciplinary Black Artists Group (BAG) is formed. Julius Hemphill served as chairman, Malinke Elliot as executive and artistic director, and Oliver Lake served as treasurer.<sup>30</sup>
- **1968, New York, NY:** Carla Bley and Michael Mantler founded JCOA Records to distribute the music of the Jazz Composers Orchestra Association. The label featured Grachan Moncur III, Leroy Jenkins, Don Cherry, Roswell Rudd, and more leading the Jazz Composers Orchestra.
- **1968, Deer Park, NY:** Alice Coltrane started the “Coltrane” record label.
- **Late 1969, New York, NY:** Studio We is founded by trumpeter James DuBoise after inheriting the loft from pianist Burton Greene who was away in Europe.<sup>31</sup>
- **July 3-5, 1969, New York, NY:** Studio We hosted three day festival *Three Days of Peace Between the Ears*. The festival featured performances by groups led by Sam Rivers, Rashied Ali, and more.<sup>32</sup>
- **September 1969:** Signs that BAG would eventually lose grant support emerge. “The Rockefeller Foundation’s Norman Lloyd listed a number of concerns voiced by Danforth Foundation president Merimon Cuninggim: ‘The program has tended to exacerbate white-black relations and increase rather than diminish tension.’”<sup>33</sup>
- **1969, Brooklyn, NY:** Black cultural organization The East is founded in Bedford-Stuyvesant. The organization hosted performances by Pharaoh Sanders, Cecil Taylor, Rahsaan Roland Kirk, Billy Hart, and more.<sup>34</sup>

## 1970s

- **1970, New York, NY:** Ornette Coleman opened up his loft on 131 Prince Street in SoHo, Artist House, to host performances. Coleman also allowed other musicians to produce their own concerts.<sup>35</sup>
- **August 27, 1970:** The Jazz and Peoples Movement, led by Rahsaan Roland Kirk, interrupted a taping of the *Merv Griffin Show* to demand more jazz and black music on television. This protest even-

---

30. Looker, *BAG: Point From Which Creation Begins*, 28-31

31. Heller, *Loft Jazz*, 34-36

32. Heller, *Loft Jazz*, 39

33. Benjamin Looker, “Poets Of Action: The Saint Louis Black Artists’ Group, 1968-1972 (Part 2-4) *All About Jazz*, December 19, 2004

34. Precious Fondren, “The Center That Shaped Black Life in 1970s Brooklyn” *New York Times*, February 11, 2022

35. Heller, *Loft Jazz*, 34-35

tually led to an *Ed Sullivan Show* appearance where Rahsaan Roland Kirk, Charles McGhee, Dick Griffin, Archie Shepp, Charles Mingus, Roy Haynes, and others performed Mingus's *Haitian Fight Song*.<sup>36</sup>

- **1971, New York, NY:** Charles Tolliver and Stanley Cowell founded record label Strata East. The label released the music of Pharaoh Sanders, Clifford Jordan, Gil Scott-Heron, and more.
- **1971:** Congress approved a \$15 million dollar budget for the National Endowment for the Arts for the upcoming fiscal year. \$3.5 million is allocated towards symphony orchestras. \$50,000 is allocated to jazz.<sup>37</sup>
- **March 1971:** The Black Artists for Community Action (comprised of Archie Shepp, Beaver Harris, Rahsaan Roland Kirk, Roswell Rudd, and others) organized a play-in at the Guggenheim New York office in response to the Guggenheim's refusal to allocate \$1 million for African American writers and performers, and honorary awards for elder statesmen in the black arts.<sup>38</sup>
- **1971, New Haven CT:** Wadada Leo Smith founded record label Kabbell Records to release his music.
- **Spring 1972, St. Louis, MO:** BAG disbanded.<sup>39</sup>
- **July 9-19 1972, New York, NY:** New York Musicians Organization hosted the *New York Musicians' Jazz Festival* to protest the relocation of the *Newport Jazz Festival* to New York City. The counter festival proved more prolific than Newport, hosting over 250 performances over 11 days.<sup>40</sup>
- **1972, Bronx, NY:** Ben Caldwell opened up Third World Cultural Center, a community space hosting plays, arts, music, and poetry on 167th Street and Park Avenue.<sup>41</sup>
- **July 1972:** Sam Rivers began hosting regular concerts, workshops, and jam sessions at his loft, Studio Rivbea.<sup>42</sup>
- **1972, New York, NY:** Mike Mahaffay opened loft Sunrise Studio for performances.<sup>43</sup>
- **1973, Bronx, NY:** Bronx Poetry Workshop, organized by George Edward Tait, presents poetry and concerts.<sup>44</sup>

---

36. Backus, *Fire Music*, 79-83

37. Walton, *Music: Black, White & Blue*, 145

38. Anderson, *This is Our Music*, 178-179

39. Looker, *BAG: Point from which creation begins*, 193

40. Heller, *Loft Jazz*, 45-46

41. William Parker, interview by Danilo Powell-Lima, May 23, 2022.

42. Heller, *Loft Jazz*, 50

43. "Lower East Side - Historical District for Free Jazz"

44. William Parker, interview by Danilo Powell-Lima, May 23, 2022.

- **1973, New York, NY:** Rashied Ali opened up Ali's Alley loft for performances.<sup>45</sup>
- **December 28, 1973:** Richard Nixon signed the "Comprehensive Employment and Training Act" (CETA). For the next 7 years, more than 20,000 artists and art support staff received full-time employment.<sup>46</sup>
- **1974:** Oliver Lake founded record label Passin Thru to release his own music. This label released music by Pheroan akLaff, Trio 3, Ken McIntyre and more.
- **1973:** Rashied Ali founded record label Survival to release his own music.
- **1975, New York, NY:** Charles Tyler founded Ak-Ba record label. The label released music by Tyler, Cecil McBee, Arthur Doyle, and more.
- **1976:** Steve Reid founded record label Mustevic Sound Inc., which released the "Nova" LP, along with other records.
- **1977:** Sunrise Studio closed.<sup>47</sup>
- **1978:** Decline in jazz lofts as rents rise in lower Manhattan.<sup>48</sup>
- **1973:** Cecil Taylor founded Unit Core record label, which released his albums "Indent" and "Spring of Two Blue-J's".
- **March 1977, New Haven, CT:** The Creative Musicians Improvisors Forum is founded by Wadada Leo Smith, Bobby Naughton, Dwight Andrews, Wes Brown, and Gerry Hemingway. The organization promoted the work of its musicians, provided education services, and more.<sup>49</sup>
- **1979, New York, NY:** Community space Charas/El Bohio opened, which included studios for musicians such as Jemeel Moondoc and Butch Morris.<sup>50</sup>

## 1980s

- **1980, New York, NY:** Ali's Alley closed.<sup>51</sup>
- **1981, New York, NY:** William Parker founded publishing company Centering Records. The company has released music by William Parker, Cooper-Moore, and more.

---

45. Heller, *Loft Jazz*, 50

46. "CETA and Arts Employment," <https://ceta-arts.com>

47. "Lower East Side - Historical District for Free Jazz"

48. Heller, *Loft Jazz*, 57

49. Daniel Barbiero, "The Creative Musicians Improvisers Forum: New Haven's AACM" *All About Jazz*, July 8, 2019

50. "Lower East Side - Historical District for Free Jazz"

51. "Lower East Side - Historical District for Free Jazz"

- **1982:** New Artist Records is founded by Connie Crothers and Max Roach, an independent label run by a collective of musicians.<sup>52</sup>
- **1983, New York, NY:** AACM establishes New York Chapter.<sup>53</sup>
- **June 1–3, 1984, New York, NY:** William Parker, Patricia Nicholson Parker, and Peter Kowald organize the first *Sound Unity Festival* at Cuando Community Center on 2nd Ave and First St..<sup>54</sup>
- **June 30, 1985, New York, NY:** William Parker, Butch Morris, Jemeel Moondoc, and Billy Bang organize the *Lower East Side Jazz Festival* at CUANDO Community Center.<sup>55</sup>
- **1985, Brooklyn, NY:** Lester Bowie, Oliver Lake, and Cecil Taylor founded Musicians of Brooklyn Initiative (MOBI) with the intention of “increasing the public’s awareness of America’s indigenous music and developing greater appreciation for regional musicians by presenting the works of known and unknown artists alike.”<sup>56</sup>
- **April 13–17, 1987, New York, NY:** William Parker, Patricia Nicholson Parker, and Peter Kowald organize the second *Sound Unity Festival* at The Knitting Factory and Kraine Club.<sup>57</sup>

## 1990s

- **1992:** Yusef Lateef founded record label YAL Records to release his own music.
- **December 1993, New York, NY:** Patricia Nicholson Parker brings together musicians, dancers, poets, and visual artists to form the Improvisors Collective. This group held weekly concerts at Context Studios on Avenue A.<sup>58</sup>
- **1995:** Performance venue and cultural center, Sistas’ Place’s where *Jazz: A Music of the Spirit lives and Culture is our Weapon*, opened, co-founded by Ahmed Abdullah.<sup>59</sup>
- **June 5-9, 1996, New York, NY:** Patricia Nicholson Parker organized the *First Annual Vision Festival*, subsequently leading to the founding of Arts for Art.

---

52. *New Artists*, <https://www.newartistsrecords.com/about>

53. AACM New York, “<http://aacm-newyork.net/about.htm>”

54. “Lower East Side - Historical District for Free Jazz”

55. “Lower East Side - Historical District for Free Jazz”

56. Such, “Avant-Garde Jazz Musicians,” 84

57. “Lower East Side - Historical District for Free Jazz”

58. “Lower East Side - Historical District for Free Jazz”

59. *Sistas Place*, <http://sistasplace.org>

## 2000s

- **September 2001, New York, NY:** Arts for Art organized at the community center, CUANDO, 9 Second Ave, a 2 month long response to 9/11 called *From the Ashes* with a coalition of art groups and individuals including Dixon Place, John Zorn, Roulette, and more. The shows featured 100 visual artists and over 100 performers.<sup>60</sup>
- **2006:** Reggie Workman co-founded and co-produced the artist-driven Sculptured Sounds Music Festival (An artist-driven festival of futuristic concepts in music).<sup>61</sup>
- **2006, New York, NY:** The *10th Vision Festival* begins issuing the LifeTime Achievement Award with Fred Anderson being the first to be so honored. Subsequent iterations of the *Vision Festival* honor legends with the Lifetime Achievement Award.<sup>62</sup>
- **2007:** Performance venue The Tonic closed and Rise Up Creative Music and Arts (RUCMA) was formed to advocate and address the need for an artist-run performance space.
- **January 2008, New York, NY:** Arts for Art begins its education program.<sup>63</sup>

## 2000s

- **2010, Washington, DC:** Luke Stewart and Giovanni Russonello formed jazz advocacy organization Capital Bob. The organization presents concerts, centralizes information about other jazz events in the area, and more.<sup>64</sup> The organization is “dedicated to preserving, promoting and presenting jazz in Washington, D.C.”<sup>65</sup>
- **2017:** Arts for Art starts “Artists for a Free World”, primarily functioning as a marching band with 50 demonstrations to date.
- **2018:** The Collective “We Have Voice” is formed by Fay Victor, Jen Shyu, Kavita Shah, Linda May Han Oh, Nicole Mitchell, and several others with the objective of creating initiatives to enrich the performing arts community and to bring awareness to various manifestations of inequity.<sup>66</sup>



---

60. Patricia Nicholson Parker, interview by Danilo Powell-Lima, June 15, 2022.

61. Reggie Workman, <https://www.reggieworkmanmusic.com/biography>

62. “Lower East Side - Historical District for Free Jazz”

63. Patricia Nicholson Parker, interview by Danilo Powell-Lima, June 15, 2022.

64. Michae J. West, “How a flagging nonprofit D.C. jazz advocacy group picked up its tempo,” *The Washington Post*

65. Capital Bop, <https://www.capitalbop.com/about/>”

66. *We Have Voice*, <https://too-many.org>

# THE JAZZ SCENE

## THE END TO JAZZ CLUBS!

When Cecil Taylor spoke at a panel discussion at the University of Pittsburgh prior to his concert there, it apparently came as a shock to his collegiate audience that he and his fellow musicians no longer wish to undergo the demoralizing experience of promoting their music in nightclubs. How could the musicians not want to play in nightclubs? The students wanted to know. What was correct to happen to jazz then?

This naive attitude illustrates the propensity of white middle-class individuals to view the artist, particularly the Negro jazz artist, as some kind of disembodied entity who has no existence except at the moment of artistic creation. If you are a jazz musician, you are expected to get up on the stand and create on demand, simply because the audience has paid the money for the purpose of seeing you do so. You may have to go home to risk, roaches, and poverty, but that won't bother you: listener in the lead, for as far as he is concerned, you cease to exist the moment you lay down your horn.

Such narrowness would be inescapable with regard to any group of artists, but it is the painter, say, or the sculptor, the Negro jazzman is attuned to the needs and aspirations of a specific community — the black ghetto community. This, in fact, is what imparts such overwhelming vitality to his art. So with what logic do we ignore the circumstances with which, every day, he must contend?

Which brings me back to the nightclub situation. "Crude attitudes where black men are run well they bleed, or else are backed up against for Louper's gloom" — Archie Shepp's totally accurate description of a jazz nightclub. Amazing that, for all the years he has been going to



Joseph Jarman

photo by M. Sinclair

the refrigerator, stage right; in from stage left strikes a thumb and bow-tied waiter, a particularly vicious murder who would make Mussolini envious: a liberating byword of the avant-garde.

Or consider this instructive tableau, observed at the Vanguard in the course of a vain attempt to obtain an interview with Charles Lloyd. Lloyd has just moved a bottle of soda from

the refrigerator, stage right; in from stage left strikes a thumb and bow-tied waiter, a particularly vicious murder who would make Mussolini envious: a liberating byword of the avant-garde.

Or consider this instructive tableau, observed at the Vanguard in the course of a vain attempt to obtain an interview with Charles Lloyd. Lloyd has just moved a bottle of soda from

performers, nightclub not suitable for artists! The white jazz audience the average of this — consider that what is alleged to hear in art — find some white music in the same series of that I've already mentioned. The white jazz audience the average of this — consider that what is alleged to hear in art — find some white music in the same series of that I've already mentioned.

the refrigerator, stage right; in from stage left strikes a thumb and bow-tied waiter, a particularly vicious murder who would make Mussolini envious: a liberating byword of the avant-garde.

Or consider this instructive tableau, observed at the Vanguard in the course of a vain attempt to obtain an interview with Charles Lloyd. Lloyd has just moved a bottle of soda from

# Jazz Since Watergate

## Can The Musicians Take Care Of The Business?

Continued from Cover

"Jazz Since Watergate has become what it should be," says jazz singer Joe Raposo, "which is more than it was." Composer and sociologist Chris M. Wallace adds that "jazz or Afro-American classical music has recently survived numerous economic and social upheavals following Watergate. Of course, there is yet much to be accomplished, including a greater professionalization of performers and participation by musicians in the vital managerial areas of the ubiquitous music industry."

That Kenyone Korner's Tod Burton has a different view. "The audience for the music is increasing somewhat quantitatively, as the music industry," he remarks, "has not developed a comprehensive system of unified goals, and the music industry is a people drinking around, attributing it to commercial demands. No one has to be that way. There's more music and it's more available now."

In a prophetic statement made a before Watergate, Ronny Minton of Art Ensemble of Chicago, which has one of its own and the most powerful highly influential Association for the Advancement of Creative Musicians (AACM) in the fall of 1968, said:

"You have, somebody says there's no more music. Oh, there's still music, but they're only the 'white' music."

A similar group, the Jazz Composers' Guild, has evolved from the Jazz Composers' Orchestra Association (JCOA), which offers concrete advice on independent record production, distribution and the problems of getting new music to its audience. In the summer after Watergate, JCOA's prime mover, pianist Carla Bley, issued a Declaration of Independence for composers akin to AACM's program. Most important, JCOA began its non-profit New Music Distribution Service, which handles over 100 small labels. Said the service's Alan Braxer: "Business has doubled in the last year. Our agreement with the artists are fairly standard but we try to make sure we're concerned with the artist's label."

although... The current jazz support seems to be coming from a young white audience under 25, mostly educated and sophisticated. No longer the rock generation... From an incredibly early age, they have been solidly rooted in the blues through rock, but are rejecting the innovation of electric guitar solos and blaxploitation rock. Some radio stations have even thrown up their hands in disgust and are programming more jazz, although they've more likely to settle on country music.

Dollar Done Broken Down



Oliver Lake making history at Blue Dolphin

HORACE TAPSCOTT CONDUCTS THE COMMUNITY CULTURAL ORCHESTRA

IN CONCERT AND CONCEPTS 2-7 P.M. NOV. 19 SUNDAY \$1.25 CONTRIBUTION

THE TROUBADOUR 901 W. SANTA MONICA CR-6-6168

UGMA PRESENTS

**CREATIVE MUSICIAN and leader of the forward forces in jazz Richard Abrams says his music is not for today—but for the future. "Our children will carry the song," he pre-**

**dicts. Listening intently at a work session Abrams' experimental band, in seeming firmation of his prediction, is the 2-year-old daughter, Richards.**

### PAGE TEN THE FIFTH ESTATE



Archie Shepp

archie shepp no man MY RAGE

"Don't you ever wonder just what my collective rage will... be like, when it is as it inevitably must be unleashed? Our vindication

Lipson first recognition, we might hastily attribute the power and resolve of the above statement to the poet and the poet to James Baldwin or Amiri Baraka. But the words are unmistakably revolutionary, and in their arrangement become a most intelligent analysis, equal to the spirit of their creator — Archie Shepp. But as brilliant a literary spokesman as he is, it is as a composer and innovator in black music that Archie Shepp realizes his largest audience. In 1966, when Amiri Baraka was known as LeRoi Jones, he offered this capsule: "Archie Shepp is a tenor man of the new jazz, who came out... of an American background of black slums and white politics. He is a Marxist playwright, tenor-saxophone player now." Not want to to trace what he felt was the evolution of certain musical traits and the niche Archie had secured for himself.

To capture the essence of the man, to understand the lively fusion of his ethics and aesthetics is no mean task. There is something in the stance he takes, his own political undertone, which never appears to undermine or blur his artistic vision; there is something in his poetry — his essays — which is complemented perfectly by his music; in fact, it is through this complement, this organic whole, that we begin to grasp some clue of the essential Archie.

fellow musicians (in Ornette Coleman Bill Dixon, Charlie Mingus, Cecil Taylor et al.) has waged an unrelenting struggle against those forces that would suppress and deny his existence as both man and artist. He has been a part of several musician's collectives and guilds that created to safeguard certain aspects of the artist's dignity and his creative process. And to this end, he has been more than just a formidable foe, but an enthusiastic ally.

But it is his music that really attracts and stuns. Until you've heard his expansive lines in their living rooms, you can't begin to understand his commitment. His versatility to the contrary notwithstanding, it is his horn by which he stands or falls. It is perhaps from this portion of his arsenal, where his critic's writings and his indignant sings, that he best instructs and informs us of the path inherent in the black experience. Where words tend to deflaccate, the music must be heard. And if there were words, then Archie, in this instance should be the one to speak:

"Some of us are more better about the way things are going. We are only an extension of that entire civil rights — Black Muslims — black nationalist movement that is taking place in America. That is fundamental to music. Oh, and by the way, Archie Shepp a



NEW YORK LOFT SCENE

by Warner Fonke

Wild Envoys of a very singular scene, sport in the hot, gritty

The jazz life is rebelling once in the drive-in Babylon of New York City. Here you meet creative personalities, whom you wouldn't get to hear in the established jazz scene.

Julius Hemphill from St. Louis, Art Blakey from Los Angeles — all of it is a most representative of the personal music of black America in the whole world. They add up