



JAZZ NOTES™

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CELEBRATING THE 13TH ANNUAL

JJA Jazz Awardssm

June 16, 2009 @ 3:00 p.m. — Jazz Standard, New York
more details at www.jazzjournalists.org

— PHOTO OF THE YEAR NOMINEES —



Photo of the Year Nominees

CLOCKWISE, FROM TOP LEFT:

Joe McPhee, photo by Frank Schindelbeck

Eric Revis, photo by Emra Islek

Maria Schneider, photo by Bill King

Hank Jones, photo by Kris King

Odetta, photo by Norm Harris

Terrell Stafford, photo by John Whiting

Let Freedom String

SOMETIMES THE INTERNATIONAL headlines hit close to home, closer than we realize.

Wafaa Younis, conductor of the Palestinian youth orchestra Strings of Freedom, recently brought her group from Jenin in the West Bank, in part to play for Holocaust survivors in Israel. Soon after, she was detained by Fatah police; the Strings of Freedom program was ordered shut down. In this issue of *Jazz Notes*, Anna Immanuel, a JJA "A Team" Award recipient living in Jerusalem, not only reports on the Strings of Freedom incident but also uncovers a jazz angle: Over the years as a peace activist, Younis formed warm working relationships with the late Max Roach and Arnie Lawrence. Arnie, in addition to being an A Teamer himself, was founder of the New School jazz program, which has facilitated or co-sponsored many a public event for the JJA. The harassment of Younis took place far away, but her work in forging cultural contact across a violent divide brings her practically to the JJA's door.

This isn't the place to offer any complete analysis of the Israeli-Palestinian conflict. The return of Benjamin Netanyahu shows that things are headed very much in the wrong direction on the Israeli side. But there are diehards on the left who agree, essentially, with Fatah's action, who believe that anti-Israel boycotts and isolation are the path to justice. In this regard the anti-Zionists resemble those on the American right who cling to the bankrupt policy of isolating Cuba.

Our JJA colleague Larry Blumenfeld has played a highly visible role advocating a long-overdue end to U.S.-imposed travel restrictions and embargo of the island regime. Larry puts his appeals in cultural and artistic terms, framing the issue as freedom of movement and

association for Cuban musicians. This, one could argue, is precisely what is at stake with Wafaa Younis and Strings of Freedom.

The anti-embargo campaign is bearing fruit. President Obama recently softened the clampdown; Raul Castro has offered to hold talks with everything on the table, including press freedom, political prisoners and so forth. Even Miami's hardline anti-Castro groups are changing their tone. The ailing Fidel Castro, however, has disavowed his brother's outreach, making plain that



Noah Kalina

From the Editor

David R. Adler

intransigence is not limited to one side in this dispute. And this is the problem with some efforts against the embargo, which tend to put the moral onus entirely on the U.S., remaining largely silent on the fact that the Castros are every bit as guilty of restricting the lives of ordinary Cubans. Cuba remains a dictatorship, one still viewed in rosy, romantic terms by too many on the left. The revolution died long ago.

In sum, repression is a mortal threat to music and the arts. Because oppressive forces span the ideological spectrum, the fight against them should do the same.



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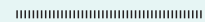
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The Jazz Journalists Association (JJA) is a 501(c)(3) non-profit corporation, promoting the interests of writers, photographers, broadcasters and new media professionals covering jazz. The JJA supports the creation and dissemination of accurate, balanced, 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.

New paradigms in jazz and journalism.

Contingencies

DEAR JJA MEMBERS,

I WON'T LIE ABOUT it: Producing the Jazz AwardsSM is a lot of fun, and also very educational.

In the course of getting in touch with people across the broad spectrum of the jazz industries—musicians, presenters, journalists, publicists, record company execs, not-for-profit organizations and jazz-loving philanthropists—I learn who's thinking what about the state of our music now.

The reports from the front aren't all pretty. Musicians are, as usual, forbearing and/or resourceful. Presenters are hanging in, finding some bright moments in club attendance and festival ticket sales. The philanthropists are coming through—particularly the devotees Agnes Varis, Richard Parsons and Jarrett Lilien who support the Jazz Foundation of America, focused on musicians in need. But record companies are really troubled. They're watching every penny, cutting back rather than signing and promoting artists, and several of the wiliest of survivors in the traditionally treacherous jazz recording trade believe their time is up. All agree that jazz will endure, but few old-school record men (all men) think they know how that will happen. A cloud hangs over especially what used to be called "the majors." There's a sense that these companies are giving up.

Who can blame them, when even New York no longer supports full-catalog retail record outlets? But there is precious little discussion of any way ahead—no plans to swamp iTunes with jazz, no hopes pinned on digital distribution, no vision of how to get listeners the music they want. Without such vision, record companies are sure to die.

Jazz journalists have relied on record companies for ages. We got their albums to write about and broadcast for free, we often received nice Christmas gifts and other perks from them and in turn we figured they were the source of

our contents, our stories. This is no longer true—but there are a zillion stories in jazz that remain untold. And it's up to jazz journalists to find them and get them out.

The future for print publications is also questionable—and online platforms featuring jazz journalists' work don't yet pay even the pittance that we've come to expect from most newspapers



President's Report Howard Mandel

and magazines. With jazz education enrollments on the rise, there is no doubt a market for writing on jazz, photos of jazz, jazz on radio (terrestrial or otherwise), but how to reach that market and charge it what we need to continue remains a basic challenge for everyone in our business. At least jazz journalists—few of whom have had the luxury and security of long-term staff positions, but most of whom have had some experience with freelancing—are used to scraping by. Like the smaller record companies, the jazz specialty stores and scrappier periodicals, we have lived on the margins, and the recession economy strikes us pretty much as typical. But we, too, must have plans for the future if we're going to keep doing what we've been doing in the formats favored by new audiences.

The Jazz Awards have served us well by establishing that jazz journalists

continued on next page | >>

celebrate excellence at least as much as they carp and criticize. Next, the JJA wants to hold a major conference of journalists and other jazz stakeholders, to plot how to use new technology to create new outlets for new audiences. We've already begun applying for grants from the National Endowment for the Arts and the Doris Duke Charitable Foundation to make a four-day event next January at Jazz at Lincoln

Center possible. We won't know for months if we'll receive the funding, but we're plowing ahead as if we will.

It takes guts to plan a major conference with no guarantees of the money to put it on, but it takes guts to be a professional jazz journalist, or a jazz musician or a jazz entrepreneur. It takes hard work and faith in our abilities to labor like this without promise of reward—but many of the members of the JJA have

demonstrated they've got just what it takes. Give yourselves a round of applause, folks, for putting yourselves on the line. Now, enough of that—get back to what you were doing. Don't let up. Let's help jazz be known, appreciated and continued. Let's promote what we do as a necessary part of the future, as individuals and as members of the Jazz Journalists Association.



2009 JJA Jazz Awards Nominees

Voting is now closed. Results to be announced at the Jazz Awards (see front page of this issue for details).

1. Lifetime Achievement in Jazz

- Jim Hall
- Lee Konitz
- Paul Motian
- Wayne Shorter
- Phil Woods

2. Musician of the Year

- Anthony Braxton
- Herbie Hancock
- Rudresh Mahanthappa
- Jason Moran
- Sonny Rollins

3. Composer of the Year

- Carla Bley
- Vijay Iyer
- Rudresh Mahanthappa
- Maria Schneider
- Wayne Shorter

4. Up and Coming Artist of the Year

- Darcy James Argue
- Harris Eisenstadt
- Peter Evans
- Mary Halvorson
- Noah Preminger
- Esperanza Spalding

5. Events Producer of the Year

- Patricia Nicholson-Parker, Vision Festival
- Bill Royston, Portland Jazz Festival
- George Wein, New Festival Productions

6. Record of the Year

- Appearing Nightly*, Carla Bley Big Band (Watt/ECM)
- Hemispheres*, Jim Hall/Bill Frisell (ArtistShare)
- Kinsmen*, Rudresh Mahanthappa (Pi)
- Rabo de Nube*, Charles Lloyd (ECM)
- Tragicomic*, Vijay Iyer (Sunnyside)

7. Latin Jazz Album of the Year

- Azucar de Amor*, Kat Parra (R.N.L.G.)
- Live at the Village Vanguard*, Bebo Valdes & Javier Colina (Calle 54)
- Perspectiva Fragmentada*, John Santos (Machete)
- Song for Chico*, Arturo O'Farrill (Zoho)

8. Historical Recording/Reissue of the Year

- Live at Café Montmartre 1966, Volume 2*, Don Cherry (ESP Disk)
- Piano Starts Here: Live at the Shrine*, Art Tatum (Zenph/Sony BMG Masterworks)
- Road Shows, Vol. 1*, Sonny Rollins (Emarcy/Doxy)
- The Anthology*, Return to Forever (Concord)
- Washington D.C. 1948*, Charlie Parker (Uptown Jazz)

9. Historical Recording Box Set of the Year

- The Columbia Studio Trio Sessions*, Denny Zeitlin (Mosaic)
- The Complete Arista Recordings of Anthony Braxton*, Anthony Braxton (Mosaic)
- Kind of Blue: 50th Anniversary Collector's Edition*, Miles Davis (Columbia Legacy)
- The Lester Young/Count Basie Sessions 1936-40* (Mosaic)
- Originals Volumes 1 and 2*, Albert Mangelsdorff (MPS-Universal)

10. Record Label of the Year

- Arbors
- Blue Note
- Clean Feed
- ECM
- Mosaic
- Sunnyside

11. Female Singer of the Year

- Roberta Gambarini
- Sheila Jordan
- Dianne Reeves
- Luciana Souza
- Cassandra Wilson

12. Male Singer of the Year

- Andy Bey
- John Boutte
- Kurt Elling
- Giacomo Gates
- Mark Murphy

13. Instruments Rare in Jazz of the Year

- Béla Fleck, banjo
- Richard Galliano, accordion
- Gregoire Maret, harmonica
- Scott Robinson, bass saxophone, etc.

14. Large Ensemble of the Year

- Darcy James Argue's Secret Society
- Mingus Big Band
- Maria Schneider Orchestra
- Charles Tolliver Big Band
- Vanguard Jazz Orchestra

15. Arranger of the Year

- Steven Bernstein
- Carla Bley
- Gil Goldstein
- Bill Holman
- Jim McNeely
- Maria Schneider

16. Small Ensemble of the Year

- The Bad Plus
- Charles Lloyd Quartet
- Jason Moran Trio/Bandwagon
- SF Jazz Collective
- Wayne Shorter Quartet

17. Trumpeter of the Year

- Terence Blanchard
- Taylor Ho Bynum
- Dave Douglas
- Wynton Marsalis
- Wadada Leo Smith
- Warren Vaché

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The Fate of “Strings of Freedom”

► By Anna Immanuel

WAFAA YOUNIS is a violinist, composer and music educator. Her jazz credentials are as unique as they are impeccable. She shares a musical bond with the late Max Roach and Arnie Lawrence not at odds with her reverence for Om Kalthoum or the peace songs of The Beatles. The fruit of one of Wafaa’s musical dreams was bound and printed in Bethlehem last month, a collection of peace songs in Arabic, *Melodies Despite the Siege*, to be distributed among Palestinian schoolchildren. She says it is the first schoolbook of songs ever compiled of great Palestinian poets. Another dream bore the fruit in the form of Wafaa’s Strings of Freedom, the first refugee camp youth orchestra in Palestine. Wafaa deals in dreams and firsts.

Her music opened a gate in the wall. Today her conservatory in Jenin is boarded shut. Strings of Freedom is temporarily silenced. But not Wafaa.

“I am only concerned with bringing music to the lives of the children,” she said in an interview for *Jazz Notes*, expressing surprise that her actions could arouse controversy. “Actually, we were told we would be playing in a psychiatric facility [in Israel]. There was a last-minute switch in schedule. As we entered the hall, they told me these were Holocaust survivors. I saw a group of lonely old people. I explained to the children how these people had suffered. The music could bring them joy. This is not controversial.”

Wafaa was charged with “attempted normalization” by the Palestinian Authority.

“Normal” takes strange shapes. Wafaa returned to Jenin after the historic class trip. Her band room was locked and her students and their families were told to keep their distance. One mother went out to her doorstep, however, and invited Wafaa in for a cup of

coffee. Wafaa left cordially and half-way down a rustic path felt a weight on her shoulder: four armed Fatah men in civilian clothes and Zakariah Zubeidi, head of Fatah in the camp, who cited pressure from Hamas. They took Wafaa to the police station where she was briefly detained, then expelled to Israel. Recently she travelled to Ramallah to deliver her letter personally to Palestinian President Mahmoud Abbas, requesting a public inquiry into the matter, including testimonies from parents and children, so that the controversy could be put to rest and Strings of Freedom resume.

“To make prisoners of our children or to set them free through music?” she asked. “What is normal?” At the time of this writing she remains banned from the Palestinian territories, although she has entered Jenin to air the matter with parents and children there. If she is not allowed to resume her music classes, she intends to sue the Palestinian Authority.

Wafaa’s dream of being a musician was born in her lower Galilee village of Ara. She was five; her mother bought her a plastic guitar. A violin followed. She has, since then, played for royalty throughout the Middle East. One prince said he did not know that women played the violin, Wafaa recalled. It was around then, the late ’90s, that she began her association with Arnie Lawrence and his International Center of Creative Music, Jerusalem, in cooperation with Beit Hagefen, Israel’s oldest Arab-Israeli cultural center on the lip of Haifa’s Wadi Nis Nas, a bustling Arabic quarter beneath the Baha’i Temple. Wafaa received a grant from Israel’s Ministry of Culture to set up her Mai Conservatory of Music in Ara. The conservatory, which was closed by the second intifada, was a pretty and simple cottage, surrounded by a flowering garden, with three painstakingly

equipped music rooms around a central room and performance space. It was the first Arab-Israeli music conservatory. It served the children of Wadi Ara and nearby Nazareth.



The dedication of the Mai Conservatory of Music in Ara, 2002: Wafaa Younis and Arnie Lawrence.

Its offshoot is Wafaa’s one-room music schoolhouse in Jenin, the Palestinian refugee camp often associated with terror cells and the clashes of the second intifada, separated from Israel by armed border crossings. Here is the Jenin Conservatoire of Wafaa’s Strings of Freedom, a refuge among refugees.

Wafaa got instruments and a van from Israeli donors. She wrangled the necessary army and security cooperation to let the children move across borders. The young musicians from Jenin got to visit previously out-of-bounds Israeli towns and play with their Israeli peers for appreciative audiences. They got to walk around the camp with their music cases. They got respect. A waiting list grew for Wafaa’s program. Between

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Arnie Lawrence presents Wafaa Younis, "God Bless The Child" 9/11 Concert Salute. Arnie's Jazznes (in Hebrew, "jazz miracle") Underground Jazz Club, Jerusalem, February 2002.

concert appearances outside the camp, she took her flock to the Tel Aviv Museum. They didn't want to leave. Then Wafaa took them on their first trip to the sea, only a few kilometers from where they live.

"Normal" was the name of the café where I first met Wafaa in October 2001. The place was an experimental theater project directed by veteran Palestinian director and actor Norman Issa. Wafaa played in the packed tent of the café alongside Palestinian author Salman Natour; trombonist, jazz writer, *Chevalier des Artes & des Lettres* and JJA member Mike Zwerin, and co-host Arnie Lawrence, creator of the New School's Jazz & Contemporary Music program as well as his Jerusalem center, along with his house band Co-Existence. There was music, literature, laughter and refreshments ringed by heavy security, roadblocks, threats. Peaking terror attacks and suicide bombings. The "Normal" Café.

The preceding spring and summer, "normal" suffered mortal blows throughout Israel as Hamas and Islamic Jihad affiliates targeted schoolchildren, civilian buses and places of entertainment. Everybody expected Max Roach to cancel his June 2001 peace concert and

tour. His family was concerned for his safety. The producers of the Israel Festival kept calling Arnie, whose friendship with Max had secured the booking. "Don't worry, we're warriors, not worriers," Arnie laughed. Max came. The concert was sold out. Arnie invited Ehud Olmert, then mayor of Jerusalem, onstage to present the First Jerusalem Humanitarian Jazz Award to Max. "Maybe the musicians will make the peace," Olmert said. They played for peace in their weeklong "peace sojourn" throughout Israel, from a Jaffa rooftop overlooking the Dolphinarium discotheque—where a Hamas suicide bomber killed 21 teenagers and injured 132 earlier that week—to the Galilean mountaintop where they were joined by Yang Jing (pipa) and Salem Darwish and Arnie's master class. A highlight of this tour was Max and Arnie's concert



Wafaa Younis and Max Roach in Ara, 2001.

with Wafaa and her students, when the peace van came to Ara.

Normal was the club full of jazz and smiling faces in Jerusalem in February 2002 when Arnie and Wafaa played for survivors of 9/11. Normal was the club full of Holocaust survivors tapping their feet to the rhythm of *Strings of Freedom*. "I think it is normal to play for the freedom of our children, whether they are in a refugee camp, in Gaza, in Sderot, in prison, in Darfur, whether they are Palestinian prisoners or Gilad Shalit," Wafaa says.

"Where is Daniel Barenboim?" asked a reader in the considerable media response to the *Strings of Freedom* closure. Someone suggested nominating Wafaa for a Nobel Peace Prize. A few critics notwithstanding, there was an overwhelmingly supportive outcry.

"I will be very happy when Daniel Barenboim publicly speaks out for *Strings of Freedom*," Wafaa said, fishing out a photo of herself and the Israeli-Argentine conductor, an outspoken peace and justice activist. "He does a wonderful thing, rehearsing with an orchestra in Brussels and then bringing the production to Ramallah. My orchestra is more humble, each young musician developed from the wasteland of the refugee camp. My orchestra is homegrown; the children are very gifted. Like Mr. Barenboim, we play to bring joy to the people. We are the people. Mr. Barenboim's support will be greatly appreciated by the children. Also Paul McCartney, who played his peace concert in Israel last summer, and Yoko Ono, whose support for Palestinian culture is known. And there are many other artists I invite to stand with me for a future where music is normal. This is why Max and Arnie came to Ara in the peace bus."

■ ■ ■

Anna Immanuel is a Jerusalem-based writer and a JJA "A Team" Award Recipient of 2003.

News of Members

DAVID R. ADLER wrote a front-page arts feature on Sun Ra for *The Philadelphia Inquirer*, and liner notes for Kendrick Scott's first Criss Cross CD, *Reverence*. He published an essay, "Jazz and Protest: A Reappraisal," at the Z Word website. He covered Steve Lehman, Freddie Redd, Jen Shyu, the SFJazz Collective and much more for *Time Out New York*. He thanks his JJA colleagues for nominating his blog, Lernerland, for Blog of the Year.

LARRY APPELBAUM wrote Before & After pieces with Lou Donaldson, John Clayton and Earl Klugh for *Jazz Times*. He also interviewed Jim Hall for the Library of Congress website.

ENID FARBER's planetary convergence of photographic images occurred in April like the showers. Her work, mostly jazz, was featured in four exhibitions. Six of her hand-painted images including Miles Davis, Archie Shepp and Fela Kuti were shown at SUNY Empire State College's new Brooklyn location. One of her Percy Heath photos was included in a group exhibition at The Hudson Guild Gallery in Chelsea. Two of her photo montages on immigration rights were shown at Aurum in East Harlem and 16 of her photos were featured in a solo exhibition at Orbit, also in East Harlem, as part of a night of openings showcasing new venues in that part of the city. These photos will be up through July at 2257 First Avenue (at 116th Street) in Manhattan. For further info please email farberfoto@aol.com.

JOHN R. FOWLER has published a new book, *Renee Rosnes Playing Glenn Gould's Steinway: Images of Canadian Jazz*, which contains 109 images of outstanding Canadian jazz musicians taken between 1990 and 2008. A preview of the book is available through a link at jazzphotoguy.com.

JAMES HALE moderates two Jazz Matters panel discussions at the TD Canada Trust Ottawa International Jazz Festi-

val in June, featuring jazz journalists Ashley Kahn and Mark Miller, academics Alan Stanbridge (University of Toronto) and Jesse Stewart (Carleton University), among several others.

FRAN KAUFMAN started a daily photo blog on April 1 at the WBGO-FM website. Seven days a week there is a new photo, either from her current jazz travels or her archive. So far, there have been photos from jazz cruises, from this year's James Moody scholarship party at BB King's, from the George Wein and Friends concert at Zankel Hall (both backstage and onstage) and from recording sessions with trumpeter Avishai Cohen, Dena DeRose and Eric Reed. She also featured Frankie Manning, ambassador of the Lindy Hop, dancing last year with his son, Chazz (Frankie at 93, Chazz at 75), in a photo that ran on the site the very day before Frankie passed away. To see the photos, visit wbgo.org/photoblog.

ROZANNE LEVINE released the debut CD of her group Chakra Tuning. Titled *Only Moment*, the CD is on Acoustics, the label Rozanne codirects with Mark Whitecage. Featured are Rozanne (alto clarinet, clarinet, compositions), Mark Whitecage (soprano sax, clarinet, electronics), Perry Robinson (soprano clarinet, clarinet) and Rosi Hertlein (violin, voice). The music weaves in and out of melodies, exploring rhythms, moods and inner space in a transforming, unfolding journey. The disc is available from several retailers and sites including Acoustics (www.erjn.it/mus/whitecage.htm), Downtown Music Gallery (dtmgallery.com), CD Baby, The Jazz Loft and others. Please contact Rozanne for promotional copies (include affiliation and postal address), bookings or more information at romarkable@verizon.net.

ROBERTA PIKET performed recently in Philadelphia; Hartford, Connecticut; Köln, Germany; and Lviv, Ukraine. She's preparing to record new music

for a group consisting of string quartet, three horns and piano trio.

ANTONIO TERZO, journalist, is pleased to note the second anniversary of *jazzColours*, an Italian jazz "emailzine" featuring interviews, articles, reports and more. The publication, delivered via email to its subscribers, has a Facebook profile with past covers and summaries, and is about to provide a PDA version of its valued original PDF format, plus a mobile page featuring the monthly summary and other enhancements, including a page for past issues and an ordering section. Subscriptions are available at jazzcolours.it.

JOHN R. TUMPAK's new book, *When Swing Was the Thing: Personality Profiles of the Big Band Era*, has been published by the Marquette University Press. Over the years John developed personal associations with many band-leaders, musicians, vocalists, arrangers and contributors who participated in the Big Band era. The book provides a detailed insight into their personal and professional lives and the cultural history of the time. Forty of the book's 47 chapters are based on interviews John conducted with the people he knew or their immediate family members. There are 114 vintage photos, many of which were provided by individuals featured in the book and appear in print for the first time.

MICHAEL WILDERMAN exhibited photos of maestro Marshall Allen at this year's Vision Festival in New York, June 9-15. Marshall is this year's festival honoree, performing on June 10. Michael's photos of Marshall go back to 1974 with the Sun Ra Arkestra and also include sessions with Kidd Jordan, Alan Silva, William Parker, Henry Grimes and others.



A list of new members was not available at the time this issue closed. New members will be introduced in our next issue. We apologize for the inconvenience.

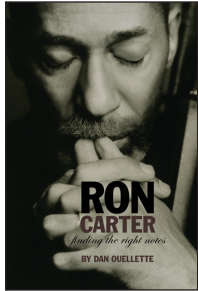
Book Reviews

Ron Carter: Finding the Right Notes

By Dan Ouellette

ArtistShare, New York, 2009;
435 pp.; \$24.95 paperback

► Review by Stephanie Crease



AS JAZZ WRITERS, we are all acutely aware of our specialization and our audience, much as we wish for wider interest in jazz musicians and their lives. There are very few biographies or autobiographies of jazz musicians—either legends like Louis Armstrong and Duke Ellington or under-recognized pathbreakers like bassist Red Callender—that have entered

the larger American culture, or that the general public would crave. Still, the most compelling jazz biographies are the books whose authors weave a narrative, probing an individual's artistic and personal development, along with the threads of family, time and place, blending in with or standing in high relief against the larger cultural context.

News of this first authorized biography of Ron Carter, the world's preeminent jazz bassist, should immediately spark interest, but so should the manner in which the book was published. *Ron Carter: Finding the Right Notes* is the first book published by ArtistShare, the noteworthy enterprise founded in 2003 as a model for artists to release and own their own recordings. ArtistShare has a back-to-the future model of subscription publishing, engaging a musician's—and now an author's—fan base to sponsor a work in progress, meanwhile expanding his or her public reach. In the few years since ArtistShare's founding, Maria Schneider, Brian Lynch, Billy Childs, Danilo Perez and many others have taken part, garnering critical acclaim and several Grammys. Now Dan Ouellette, with ArtistShare's multi-service assistance, has created a “subscription menu” to complete a book. Supporters of various tiers receive a finished book as well as assorted online perks: behind-the-scenes photos, additional interviews and other added-value material. As such, Ouellette's book offers a glimpse of the growing movement in DIY book publishing, not to mention record producing.

But the main draw, of course, is Ron Carter, one of the last great gentlemen of jazz—a virtuoso soloist, an accompanist of the highest order and an esteemed educator. As the book makes clear from the start, Carter is a private person with a guarded dignity, which would pose a challenge to the most incisive and sensitive biographer. Ouellette may be expressing all he possibly can about Carter's inner life. Carter's story does not have the high drama of a Charles Mingus or the pathos of a Billie Holiday. Admirably, Carter's tale is one of

decency, hard work, persistence, self-discipline, intelligence and self-awareness—the result of which has been a prolific career spanning decades, styles and connections with a myriad of the most prominent jazz musicians. But despite the author's voluminous research and extended interviews with Carter, it remains difficult to grasp the bassist's drive and motivation. What make this ultra-professional jazz virtuoso tick?

Ouellette brings to light some aspects of the young Carter's life, but one would like to learn far more about Carter's upbringing, his life as one of eight children in small-town Michigan and Detroit. Ouellette exposes some of Carter's struggles but could have told us more about Carter's early years as a classical cellist-turned-bassist, born too soon for a classical career that might have crossed the color line. Carter's formidable dignity renders the book short on personality, giving the reader a fleeting view of Carter's challenges, such as the hurtful day-to-day dramas of race in America on the road, or the premature death of his wife in 2000 due to inadequate medical care. Rightfully, Carter was protective of his family's privacy, including his wife of over 40 years and his two sons. We know they too are accomplished people, but we don't get a clear picture of them, or what life with such an active working spouse/father was like.

Once Carter's career begins its ascent with Miles Davis, the reader is deluged with an exhaustive itinerary of recording sessions and tours. One wonders if the downside of DIY publishing is a lack of editorial oversight. At times, the prose reads like the longest liner note ever written. Another irksome thread is Ouellette's detailed catalogue of Carter's slights from music critics, both jazz and classical, which Carter himself has discussed over the years. Carter has often—rightfully so—taken issue with the cavalier opinions of critics, but Ouellette's survey of these incidents comes across as firming up false boundaries.

Returning to the classical career that did not happen, one still wonders: What was Carter's experience at two of America's top conservatories, the Eastman School of Music (1955-59) and Manhattan School of Music, where he received his Masters in 1961? What enchanted him about being an orchestral player? Who can say if Carter would have had a glittering classical career, had the classical world been more accepting of African-American musicians in those years?

Despite the book's faults, Ouellette conveys a strong sense of Carter's enduring high standards and steady personality, qualities that have enabled him to keep his career and musicianship on a high plateau—an enviable vantage point from which he still seeks the right notes.



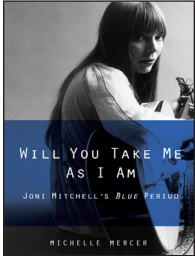
Stephanie Crease is the author of Gil Evans: Out of the Cool, which won a 2002 ASCAP-Deems Taylor Award, and of Duke Ellington: His Life in Jazz (2009), a cultural biography for middle-school students.

Will You Take Me As I Am: Joni Mitchell's Blue Period

By Michelle Mercer

Free Press, New York, 2009;
256 pp.; \$24.99 hardcover

► Review by Shaun Brady



MICHELLE MERCER OPENS her new volume on Joni Mitchell with a confession: She was, and, as becomes evident over the next 200 pages, to some degree still is, “this kind of girl.” The kind who identified so deeply with the songs of Joni Mitchell that understanding them became a litmus test for potential lovers. Respond to Joni, the idea goes, and you’re well on

your way to responding to me.

While writing *Will You Take Me As I Am* is a far more ambitious undertaking than the “act of foreplay” of those late-night teenage listening parties, Mercer still needs for you to understand Joni Mitchell. Discussing her song “River,” which has become something of an anti-Christmas standard, recorded by melancholics from James Taylor to Sarah McLachlan to Madeleine Peyroux, Mitchell says, “I’ve never heard anybody sing that song that it didn’t sound like it was about themselves.”

This is how Mercer writes—not as if she lived Mitchell’s life, exactly, but as though her own life has made her uniquely suited to preaching Mitchell’s gospel to the unenlightened. That everyone who has ever been touched by her music has felt much the same way, Mercer is quick to admit, referring to herself as “roughly the eighty-nine millionth teenage girl to have an existential transformation through *Blue*.” But that, she determines, is the reach of Mitchell’s artistry, that it makes a solitary connection with countless listeners, that it finds a universality in its very uniqueness.

Will You Take Me As I Am, as these impressions suggest, is not strictly speaking a biography, though it contains biographical elements in a stew of cultural history, musical interpretation and personal memoir. Mercer concentrates on what she calls Mitchell’s “Blue Period,” the five-year stretch between 1971’s *Blue* and 1976’s *Hejira*, when her work was at its most nakedly autobiographical. What backstory Mercer offers is in direct relation to the subjects raised in these songs, from the songwriter’s “flatlander” Saskatchewan childhood to her decision to give up her daughter for adoption shortly before achieving success.

In conversation with Mercer, Mitchell bristles at the concept of “confessional” songwriting—Mitchell is a quick and well-practiced bristler—but the author places the songstress in a line of succession that begins with St. Augustine, whose *Confessions* turned personal struggle into Christian doctrine, through Rousseau, the Beat poets and Mitchell’s immediate

precursors, Bob Dylan and Leonard Cohen. The latter two, and Laura Nyro, are the only influences Mitchell doesn’t dismiss with a sneer, and even Cohen has, over time, diminished in her estimation since their relationship ended.

In cases like the above, Mercer wisely divorces her own take on Mitchell’s music with the artist’s own, but that often renders her access to Mitchell problematic, making for a schizophrenic reading experience where subject and author flatly contradict one another, often hostilely. Mercer was introduced to Mitchell while writing *Footprints*, her recent bio of Wayne Shorter, at the saxophonist’s recommendation. In that book, she had to translate Shorter’s stream-of-consciousness pontifications, ably paralleling his twists of conversation to his similarly labyrinthine playing. But she seems to see her role in discussing Mitchell as defending rather than translating, down to offering a selection of “Stuff Joni Likes or Even Loves” to close the book, countering the caustic opinions scattered throughout the body of the tale.

In short, Mercer takes her assignment personally, which leads to a rather unfocused, though very often fascinating, portrait. It proceeds at times like a car parallel-parking in a tight spot: progressing by inches, while rolling back and forth over the same terrain. Mitchell’s relationship with Graham Nash, for instance, is raised, discussed and dismissed several times, each in a slightly different context but reiterating the same information. Each chapter, which approaches Mitchell’s oeuvre from a different perspective, can almost be read as a separate treatise, never quite congealing into a cohesive whole. Mercer can’t seem to decide what her authorial attitude should be—reverent, challenging, academic, objective—so she takes them all, with not enough logic as to when each crops up. The result is a book in search of an identity.

Mercer seems to disagree with her subject’s dismissal of autobiographical songwriting, but does allow both that Mitchell’s own work has evolved and that the genre itself degenerated not long after Mitchell jumped ship (Dan Fogelberg comes in for a nasty drubbing in this regard). She also stands by Mitchell’s distaste for strict interpretation of lyrics and of gossip, while indulging in both—affairs with Nash, Leonard Cohen and James Taylor are attentively dissected.

As in one of Mitchell’s most popular songs, Mercer examines her subject from both sides, at times obscuring her behind clouds of personal musings, at others staring up in awed wonder, especially when analyzing the music itself, which one comes away wishing there were more of. While it would help to have a working, if not intimate, knowledge of Mitchell’s music heading in, Mercer’s book rewards those who, like her, know what it’s like to be “this kind of girl.”



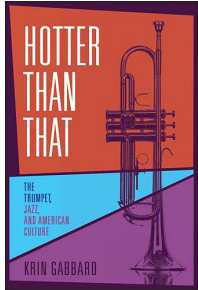
Shaun Brady is a freelance writer and filmmaker based in Philadelphia, where he is currently directing a documentary on pianist Jimmy Amadi. He contributes regularly to *Downbeat* and *Jazz Times* and covers Philly arts and culture for the *Philadelphia Daily News*, *Citypaper* and *Metro*, accessible via his blog, shaunbrady.blogspot.com.

Hotter Than That: The Trumpet, Jazz, and American Culture

By Krin Gabbard

Faber and Faber, Inc., 2008;
251 pp.; \$25 hardcover

► Review by David Franklin



THE WORK OF a Professor of Comparative Literature and Cultural Studies, *Hotter Than That* turns out—perhaps surprisingly—to be an engaging narrative by a master storyteller who happens also to be an amateur trumpet player and erstwhile jazz critic. Krin Gabbard guides the reader through the history of the instrument before jazz; details the seminal contributions of Buddy Bolden, Louis Armstrong and Miles Davis to trumpet playing and to jazz; and discusses the cultural role the instrument has assumed as a symbol of manhood—particularly for African-American men—even though some women have played the trumpet well. Additionally, Gabbard offers a step-by-step description of modern-day trumpet construction and makes it interesting. He also gives examples of health problems associated with playing the instrument, and tells of his own rejuvenation as a player in middle age.

Gabbard credits Buddy Bolden with making the trumpet a source of masculine pride for early 20th-century African-American men who might have put themselves at risk by asserting themselves in more traditional ways. Not only did playing the most prominent instrument in New Orleans bands attract women, he says; it also showed the performer to be a commanding, self-confident person. It's a role the trumpet and its close relatives have played as far back as ancient Greece, when "Odysseus arranged for a trumpet to sound a call to battle."

If Buddy Bolden, with his innovative integration of the blues and ragtime, paved the way for full-fledged New Orleans jazz, it was Louis Armstrong who brought its development to fruition, changing the nature of trumpet playing along the way. Armstrong made the individual improvised solo a major part of jazz performance by creating "patterns of repetition, peaks and valleys, dynamic variation.... With the high notes, as well as timbre, vibrato, volume and phrasing, Armstrong built climaxes into his solos and greatly expanded the instrument's emotional range." The use of such high notes became common among trumpet players. Armstrong, too, used his trumpet as a means of asserting his masculinity. In a 1932

film, Armstrong, in a leopard skin, mugs his way through the vocal chorus of "Shine." "But once he has finished mugging [...], he puts his trumpet to his lips and ... is now a proud black man."

Miles Davis eschewed the bravura of his trumpet predecessors in favor of a gentler, more lyrical approach to the instrument, epitomized by his signature use of the Harmon mute. Not only did Davis inspire many young trumpet players; the so-called cool manner he adopted in the late 1940s also changed the nature of jazz. And he did it again in the late 1950s when his *Kind of Blue* popularized modal jazz. But even though Davis did not display the commanding virtuosity of some other trumpeters, he exuded self-confidence as a musician, a bandleader and a man.

In spite of Gabbard's theme of the trumpet as a masculine symbol, he acknowledges the many women who have mastered the instrument, from pioneers Valaida Snow and Clara Bryant to contemporary performers such as Laurie Frink and Ingrid Jensen, plus others who work in the symphonic realm. When one of them "rips through a phrase" like Armstrong or Gillespie, "...we might say that she is expressing the masculine side of herself. Or we could simply say that she is expressing her feminine side with unusual force."

Playing the trumpet makes great demands on the body. Armstrong played with bleeding lips. A heart attack put an end to Roy Eldridge's public performances. Lead man Al Porcino passed out when Stan Kenton held a final chord longer than usual. And some famous trumpeters suffered from various excesses that destroyed their health, most conspicuously alcoholism and drug abuse. Gabbard tells some of their stories but also points out how others, like Dizzy Gillespie and Clifford Brown, managed to maintain healthy lifestyles.

Personalizing the story, Gabbard tells of his own experiences with the instrument, beginning in junior high school, ceasing during college and finally reviving later in life. After taking lessons again for a couple of years, he has found great satisfaction in playing with a Latin kicks band in East Harlem.

Though Gabbard writes in a casual style ("...a photograph of the young Arnold Schwarzenegger before he began looking like a condom filled with walnuts"), *Hotter Than That* reflects solid research by one of jazz's most respected scholars.



David Franklin is a former editor of Jazz Notes and a retired music professor and arts dean. Over the years he has contributed to Cadence, Jazz Times and jazz.com in addition to numerous academic journals and reference works.

Are we bookmarked?

Be sure to peruse the JJA's new Jazz Awards website, www.jazzjournalists.org, and stay tuned for more updates on the JJA's evolving web presence!

18. Trombonist of the Year

- Clifton Anderson
- Robin Eubanks
- Wycliffe Gordon
- Roswell Rudd
- Steve Turre

19. Tenor Saxophonist of the Year

- Harry Allen
- Joe Lovano
- Joshua Redman
- Sonny Rollins
- Wayne Shorter

20. Alto Saxophonist of the Year

- Dave Binney
- Ornette Coleman
- Lee Konitz
- Rudresh Mahanthappa
- Phil Woods

21. Flutist of the Year

- Jamie Baum
- Jane Bunnett
- Holly Hoffman
- Nicole Mitchell
- Ali Ryerson
- Frank Wess

22. Baritone Saxophonist of the Year

- Hamiet Bluiett
- James Carter
- Claire Daly
- Mats Gustafsson
- Gary Smulyan

23. Soprano Saxophonist of the Year

- Jane Ira Bloom
- Jane Bunnett
- Dave Liebman
- Branford Marsalis
- Evan Parker
- Wayne Shorter

24. Clarinetist of the Year

- Don Byron
- Evan Christopher
- Anat Cohen
- Eddie Daniels
- Ken Peplowski

25. Guitarist of the Year

- John Abercrombie
- Peter Bernstein
- Gene Bertoncini
- Bill Frisell
- Jim Hall
- Mary Halvorson
- Russell Malone

26. Pianist of the Year

- Kenny Barron
- Ahmad Jamal
- Keith Jarrett
- Hank Jones

- Myra Melford
- Jason Moran
- Matthew Shipp
- Cecil Taylor
- McCoy Tyner

27. Organist of the Year

- Joey DeFrancesco
- Larry Goldings
- John Medeski
- Dr. Lonnie Smith
- Gary Versace

28. Strings Player of the Year

- Billy Bang
- Mark Feldman
- Erik Friedlander
- Jason Kao Hwang
- Fred Lonberg-Holm
- Jenny Scheinman

29. Bassist of the Year

- Ron Carter
- Charlie Haden
- Dave Holland
- Christian McBride
- William Parker
- John Patitucci
- Rufus Reid

30. Electric Bassist of the Year

- Richard Bona
- Stanley Clarke
- Charnett Moffett
- Steve Swallow
- Victor Wooten

31. Mallet Instrumentalist of the Year

- Gary Burton
- Stefon Harris
- Bobby Hutcherson
- Joe Locke
- Steve Nelson

32. Percussionist of the Year

- Cyro Baptista
- Hamid Drake
- Kahil El'Zabar
- Zakir Hussain
- Daniel Sadownick

33. Drummer of the Year

- Brian Blade
- Jack DeJohnette
- Roy Haynes
- Paul Motian
- Jeff "Tain" Watts
- Matt Wilson

34. Periodical of the Year

- All About Jazz - New York*
- Cadence*
- Down Beat*
- Jazz Times*
- Signal to Noise*

35. Website of the Year

- AllAboutJazz.com
- Jazz.com
- JazzCorner.com
- Pointofdeparture.org

36. Blog of the Year

- Darcy James Argue's Secret Society
- Do The Math, The Bad Plus blog and webzine
- Jazz Beyond Jazz, by Howard Mandel
- JazzChronicles, by James Hale
- Jazz Lives, by Michael Steinman
- Jazzwax.com, by Marc Myers
- Lernerland, by David Adler

37. Best Book About Jazz of the Year

- A Power Stronger Than Itself: The AACM and American Experimental Music*, by George Lewis (University of Chicago Press)
- Ron Carter: Finding the Right Notes*, by Dan Ouellette (ArtistShare)
- The Jazz Ear: Conversations About Jazz*, by Ben Ratliff (Times Books)
- Three Wishes: An Intimate Look at Jazz Greats*, by Pannonica de Konigswarter (Abrams Image)

38. Jazz Photo of the Year

see *photographs on page 1*

- Odetta, photo by Norm Harris
- Eric Revis, photo by Emra Islek
- Maria Schneider, photo by Bill King
- Hank Jones, photo by Kris King
- Joe McPhee, photo by Frank Schindelbeck
- Terell Stafford, photo by John Whiting

39. Lona Foote–Bob Parent Award for Photography

- John Abbott
- Alan Nahigian
- Mitchell Seidel
- Bill Smith

40. Willis Conover–Marian McPartland Award for Broadcasting

- Bobby Jackson
- Ross Porter
- Becca Pulliam
- Linda Yohn
- Ben Young

41. Helen Dance–Robert Palmer Award for Review and Feature Writing

- Nate Chinen
- Ted Gioia
- Bill Milkowski
- Marc Myers
- Ben Ratliff

42. Lifetime Achievement in Jazz Journalism

- Amiri Baraka
- Don Heckman
- Bill Milkowski
- W. Royal Stokes
- Mike Zwerin





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