

## Jazz Corner

### Billy Hart Produces I.p. Enchance

By KEN HARRIS

Though the Jazz community has recently suffered infiltration - electronic wizardry, commercial shaman, heedless of heritage and integrity, pillaging the shrines from which some of them came - it is little less for the invasion.

Whether or not Billy Hart (Jabali), son of the avant-garde, dappler in commerciality (Eddie Henderson, Herbie Hancock), ever left home turf is questionable, but his recent I.p. signifies either his return or growth, for it is a solid musical effort, if typical of the aging avantgarde movement. The title, *Enchance*, hopefully insinuates a new enchantment with the creative Jazz milieu and, an enhancement of it.

The avantgarde practitioners - Coleman, Braxton, the late Albert Ayler, Richard Abrams, David Murry, Marion Brown - are distinguished by similar political and aesthetic concerns, academic qualifications, an intense interest in the Black Man and his heritage and an experimental, exploratory spirit which often perpetrates a dissonant,

expresisonistic art. Billy Hart is of a similar musical and philosophic background and has worked with several of those mentioned. His musical endeavors are generally indicative of experience and understanding, yet my one general complaint concerning this particular I.p. is related to a Mary Lou Williams statement - that nothing huge, nothing of timeless, immeasurable importance and stimulus has happened since Coltrane, Parker or Diz. This seemingly audacious assertion, in lieu of contributions by Monk, Dolphy, Miles and others, does not indicate failure but digestion, a time not of lull and redundancy but study, following major innovations. I am not, consequently, accusing Hart and company of simple reiteration within the Jazz dialogue but of producing exciting music within a defined structure. This is neither an unusual or a regrettable occurrence, simply so.

Billy Hart is defining and expanding Blakey's hard-driving, polyrhythmic styled percussion work, as combined with Roach's melodic trap style, to drive and accentuate a music based on melodic exploration and rhythmic

complexity, typical of the avantgarde approach. With *Enchance*, however, the haven't-I-heard-this-somewhere phrase washes over me as I listen - a joy to listen to, learn from, but at best definitive of a style.

The aged controversy surrounding the question of originality has never been relevant to Jazz as simply stated. The heart of the Jazz experience is born of consistent traditional reference

- the blue note, swing, improvisation . . . the most modern of Jazzmen having in common Jelly Roll Morton and Robert Johnson. In the Jazz world, a truly international world, where startling new discoveries are the norm, yet are of a nature never foreign to the traditional, a new question for an ancient attitude must continually be asserted and explicated. As of now a dominant voice instigating radical change has not made itself known, echoing

ageless, as an Ellington or Armstrong entonement, but it will arrive, as in the past and *Enchance* is not to blame but to listen to and it is a fine creation, an explication, born of the Jazz spirit.

This will be a regular column by Ken Harris reviewing various Jazz works.

### Opportunity for Professional Photo Criticism and Showing

On Sunday, March 26, at 3:30 in the afternoon, William Heroy, an accomplished Greensboro photographer, will be coming to the Gallery of Founders Hall to show his work. The show will be far more than the normal exhibit though, because Mr. Heroy is also going to critique his own and anyone else's work! This is an unusual opportunity to share ideas and opinions about the results of our photographic efforts, one which we hope will become more common as time goes on.

Anyone is welcome to bring any of their own work, whether in slide or print format. A projector and screen will be available for 35mm slides; other formats should be arranged for in advance.

A particular opportunity for

interesting creative work occurred during the recent ice storms. Many photographers were out on the camus during those days and it would be interesting to see and compare the results of all that work. The upcoming show, sponsored by the Campus Association of Photographers, is intended to be the first of many such opportunities to "go public" in a small way and to see your work relative to that of an established professional. See Randy Catoe (Frazier Apt. 12) or Don Gibbon (King 12A) if you would like to participate, learn more, or make suggestions. Above all, do not feel that you have to bring large numbers of works to come; if you have just one slide you are pleased with, come along! This is a time to share, a time to participate and grow, technically and conceptually.

# 2001

Today, 200 global corporations already own 2/3 of all the manufacturing assets of the United States of America. The Chamber of Commerce predicts that within 25 years, those same 200 corporations will own 54% of everything worth owning on the planet Earth.

How many of us can name the heads of just three of America's giant companies?

Scary, isn't it?

# A.A.D.

### Peoples Bicentennial Commission

For more information on how big business policies affect you, mail to: Peoples Bicentennial Commission, Dept. AC, 1346 Connecticut Ave., N.W. Washington, D.C. 20036.