FROM ORIGINAL ANALOG MASTER

2xHD

ERIC DOLPHY
MUSICAL PROPHET

THE EXPANDED 1963 NEW YORK STUDIO SESSIONS

Over 159 min of Music

CD1 | CONVERSATIONS

1. **JITTERBUG WALTZ** (7:16)
2. **MUSIC MATADOR** (9:38)
3. **LOVE ME** (3:19)
4. **ALONE TOGETHER** (13:19)
5. **MUSES FOR RICHARD DAVIS** (PREVIOUSLY UNISSUED 1) (7:34)
6. **MUSES FOR RICHARD DAVIS** (PREVIOUSLY UNISSUED 2) (8:21)

CD2 | IRON MAN

1. **IRON MAN** (9:11)
2. **MANDRAKE** (4:46)
3. **COME SUNDAY** (6:28)
4. **BURNING SPEAR** (11:59)
5. **ODE TO CHARLIE PARKER** (8:05)
6. **A PERSONAL STATEMENT** (*BONUS TRACK) (14:59)

CD3 | Previously Unissued Official Studio Recordings

1. **MUSIC MATADOR** (ALTERNATE TAKE) (7:56)
2. **LOVE ME** (ALTERNATE TAKE 1) (2:21)
3. **LOVE ME** (ALTERNATE TAKE 2) (3:40)
4. **ALONE TOGETHER** (ALTERNATE TAKE) (12:15)
5. **JITTERBUG WALTZ** (ALTERNATE TAKE) (9:23)
6. **MANDRAKE** (ALTERNATE TAKE) (6:40)
7. **BURNING SPEAR** (ALTERNATE TAKE) (10:33)

PRODUCED FOR RELEASE BY **ZEV FELDMAN** AND **JAMES NEWTON**
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PERSONNEL

ERIC DOLPHY
ALTO SAXOPHONE, FLUTE, BASS CLARINET

WILLIAM "PRINCE" LASHA FLUTE
MUSIC MATADOR, IRON MAN, MANDRAKE, BURNING SPEAR

HUEY "SONNY" SIMMONS ALTO SAXOPHONE
MUSIC MATADOR, IRON MAN, MANDRAKE, BURNING SPEAR

CLIFFORD JORDAN SOPRANO SAXOPHONE
MUSIC MATADOR, IRON MAN, MANDRAKE, BURNING SPEAR

WOODY SHAW TRUMPET
JITTERBUG WALTZ, IRON MAN, MANDRAKE, BURNING SPEAR

GARVIN BUSHELL BASSOON
IRON MAN, MANDRAKE, BURNING SPEAR

BOBBY HUTCHERSON VIBES
JITTERBUG WALTZ, IRON MAN, MANDRAKE, BURNING SPEAR

RICHARD DAVIS BASS
MUSIC MATADOR, ALONE TOGETHER, MUSES, MANDRAKE, COME SUNDAY, BURNING SPEAR, ODE TO CHARLIE PARKER

EDDIE KAHN BASS
JITTERBUG WALTZ, IRON MAN, BURNING SPEAR

J.C. MOSES DRUMS
JITTERBUG WALTZ, IRON MAN, MANDRAKE, BURNING SPEAR

CHARLES MOFFETT DRUMS
MUSIC MATADOR

FRONT AND BACK COVER PHOTOS BY **CHUCK STEWART**
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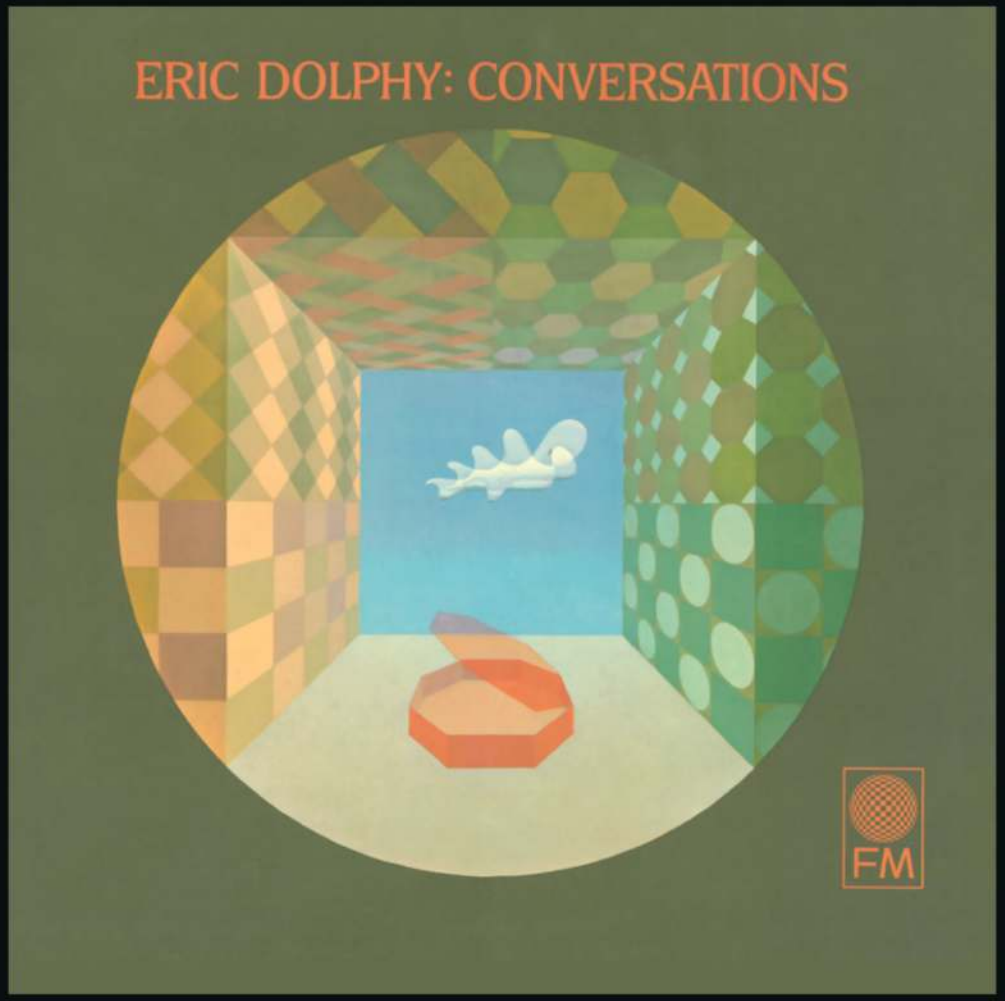
EXTRA SPECIAL THANKS TO
THE ERIC DOLPHY TRUST (DENNIS B. HANSEN, CYNTHIA PEARSON), THE ALAN DOUGLAS ESTATE (KIRBY VEEVERS, SOLO DOUGLAS RUBENSTEIN) and JUANITA SMITH

DEDICATED TO THE MEMORIES OF
ERIC DOLPHY, WILLIAM "PRINCE" LASHA, WOODY SHAW, BOBBY HUTCHERSON, J.C. MOSES, EDDIE KAHN, CHARLES MOFFETT, GARVIN BUSHELL and ALAN DOUGLAS

RECORDED ON JULY 1 & 3, 1963 AT MUSIC MAKER'S STUDIOS IN NEW YORK CITY

BONUS TRACK: "A Personal Statement" was recorded at WUOM studios in Ann Arbor, MI on March 2, 1964 with ERIC DOLPHY (alto saxophone, bass clarinet, flute), BOB JAMES (piano), RON BROOKS (bass), ROBERT POZAR (percussion) and DAVID SCHWARTZ (vocals).


ERIC DOLPHY: CONVERSATIONS
FM

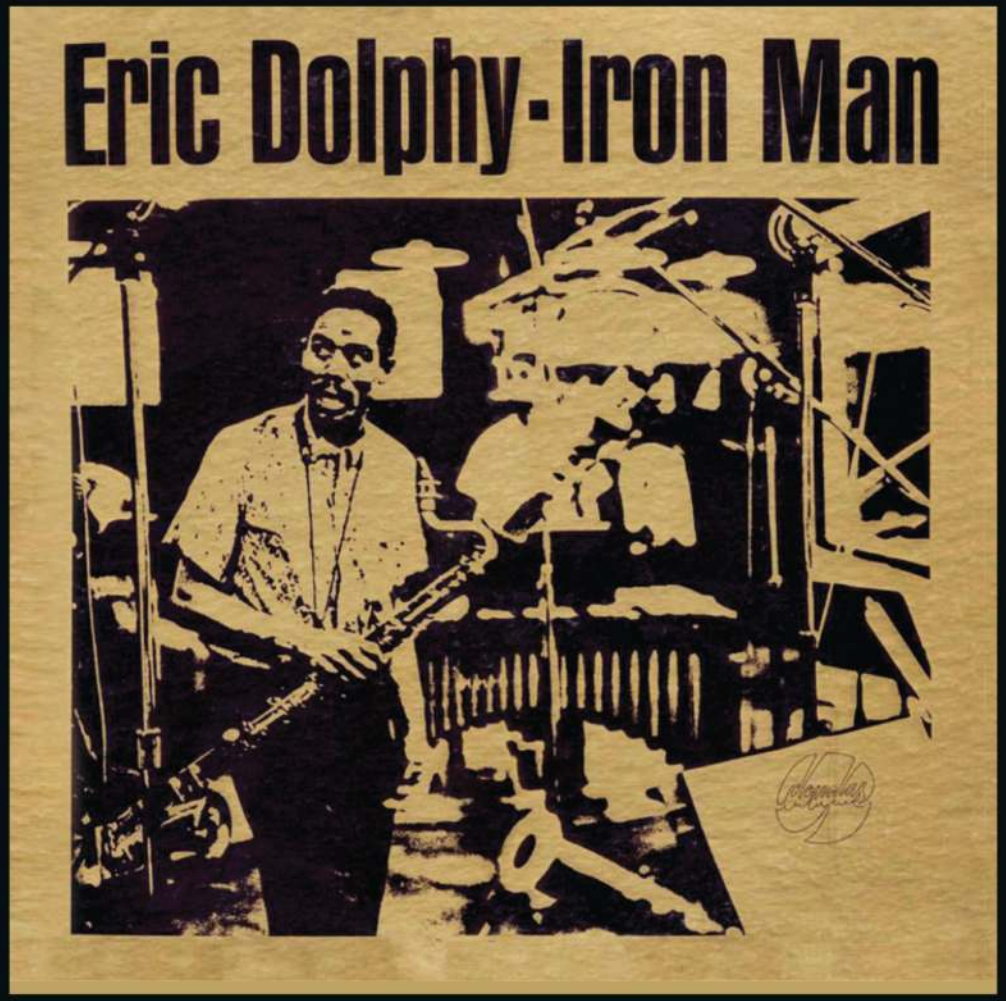

Eric Dolphy-Iron Man

Photo by Jean-Pierre Leloir

Photo by Lee Tanner

EXCAVATING THE TREASURES OF A MUSICAL PROPHET

THE ROAD TO ERIC DOLPHY BEGINS IN MONTEREY by ZEV FELDMAN

In September of 2014 I had the great fortune of attending the Monterey Jazz Festival, which ran from Friday, September 19 through Sunday the 21st. Charles Lloyd was the festival's "Showcase Artist," performing on each of the event's three days. When he wasn't performing, Charles and I did some promotion for his archival, critically acclaimed CD/LP release on Resonance, *Manhattan Stories*. After all, that was one of my reasons for being there. As an unexpected bonus, I was able to catch one of Charles's sets from the wings of the stage. It was incredible — thank you, Tim Jackson and Timothy Ore for that pass!

On Saturday the 20th, I met up with an old friend, Apple Music's Garrett Shelton, at Monterey's Portola Hotel. In filling Garrett in on my recent activities, I mentioned that my boss at Resonance, George Klabin, had given me a broad mandate to seek out great content — rare and important recordings — for us to release. While we were talking, Garrett pointed out Jason Moran across the room and suggested I go talk to him, so I did.

Jason asked me, "Are you interested in previously unissued Eric Dolphy recordings?" Naturally, I replied, "Of course!" Jason then told me James Newton was in possession of a collection of Dolphy tapes and that I should contact him. Jason sent me James's contact information. When I wrote him, James responded immediately. When we spoke by phone, he told me that he was sitting on Eric Dolphy's personal tape collection and went on to tell me an amazing story.

In the late 1970s, James established a deep friendship with his composition mentor, Hale Smith and Hale's wife Juanita. Hale and Juanita had been very close friends with Eric Dolphy and the story, as we understand it, is that before Eric departed on his fateful 1964 trip to Europe, he gave them a suitcase containing his most prized possessions for safekeeping while he was away. Tragically, Eric died during the trip and when the Smiths learned of his death, they opened the suitcase and discovered the amazing collection of artifacts that was in it. Hale and Juanita eventually entrusted to James for safekeeping some of Eric's belongings including scores, recordings and studies for the organization of Dolphy's language. After many years and much consideration, James with the permission of the Dolphy Family Trust, placed Dolphy's documents in the Library of Congress so that they would be accessible to musicians and scholars.

Certain of the recordings from Eric Dolphy's tapes were released by Blue Note in 1987 as the album, *Other Aspects*, but we have only included an alternate bonus track of "A Personal Statement" (aka "Jim Crow") from that material here. Among the recordings that make up this Resonance release are monaural masters from the legendary *Conversations* and *Iron Man* sessions produced by Alan Douglas in July of 1963 in New York City.. The recordings in this set are mono, while *Conversations* and *Iron Man* were issued by Douglas in stereo in the '60s. The original stereo masters of both albums seem to have disappeared. The Douglas estate doesn't have them and they were not in the collection Eric Dolphy left with the Smiths. In researching the history of the original tapes, we discovered that even some of the early stereo LPs Douglas issued seem to have been mastered from taped LP transfers. It remains a mystery. There's been talk that possibly Douglas's original masters may have burned in a fire, but again, that's unverified. The bottom line is that no one knows now.

On May 16, 2016, James came to Resonance's studio in Beverly Hills. We went through all the tapes and began the process of transferring them. In all, there were seven and a half hours of recordings, the majority of which came from the *Conversations* and *Iron Man* sessions. In analyzing the contents of the tapes, we discovered that there were hours of recordings from both sessions that had never been issued. This material was not just throw-away music. There were very interesting takes that had ideas that were different from the takes that were released. Clearly they weren't ignored because of problems with the playing. James went through all the takes and chose the very best and most interesting performances. For the record, we're not releasing every take. There are still some that remain "in the vaults." We only wanted to include the best of the best.

As our concept of this album started to come into focus, it became all the more important for us to create a special album package. James's and Team Resonance's mission was to only use the very best performances. This would expand the length of our program far beyond the 74 minutes of the combined original two LPs. So we decided to fashion three-CD and three-LP sets, which would now clock in at 159 minutes. Therefore, in addition to the mono versions of *Conversations* and *Iron Man*, this set contains 85 minutes of previously unissued Eric Dolphy studio material, the first to be released officially in over 30 years.

In February of 2015, George Klabin and I met with representatives of the Eric Dolphy Trust. In due course, we entered into agreements with the Trust and the heirs of Alan Douglas allowing us to issue the recordings and making the realization of this project possible. George and I realized how important this material was from the start and Resonance and James Newton wanted to build a package worthy of a prophet. We also wanted to do the right thing with respect to the Dolphy family and were all in agreement that the Dolphy Family Trust should be the beneficiary of the release of these recordings. The *Conversations* and *Iron Man* recordings show Dolphy's outward progression — leaving off from the New Jazz/Prestige recordings, and just before *Out To Lunch!*

In the spring of 2018, after a laborious process of choosing the material, Resonance's president George Klabin and engineer Fran Gala began work on restoring and enhancing the sound at Resonance studios and I began assembling the track sequence. I decided to preserve the original sequence of both *Conversations* and *Iron Man* albums on the first two discs, while adding the nearly 85 minutes of previously unissued material to the ends of the first two discs and the entire third disc.

In assembling this package, I wanted to gather a chorus of expert and relevant voices; the views and recollections of individuals who either were inspired by Dolphy's music or who knew him personally. We start off with producer James Newton's touching, in-depth account of how Dolphy impacted the music of generations. For our featured essay, which analyzes Eric Dolphy's art and places it in historical context, we were lucky to be able to draw on the wisdom and refined expression of acclaimed author, biographer and educator, Robin D.G. Kelley.

We then present a collection of interviews and writings from a host of legends, who lend their voices including two musicians who played on the recordings: Richard Davis and Sonny Simmons. We also have pieces by Japanese Dolphy scholar Masakazu Sato and Douglas Records label manager Michael Lemesre, plus statements by and interviews with Dolphy confidante Juanita Smith and musicians Sonny Rollins, Henry Threadgill, Nicole Mitchell, David Murray, Bill Laswell, Oliver Lake, Han Bennink, Joe Chambers, Steve Coleman, Dave Liebman and Marty Ehrlich. We also have a treasure trove of rare and previously unpublished photos from Chuck Stewart, Jean-Pierre Leloir, Val Wilmer, Hans Harzheim, Francis Wolff, Lee Tanner, Don Schlitten and others. Thanks once again to the generosity of Resonance's co-president and executive producer, George Klabin for making this all possible. This is a

Producer Zev Feldman at the Library of Congress with Eric Dolphy's

dream of mine realized by the team at Resonance. I'd also like to thank

all of the participants and everyone who was involved in the making of this package. This is a tribute to a musical prophet whose music continues to live on and inspire.

Zev Feldman *Los Angeles, 2018*

Eric Allan Dolphy—composer/bass clarinetist/alto saxophonist/flutist/clarinetist and band leader—created a world where the stylistic preferences of straight-ahead, open-form, chord changes, polymodality, tempered pitch, microtonality, jazz, classical and world music, all live unabated within his unencumbered polychromatic artistry. His vision seemed to revel in ignoring the silos where others could comfortably and unreservedly live for their entire artistic lives. At the core of his accomplishments, one finds a fluid, warm and intensely expressive embrace of cultural plurality. His art inspires by an exacting, profound exploration of the human condition, distilled into art by one of the most telling and sensitive creators, whose insights grow exponentially in meaning as they pass through time. His sound and language on each of his instruments are distinct and quite different from one another. I posit the analogy of a visual artist who moves from multimedia to photography, sculpture, and painting, each medium providing a different perspective of the artist's macro vision as well as embracing various challenges that allow the artist to grow on multiple platforms. I have always felt that no other artist in the idiom has achieved his level of technical and emotional playing on the flute and bass clarinet. Also, it is not an overstatement to recognize Dolphy as one of the best alto saxophonists in the music. All of these accomplishments achieved within his short thirty-six-year lifetime.

Coupled with all of those gifts was an intrepid musical architect whose compositions and organized improvisations were at a rare level of achievement that reflected an intellectual engagement that undoubtedly positioned him as a genius. On a tour with Mingus Dynasty in the mid-1980s, Dannie Richmond once told me that during the 1964 Mingus Sextet tour of Europe he realized that he was onstage with three geniuses, Charles Mingus, Jaki Byard and Eric Dolphy. Dolphy rightfully looked to Monk's far-reaching compositional output as if it were indeed a contributing blueprint for the future of jazz. His uncommonly wide intervallic skips provide a solid argument for this case, as does his use of harmony that solidly functions within a palette of very specific timbres, mainly when writing for Bobby Hutcherson's vibraphone. Chord voicings coupled with precise dynamics and the right rhythms are the micro-designers of the canvas of emotional exactitude. He also gave us unique ensemble configurations: cello quartet; jazz quartet with reeds and vibraphone without a piano; and after Coleman Hawkins, he was one of the early explorers of solo wind instruments as an entire mode of expression unto itself. I have often thought that Art Tatum's solo piano recordings and performances influenced Dolphy's approach. He recorded solo bass clarinet, solo flute, and solo alto saxophone. Dolphy inspired countless numbers of single woodwind and brass recordings because his influence on the decades following his passing was immense. Where would we be without *Out To Lunch!* or *Far Cry* to help point to the future direction of the music? Recently astrophysicists and astronomers have concluded that the Milky Way is twice as big as it was considered to be a few years back. Some artists' works also increase in influence and understanding over time because their discoveries need to move through time and space to be more fully comprehended. I believe that is where we currently are with Eric Allan Dolphy's music.

Throughout the years I have noticed how passionate Dolphy fans are about his music and persona. It is like an inside club of ultra-hipness whose members understand that they are in the presence of music that is uncompromising and frighteningly sincere in that it is forged to rise to a realm of timelessness. Dolphy displays boundless energy and imagination and a purity of intent that inspires connoisseurs to invest more time, research and devotion. During its creation, he pushed limits (sometimes creating very passionate musical and critical antagonists) by boldly embracing innovation for the precious sake of a small group of modern artists who dared to face themselves with unwavering honesty. These grand visionaries choose to revolutionize art for growth and its inherent cultural identities. Often the costs were very high. Dolphy's colleagues and his few students discussed the physical tests he faced while living in lower Manhattan in far less than satisfactory conditions

Photo by Don Schlitten

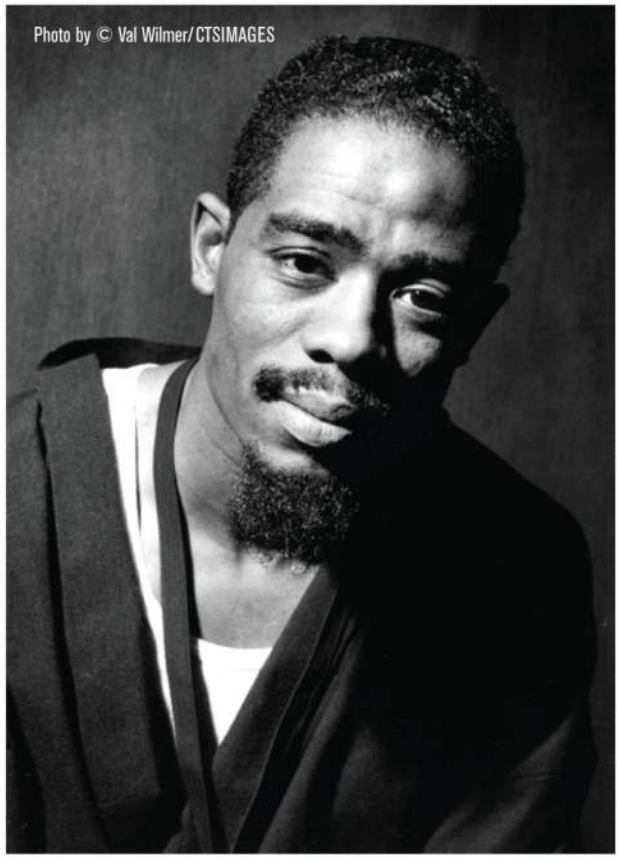


Photo by © Val Wilmer/CTSIMAGES

and the fact that his employment would sometimes be intermittent at best. Still, with all of these adverse conditions (along with the deafening ring of racism which truncated a status that would have helped him to thrive and work as he deserved) Europe certainly gave him many more options despite racism that sang, albeit with less intensity and in a different key than the U.S. Eric Dolphy rose above the adversities and left us with so much. Perhaps the generous amounts of space in his music, there for us to roam about and feel its understanding, inclusivity, and love, reflects the countless stories of his giving so much to so many. Accolades compound when people that knew him discussed his radiant persona and sensitivity to others. His friendship with John Coltrane was mutually enriching. By all accounts, these two great spirits transformed each other and many around them. Of course, all of this impacts the music and is part of the reason why their fans are so passionate about them.

How exciting it is to know that the release of *Eric Dolphy Musical Prophet: The Expanded 1963 New York Studio Sessions* will gift a wellspring of discoveries, which reveal so much more about the artist. The re-releases of *Conversations* and *Iron Man* in sterling monaural sound provide us with sharper images of Dolphy's compelling sonorities on each of his instruments. Considering the visual artist analogy, the crucial period between his post-bop masterpieces of the early 1960s and Dolphy's final pièce de résistance, *Out To Lunch!*, finally has more works to inhabit a museum's career retrospective. I often think of late 1962 and 1963 as a transition period full of experiments, where Dolphy moved from polymodality into a new vista of musical construction, based more on organizing pitch material from his exhaustive methodologies that receive continuous refinement. He indeed is not playing "free." He is establishing a language inspired by Monk (unique use of clusters and intervallic edifices), Stravinsky (from his early ballets to his late-life dive into dodecaphony), George Russell (expanding development of the Lydian Chromatic Concept of Tonal Organization) as well as John Coltrane and Yusef Lateef (evolving ways of looking at pitch organization from all around the world). We must also ponder his expressed desire to perform with Cecil Taylor and the steps he took in his preparation that also intersected these new approaches. Amazingly, the rigor never overshadows the copious amounts of sanctified soul that alternatively lands on Saturday night or Sunday morning.

Rhythmically, Charles Christopher Parker, Thelonious Monk, Max Roach, Dizzy Gillespie, Chano Pozo, Kenny Clarke, Bud Powell and their bebop confrères along with Afro-Latin styles are the main rhythmic motivations—added to them is the ever-inspiring and left-of-center wellspring of birdsong, which is logically most explored with the flute. Dolphy's birdsong investigations seem to be freer rather than rigidly ornithological, while almost every other aspect of his musical language appears to receive copious amounts of exhaustive research. Perhaps, this ability to interface the two streams is centered on post-bop/Afro-Latin and birdsong's expressive speech-like vocabularies, moving from highly lyric to mightily virtuosic.

The numerous outtakes in these sessions often go far beyond what we usually consider to be "second choices." In some instances, it is clear that the original release reflects highly difficult choices as to what would be the original take. I find the outtakes of "Love Me" to be frighteningly great, pushing the alto sax to the extreme edge of its technical capabilities. It is a high wire act, with Dolphy pushing himself to the limits (as humanity just began to explore outer space) and asking, am I going to fall or fly? The longest outtake of "Love Me" makes me wonder if the alto will explode because of its laser-focused airstream pushing to white-hot intensities and the music's sense of uncharted flight, into even Yuri Gagarin's territory?

Another priceless gift in this music is the leader's insight to choose a young Woody Shaw and Bobby Hutcherson, whose offerings afford us a glimpse of the extraordinary contributions, that they would give the music. Already, the originality in their voices is there and is tailor-made for Dolphy's music. Garvin Bushell, Clifford Jordan, Eddie Kahn, Prince Lasha, Charles Moffett, J.C. Moses, and Sonny Simmons's contributions to these recordings also shine, traversing vast swaths of historical and contemporary thought and practice. These recordings are also a testament to Dolphy's ability to assemble ensembles that could delve deeply into his compositional language and his visionary approach as a bandleader. I am exceedingly grateful for these works to understand this aspect of Dolphy's art better.

I would be remiss if I did not point to Dolphy and Richard Davis as being among the most accomplished duo collaborations in the music. They seem to read one another with a startling understanding of where the music will unfold; displaying much sensitivity to what the other is feeling and will feel. Continuously, sentences are begun by one and ended by the other, so that the musical firmament above them must have been celebrating with boundless joy! "Come Sunday" (my favorite version after Duke Ellington and Mahalia Jackson's), and the two takes of "Alone Together," along with the previously unreleased takes of composer/pianist Sir Roland Hanna's elegant elegy "Muses for Richard Davis" are revelations with lyric flights. The blends between arco bass and bass clarinet echo the kinship that these two artists share. A truly new series of sonorities emit from the instruments disappearing into one another's sound. Jaki Byard's reflective "Ode to Charlie Parker" is a micro-universe of tenderly unveiling beauty—like the late works of Henri Dutilleux (who learned much from jazz) flawlessly balancing modernism with love for creating new awe-inspiring vistas of beauty. Also, experimentation of timbre is evinced by Dolphy's extensive use of multiphonics, New Orleansesque microtonal cries and moans (we had to wait until the 1960s for jazz to match the degree of timbral experimentation it explored in the 1920s) and Davis's comprehensive command of harmonics and extended techniques inspired by both world music string traditions and contemporary classical music.

The plaintive cry and intensely personal ruminations of the soul found in field hollers are never too far from the equation in Eric Dolphy's art. The rhythms and linguistic inflections carry the culture, develop and then redefine the culture. Eric Dolphy taught us to listen much more carefully to voices from all around the world, but never to forget that the substantially personal and complex feelings within field hollers remained in the mix. How precious is the cry that reaches out to touch others, love them and give a lift to help them face challenges beyond imagination. More of Eric Dolphy's prophesies turned into reality with this release. Long may his music carry us to more significant revelations and find beauty and meaning within life's complexities.

James Newton
Distinguished Professor of Music, The UCLA Herb Alpert School of Music, Department of Music/Global Jazz Studies
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GRACE, GENEROSITY & BRILLIANCE

ERIC DOLPHY AND THE 1963 NEW YORK STUDIO SESSIONS by ROBIN D.G. KELLEY

The music gathered here was recorded during the last year of Eric Dolphy's tragically short life. He died in a Berlin hospital on June 29, 1964, succumbing to untreated diabetes at the age of 36. Today Dolphy is universally recognized as a giant of modern jazz, but when these recordings were made critics derided his music as "anti-jazz." Poverty, intolerable working conditions and a general assault on his creative spirit hastened his early demise. Shortly before his death he informed writer A. B. Spellman that he was headed to Europe, "[b]ecause I can get more work there playing my music, and because if you try to do anything different in this country, people put you down for it." And, as he told German jazz critic Joachim Berendt, "there is no race problem."

Work never came easy to Eric Dolphy. Born in Los Angeles in 1928, he was raised by Eric, Sr. and Sadie Dolphy, a stable working-class couple of Caribbean descent so devoted to their son's aspirations that they converted the garage into a rehearsal studio and sent him to the best music teachers in the city. Musicians who understood Dolphy were awestruck by his virtuosity on alto saxophone, flute, and later bass clarinet, and yet he spent much of his career as a sideman, working for Roy Porter, Gerald Wilson, Chico Hamilton, Charles Mingus, Gunther Schuller, Oliver Nelson, Ornette Coleman, Max Roach, John Coltrane and many others along the way. It is still hard to believe that Dolphy led only five studio record dates in his lifetime—three of those sessions (resulting in the LPs *Outward Bound*, *Out There*, and *Far Cry*) taking place in 1960.

Eric Dolphy was a brilliant bandleader and composer whose music lent itself to players possessing strong, individual personalities. This is clear in his choice of pianist Jaki Byard, bassist Ron Carter, the inimitable Roy Haynes on drums and Freddie Hubbard, the brilliant twenty-two year old trumpeter out of Indianapolis whose versatility made him one of the most sought after musicians in New York. When Hubbard became too busy, Dolphy turned to the phenomenal Booker Little, another young trumpeter just five days older than Hubbard. Together Dolphy and Little formed an epic quintet backed by pianist Mal Waldron, bassist Richard Davis and drummer Ed Blackwell. Tragically, just months after their legendary July 1961 run at the Five Spot Café in New York, Little died of uremia at the age of twenty-three.

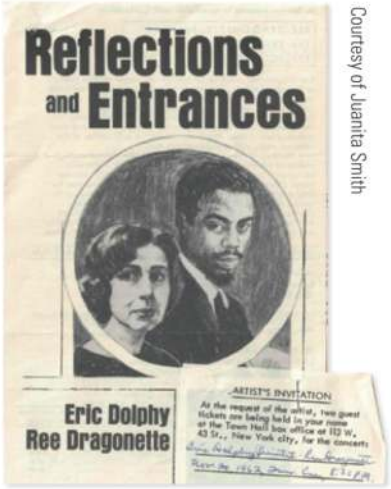
Dolphy spent most of the fall of 1961 in Europe working with local musicians and then returned home to join John Coltrane for an historic run at the Village Vanguard. Both men had begun playing longer, freer solos that drew from a deeper emotional well than modal music. Some critics found it troubling. *DownBeat*'s John Tynan outright objected "to the musical nonsense currently being peddled in the name of jazz by John Coltrane and his acolyte, Eric Dolphy." Two of the gentlest souls on the scene were cast in the role as "angry" black men.

In the fall of 1962, Dolphy began putting together another quintet made up of a twenty-two year old pianist out of Chicago named Herbie Hancock, a young drummer from Pittsburgh, J. C. Moses, and bassist Richard Davis. Having worked together at the Five Spot with Booker Little and in Gunther Schuller's orchestra, Davis and Dolphy had become close friends and musical collaborators. Like Dolphy, Davis and Hancock were steeped in both jazz and classical music, both having worked with the Chicago Symphony Orchestra. Dolphy also hired the veritably unknown but talented Eddie Armour on trumpet and flugelhorn. A recent graduate of the Berklee School of Music, Armour was hired by Charles Mingus during the summer of 1962. Dolphy probably heard him with Mingus's quintet at the Five Spot, or when they rehearsed together in Mingus's big band a few weeks later. Either way, Dolphy liked what he heard and immediately offered him a job.

The group played a few gigs that fall, but one in particular would have a direct impact on the sessions included here. On November 20, 1962, the quintet performed at Town Hall with poet Ree Dragonette. Billed as "Reflections and Entrances," the concert featured Dragonette reading her poems interspersed with musical responses by Dolphy's group. She never read with the band, but alternated between musical selections—at least five of which Dolphy had composed for particular poems: "South Street Exit," To Tonio, Dead," "Song for the Ram's Horn," "Like Pharao's Eye, Like Onyx Stone" (written for Thelonious Monk which Dolphy later retitled "Hat and Beard" and recorded on *Out to Lunch!*) and "The Mandrig Sleeps, the Panther Walks," which is included here under the title, "Mandrake." The concert garnered rave reviews, although the poetry and the music were both intellectually challenging. The Philadelphia-born Dragonette, a fixture in Greenwich Village literary circles, was known for her enigmatic "metaphysical" jazz poems exploring taboo subjects such as sexuality and race. "The Mandrig Speaks," dedicated to the black writer, poet, and sociologist Calvin C. Hernton, included lines such as:

Out of these thighs
My fathers were bound and flayed
Etched along bone dominion
Though we run high above cloistral root trees
In our grains water is heavy
It's thick in blood
We will go deep
To lose the nib of love
In corridors oblique
We walk at cat's mouth
Caked like dominoes
Feed with our resin fossils

Dolphy recalled, "It was the first time I had ever done that kind of thing. What was most important to me was what she meant by each of the words. It was tough, but it was a wonderful experience, and I must say that it never would have come off unless all the musicians played marvelously."



Courtesy of Juanita Smith

Herbie Hancock remained with the quintet through the end of March 1963. Although gigs were scarce, his time with Dolphy proved invaluable: "Playing with Eric pried open my brain as to what was possible in jazz." Without Hancock, the group played Carnegie Hall on April 18, 1963, as a pianoless quartet. That night Dolphy included three songs that he would record at the July sessions: "Iron Man," "Half Note Triplets" and Jaki Byard's ballad, "Ode to C.P.," introduced by Dolphy as "Ode to Charlie Parker." The band sounded fine and Armour, in particular, was playing with a lot more confidence. But Dolphy wasn't satisfied with the format so he hired twenty-two year old vibraphone player Bobby Hutcherson, a recent transplant from Los Angeles.

Evidently, Armour wasn't satisfied either. During a rehearsal Armour suddenly stopped playing and began to pack up his horn. As Hutcherson tells it, "He turns to Eric and he says, 'Eric, I don't like you. I don't like your music and I'm not going to make the gig.' We're just astounded that he could say this to Eric, because Eric's such a beautiful person .... He's (referring to Armour) stomping out with this ugly look and just before he goes out the door, Eric turns to him and he says, 'Eddie ... If I can ever help you, don't hesitate to call me.'"[1] For Hutcherson this act of grace spoke volumes to Dolphy's generosity and magnanimity. Armour never called. Instead, he dropped out of the scene, returned to Michigan and was spotted in Detroit two years later sitting in with local musicians. He was never heard from again.

[1] When he actually quits is a bit of a mystery. Hutcherson has told this story in different interviews, the latest recounting asserting that they were rehearsing for the *Out to Lunch!* session, but this is unlikely since Armour left the band prior to the July 1963 sessions. He also mentions that they were on their way to Pittsburgh. This is accurate in that the quintet played a week at Crawford Grill during the first week of June—with Eddie Kahn substituting for Richard Davis (*Pittsburgh Courier*, June 8, 1963). But according to the press, Armour was still in the band during the Pittsburgh engagement. It is likely that he quit soon after.

This is exactly when Alan Douglas approached Dolphy about a recording session. The veteran producer had just stepped down as head of the jazz department at United Artists to join the fledgling FM label, founded by long-time manager and jazz aficionado Monte Kay and folk promoter Pete Kameron. They wanted to marry jazz and folk on a single label. Douglas saw it as an opportunity to continue the innovative work he began at UA (among his many triumphs was the extraordinary Ellington, Mingus, Roach collaboration *Money Jungle*). For Dolphy, it was an opportunity to return to the studio as a leader after two and a half years.

The sessions reportedly took place over two days—July 1st and 3rd. Dolphy and Davis worked alone on the first day, recording the Arthur Schwartz and Howard Dietz ballad, "Alone Together," Byard's "Ode to C.P.," Ellington's "Come Sunday" and Sir Roland Hanna's "Muses," which remained unreleased for half a century. Of course, Dolphy had recorded duets with bassist Ron Carter, playing alto sax, flute, and bass clarinet. But these recordings are remarkable, particularly for the resonance created by Dolphy's sound and Davis's exquisite arco work.

The rest of the session was devoted to an assemblage of musicians that varied from a quintet to a sextet to a tentet. He added bassist Eddie Khan, who often substituted for Davis when he couldn't make the gig. On trumpet he hired the phenomenal Woody Shaw, Jr., then only eighteen years old but already recognized for his boundless imagination and technical mastery. Dolphy had heard Shaw with Willie Bobo's Latin Jazz All-Stars, which included pianist Chick Corea, saxophonist Joe Farrell and bassist Larry Gales. Dolphy invited Shaw to join his band and participate in what would be his recording debut. The experience was transformative: "Playing Eric's tunes provided me with a certain technical prowess. Just to play his tunes is really challenging .... [Working with Dolphy] ultimately made me find my own direction in jazz." (Less than a year later, Dolphy sent Shaw a ticket to Paris and a letter offering him a job, but he died before Shaw arrived.)

The quintet with Shaw, Hutcherson, Moses, and Davis and Khan alternating on bass, recorded two Dolphy originals, "Iron Man" and "Mandrake" and Fats Waller's "Jitterbug Waltz." Dolphy added a stunning solo rendition of "Love Me," a relatively obscure Ned Washington and Victor Young ballad recorded by Frank Sinatra and Billy Eckstine. For "Music Matador," composed by William "Prince" Lasha and Huey "Sonny" Simmons, Dolphy put together a very different ensemble. The frontline consisted of Lasha (flute), Simmons (alto sax), Dolphy (bass clarinet) and Clifford Jordan, an outstanding young tenor player out of Chicago, on soprano sax. Hutcherson laid out, Richard Davis took over bass duties, and Charles Moffett replaced Moses on drums. In some respects, this was a Southwestern affair. Lasha and Moffett were both from Fort Worth, Texas, where they played in the same high school band with Ornette Coleman, clarinetist John Carter, and saxophonist Dewey Redmond. Lasha and the Louisiana-born Simmons were longtime musical associates, having met in 1954 in Simmons's hometown of Oakland, California. They were both interested in the harmonic ideas of Ornette Coleman and Don Cherry, and in 1962 had recorded the LP *The Cry!* with a piano-less quartet for Coleman's Contemporary Records, which had produced Coleman's first two LPs, *Something Else!!!!* (1958) and *Tomorrow is the Question!* (1959).

Finally, on "Burning Spear" the entire band comes together, including both bassists (only Moffett is excluded, replaced by J. C. Moses). Originally titled "Half Notes and Triplets" when it was debuted at Carnegie Hall in April, Dolphy renamed it upon learning that Jomo Kenyatta had just been appointed the first prime minister of newly independent Kenya. Kenyatta came to be known as "Burning Spear" for his role in the militant anti-colonial insurrection of the Land and Freedom Army during the 1950s, for which he was jailed by British colonial authorities. Rounding out the ensemble is Garvin Bushell on contrabassoon. The elder of the band at sixty-one, Bushell and Dolphy had played together at the Village Vanguard with Coltrane.

These sessions yielded only one LP during Dolphy's lifetime, *Conversations*, but the FM label failed to promote it and the label collapsed within a year. And to make matters worse, *Conversations* did not include a single Dolphy original—just "Jitterbug Waltz," "Music Matador," "Love Me," and "Alone Together." Some of the remaining tracks were released on *Iron Man*, which was issued four years after Dolphy passed.

Not surprisingly, these astonishing sessions did not lead to a tour or even a stable working band. That fall Dolphy rejoined Mingus's group, recorded with Gil Evans's orchestra, and in February of 1964 managed to lead one last recording session yielding what many critics believe is his best record: *Out to Lunch!* A week later, Dolphy was off to Ann Arbor, Michigan, where he recorded the most enigmatic and mysterious track on this release.

The History of "A Personal Statement" (also known as "Jim Crow")

A fifteen-minute tape bearing the title "Jim Crow" first surfaced in the hands of the composer Hale Smith to whom Dolphy had given it for safekeeping just before leaving for Europe. Thanks to the tireless efforts of James Newton, the recording saw the light of day in 1987 on a CD titled *Eric Dolphy—Other Aspects*. At the time, everything about this recording was unknown aside from the content. Beneath a powerfully rendered tone poem condemning segregation and praying for racial harmony, sung in the unusual pitch and timbre of a countertenor voice, Dolphy cycles through all three of his instruments, accompanied by piano, bass and percussion. In fact, the piece was so powerful listeners presumed it was Dolphy's composition.

The actual composer turned out to be pianist Bob James, recognized today as one of the pioneers of so-called "smooth jazz." James had been a student at the University of Michigan where he had earned his Bachelor's (1961) and Master's (1963) in composition, with a piano minor. In 1960, he formed a trio with his classmate Robert Pozar, a drummer and percussion student, and bassist Ron Brooks, a speech and physical education student at neighboring Eastern Michigan University. While the University of Michigan's School of Music did little to support jazz studies, the students there took an interest in "new music." In 1961, they launched the "ONCE Festival of Musical Premieres" to showcase young, experimental composers working the gamut from serialism and minimalism to multimedia works using magnetic tape, film projectors, and found objects. James, Brooks and Pozar witnessed and participated in these concerts, which had a transformative effect on their music. The trio began mixing jazz standards with experimental pieces. When they entered collegiate music competitions, most juries found their music to be too eclectic. Not Quincy Jones, who happened to be a judge for the Notre Dame competition in April 1962. The trio not only took top honors but Jones got them a two-week gig at the Village Vanguard and a recording contract with Mercury. Their LP, *Bold Conceptions*, combined bop-inflected standards with avant-garde experimentation. Consequently, James's trio was invited back to perform at the 1964 ONCE Festival. It was for the festival that he wrote "A Personal Statement" (also known as "Jim Crow").

By now, James had moved to New York and developed a passing acquaintance with Eric Dolphy, who not only accepted James's invitation to participate in the ONCE Festival but agreed to perform "A Personal Statement" with his trio. As soon as Dolphy was on board, James approached his friend and former classmate, David Schwartz, who had graduated with a Liberal Arts degree in Music Composition and English Literature and was now pursuing a graduate degree at New York University. James had written the libretto specifically for Schwartz, an impressive countertenor whose range was off the charts.

On March 1, Dolphy opened the first set with the premiere of his composition "Strength and Unity," a characteristically angular melodic line in 5/4 time. Dolphy plays alto backed by the trio and the ONCE brass ensemble comprised of eight French horns. The concert closed with "A Personal Statement," which was well received. Despite the arrangement's complexity, the group never rehearsed since James had written most of it out. "The work was set out on lead sheets," Schwartz recalled. "Bob had the complete set of parts and each of us had lead sheets that were identified by name (Eric, Bob, Ron, me and Bob), not by instrument." The next day the ensemble met at Michigan radio's WUOM studio in Ann Arbor and recorded two takes of the piece. James had no plans for the recording except to document what would prove to be one of the highlights of his young career. What did Dolphy think of the recording? Schwartz: "I have little memory of what Eric thought of the work. He was the most amazingly focused individual and, if memory serves, not given to idle conversation. For him, everything seemed to be about THE MUSIC."

Robin D. G. Kelley
Robin D. G. Kelley is the Gary B. Nash Professor of American History at UCLA and the author of *Thelonious Monk: The Life and Times of an American Original*.

MEMORIES OF DOLPHY

REFLECTIONS OF FIVE JAZZ ICONS

"Eric is really gifted and I feel he's going to produce something inspired, but although we've been talking about music for years, I don't know where he's going and I don't know where I'm going. He's interested in trying to progress, however, and so am I, so we have quite a bit in common."

JOHN COLTRANE

from "John Coltrane: A Modern Faust" By J.C. Dargenpierre (translated by John B. Garvey; Jazz Magazine [France], January 1962, pp. 21–25).

"Eric was a very, very gifted musician and a very nice guy on top of it. He had a very personal approach to playing and enjoyed expanding the limits of imagination. Eric played so many instruments, his pockets were bulging with all these mouthpieces. He was the first guy to come on as a guest with the band [the classic John Coltrane Quartet]. At the time he came along he was doing his own thing and made a tremendous impression. We felt that the quartet was self-contained. Jimmy, Elvin and I felt that we had built something and were still on that journey. We didn't exactly understand where John was going in terms of adding Eric. We were like little kids in a sense like this is our band and we want to keep it that way. But then again it wasn't like we didn't want to share our experience. John was the leader and he was the one that made the final decisions. He decided that maybe if I do this, this will cause something else to happen. And it did! They played so differently. Eric added another dimension to the sound. John never rested on his laurels. He was like a scientist in the laboratory always searching for something new or different. By adding Eric he was expanding the music. John and Eric had a very different type of life experience. Eric had a very academic approach. He studied a lot. John coming from the South had that real gutsy approach. His father was a minister and his grandfather was a minister. He spent a lot of time in church and you could hear that in the music. At the same time there were points where the two met and could make something very interesting happen.

"Eric added a very interesting component to the music. John believed in what Eric was doing. He wanted to help him. At the same time he wanted to open the music up. It was a very good experience for Eric as well, being surrounded by the quartet. *Olé Coltrane* was one of the highlights of Eric's presence. He had his own approach to the bass clarinet. He had personal things he would do on the instrument and got sounds out of it that you normally didn't hear on a bass clarinet. He was very animated and very enthusiastic."

McCOY TYNER

from an interview with musician and author John Kruth in 2008.

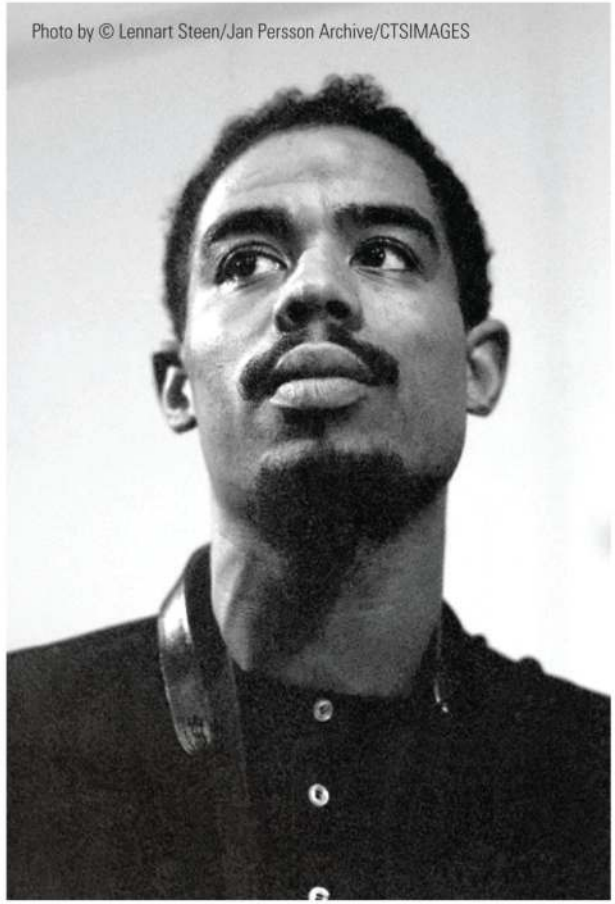


Photo by © Lennart Steen/Jan Persson Archive/CTSIMAGES

"I had known Eric back in the 'fifties when I shared some music that I had been working on with him. He was very open to the things that I was doing. I think that he thought I was not in his class of perfection because I had just come to California from the South. But it didn't bother me. There was an appreciation from one musician to another. I invited him to play on my *Free Jazz* record and he asked me, "Which instrument would you like for me to play?" I told him, "It doesn't matter." I wasn't concerned about him being the worst or best or whatever. I was concerned about him expressing the things he wanted to."

ORNETTE COLEMAN

from an interview with musician and author John Kruth in 2008.

"[Dolphy] was a complete musician. He could fit anywhere. He was a fine lead alto in a big band. He could make it in a classical group. And, of course, he was entirely his own man when he soloed… He had mastered jazz. And he had mastered all the instruments he played. In fact, he knew more than was supposed to be possible to do on them."

CHARLES MINGUS

Last Date liner notes (*Limelight*, 1964)

"YOU WANT TO SIT IN?"

SONNY ROLLINS REFLECTS ON ERIC DOLPHY

I remember seeing Eric Dolphy the first time when I was working with Max Roach and Clifford Brown's band. We were going out to California, I think for the first time. That would have been around 1955 or 1956. We were doing some gigs on the way out to the Coast. We were playing at this place and this guy comes in in an Army uniform and he wanted to sit in with the band. He was an alto player. Eric Dolphy. Nobody knew him. This was great because Max loved to say to guys who asked to sit in, "Oh yeah, you want to sit in? OK." Then they'd come up and Max would start out with a hugely fast number, I mean a ridiCculously fast tune. Usually the guy would go with his tail behind his legs and look like a dope. That's what we did all the time when somebody wanted to sit in: "Oh, did you want to sit in with the band? OK. Fine. Come on."

Anyway, this guy came in, Eric Dolphy, and I didn't know him. Nobody knew him. And he wanted to sit in with the band. So Max said, "OK, sure man. Take out your horn and everything." So bang! Max started with a real humongously fast song. So we were waiting for this kid to sort of fold up. But sure enough, he played. He was right there. He played the song and it's OK. That was it. So he showed that he was worthy of being able to play with that company. So that's when I first met Eric Dolphy. I played with him then. After that, I don't think I ever really played with him much.

I do remember when Eric was with Mingus and he and Mingus would get into some kind of dispute about something, Mingus would call me on the phone and say, "Sonny, come down here, man. I want you to blow this guy out. He's acting uppity and all this stuff." So, I think I came down and yes, I might have played with Eric then. Not often, though.

On Eric Dolphy in New York

And then of course, when he came to New York, I got to know Eric a little more. My friend, Prophet Jennings, the painter, had painted a nice portrait, a big, oil painting of Eric and Eric had to come by my house in Brooklyn to get it. Prophet had left it with me for him. So Eric, we be-

Photo by Hans Harzheim

came good friends. I saw him at that old club down in the East Village on Second Avenue, the Jazz Gallery. He had a nice show. Everybody enjoyed it like that. I just know he was a very serious musician. I ran into him one time, we were getting our instruments repaired. We used to go to a guy on 48th Street. I met Eric up there and we would talk. I think he just started playing bass clarinet. So we were up there talking about that. He was a very conscientious, well-respected, serious jazz musician. It was an honor to really know him and to have any dealings with him at all. He was an experimental musician. That's obvious. But he was also a guy that had his musical bona fides. Just like I said when he came to play that time. And we played this real, real fast number and he killed it. So we said, "Boy, this guy is all right."

He was well-regarded in the avant-garde circles; with the guys coming up, you know. Of course, I was aware of Eric's playing. I don't consider myself in the jazz avant-garde, but I certainly was somebody who was familiar with everybody; with Don Cherry and all those guys who were playing with him. I met them in California. At that time I was aware of the avant-garde, but I was a guy who also had my feet in the traditional up to that point. But I explored it. In 1962, I had gotten Billy Higgins and Don Cherry and they were working with me. I was well aware of what people might consider experimental music.

On Practicing

Being a good musician like Eric was, you would have to be a very unusual person to play with his proficiency and not be a guy who's practiced a lot. I didn't know that about Eric from personal experience, but it's not surprising to hear that he was dedicated to practicing.

As for John Coltrane, I know Coltrane used to be practicing all the time. He'd always be practicing. Practicing to me was just the . . . I love music. Let me put it more specifically. I love the saxophone. The saxophone has so many possibilities that it was not a chore for me to practice. I was always practicing; always practicing because I loved it. And I was trying to learn the instrument and explore the instrument. But practicing was also something in itself. It was like praying, in a way. Like very religious thing and people think when you're practicing, they just think you're in a room with a music stand and you're not doing anything profound. No, no. It wasn't like that at all. It was a very special addition to my life as a human being. And I just loved the saxophone. My mother first got me my first alto saxophone. I ran in the room and I saw the box. I had never taken a lesson. I was just blowing, blowing, blowing. My mother finally had to call me, "Sonny, Sonny, come on, we got to eat. It's time for eating dinner." But I could have been in there forever because I was like in seventh heaven. I was in seventh heaven and that's always been my thing. Once I'm playing, nothing else matters. And that's where I'm at. And I'm involved in that and that's the greatest thing that's going on at that time.

Practicing is as much a part of our lives as eating or sleeping. I saw Coltrane was playing at the Half Note on Spring Street one time. It was a nice show. Everybody, boy, everybody came. When the show was over, everybody was coming out. The Half Note had a window. You could look in from the street. So the show was over and everything and Coltrane was in there playing. He was in there working on something. I remember Charles Tolliver, the musician, was looking at John through the window and he was sort of amazed. He said, "Wow, look at that! John is still playing." But you see that was normal. Coltrane is not playing for a show. He's playing for the music.

I had the same thing happen to me one time. I was in München — Munich, Germany. After the show was over, everybody packed up the concert, packed up all the people and I was in the dressing room working on something. I was trying to figure out something that I didn't quite get during this show. So I was in there playing and somebody came by and he heard the saxophone playing. He came in asked me, "Sonny, how you doing?" I'm in there playing. And he told me, the guys in the band, they're all packed and going! Yeah, we love playing and we love music. That's the first thing in our life. The first thing. And I can understand that Eric would be exactly in that area of love.

Excerpted from an interview conducted on July 27, 2018 by Zev Feldman.

Issues of *DownBeat* owned by Eric Dolphy. Courtesy of Juanita Smith

THE RADICAL APPROACH

BILL LASWELL ON MEETING AND WORKING WITH ALAN DOUGLAS

Alan was one of the only people I ever listened to. We were close; I would say he's the closest thing I ever had to a mentor. His label—when he did it in the late sixties, what he did with Last Poets, Eric Dolphy of course and John McLaughlin's electric stuff and Malcolm X, the things he put on his label —always inspired me to make a label.

I did several labels that were inspired by Alan. But around 1990, I was able, with Chris Blackwell, to make a label that I could actually do more high-profile records. It was always influenced by Alan and based on the radical approach that he had with his label.

I knew about Alan since I was a teenager, but the way I met him is I was sitting at Elektra with Jean Karakos waiting for a meeting with Bruce Lundvall and Alan walked out into the reception area. He had this suit and the goatee and a Zorro hat. He walked by us and left.

When I went in to Bruce I said, "That was Alan Douglas. What is he doing?" Bruce said, "He just came here and he's trying to get money from me to do Laurel and Hardy films that he was going to colorize by hand, frame by frame." It was a million dollars or something and Bruce couldn't do it and he said, "No, I can't help you on this one." Then Alan left. I asked Bruce, "Where is he going?" He said, "He's going back to L.A." I got his contact information. Karakos and I went to L.A. the next day 'cause I was telling Karakos that this guy has an incredible catalog. So we met him and we gave him money and we bought his catalog including Eric Dolphy and all that stuff.

Alan didn't like Karakos, but he related to me because right at that moment I had a hit record with Herbie Hancock. I think Alan liked the fact that I was doing crazy music but I also had a hit record, so he kind of related to that and saw potential there. We kind of side-stepped Karakos. So we stayed in touch and became very close over those years. He did incredible things. He wasn't a guy who promoted himself. He just wanted to do great work and then kind of move on. He was a huge inspiration for me.

On Alan Douglas as a Producer and Executive

Nobody has anything good to say about Alan 'cause I don't think he cared about people's opinion and what people said about him. In a sense, Alan was a gangster in a way. He worked for United Artists when he was young. He got that gig somehow from what he called the "Jewish mafia." Those guys were power people. They helped him 'cause he was young and he was upcoming and he was showing signs that he would do something great.

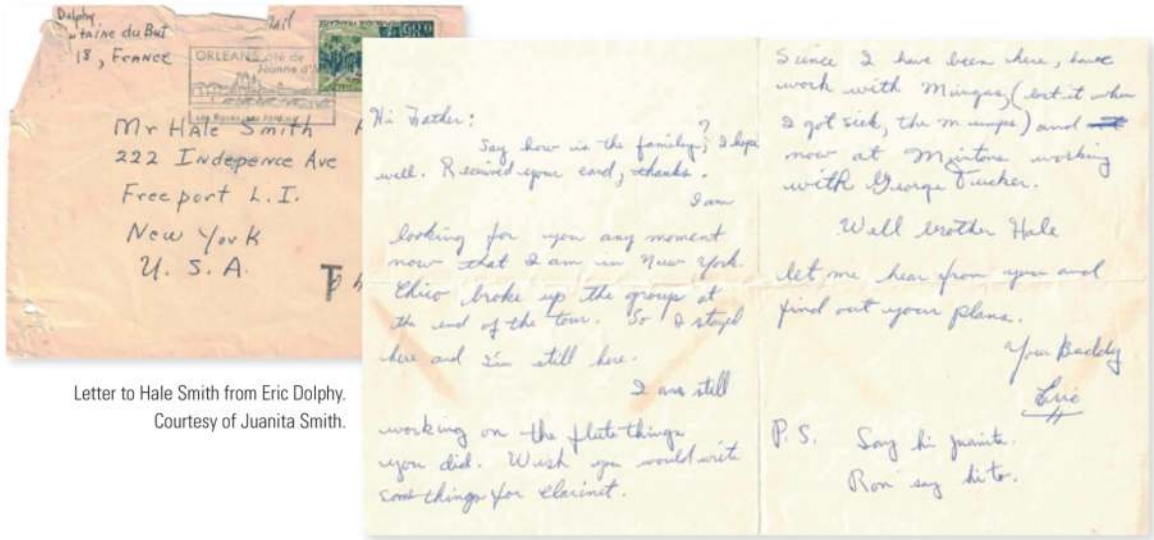
Quincy Jones told me that Alan, when he had that gig at United Artists, Quincy was an arranger. He was a trumpet player and an arranger. Alan would do stuff like, he would get a budget for something big and then Alan would go to Quincy and say, "We have two days of studio time left. You can have it." Alan would give Quincy the studio time and that meant Quincy could save money and make his projects, whatever he was doing at the time.

The United Artists guys are the ones who got Alan in place and they put him up with Edith Piaf, Billie Holiday and then Alan made *Money Jungle*, which was a classic. That's all from these United Artists guys. They had the money and they had the power. He got a lot of help from them. He moved directly out of that into his own world which was Douglas Records. Which, I think, he worked with at first Columbia but he made the most radical label of the time—and the most radical label of *this* time. I always modeled what I was trying to do a little bit on Alan. I told him, "A lot of the labels I made I wouldn't have probably made them that way if it wasn't for Douglas label."

On Alan Douglas's Presence

Most of the time, when people passed away you're always like, okay they're gone. With Alan I didn't accept that. I kept thinking, "Oh, he's gonna call me and we're gonna have a meeting." In the end, I went to the wake. And all these people from the family were there but there was a very strong presence that Alan was there. They kept asking me to speak and you'd say something about Alan, your experience. I'm not good at that. I just said, "No, I can't speak about Alan. That's between me and Alan …"

Bill Laswell *is a bass player, producer and label owner who has produced and performed with Herbie Hancock, Iggy Pop, John Zorn and many others.*


Dolphy
18, France
ORLEANS
Mr Hale Smith
222 Indepence Ave
Freeport L.I.
New York
U. S. A.

Hi Brother:
Say how is the family? I hope well. Received your card, thanks.
I am looking for you any moment now that I am in New York. Ellio broke up the group at the end of the tour. So I stayed here and I'm still here.
I am still working on the flute things you did. Wish you would write some things for clarinet.
Since I have been here, have work with Mingus (lost it when I got sick, the mumps) and now at Mintons working with George Tucker.
Well brother Hale
let me hear from you and find out your plans.
Your Buddy
Eric
P.S. Say hi juanita.
Ron say hi to.

Letter to Hale Smith from Eric Dolphy.
Courtesy of Juanita Smith.

from CONVERSATIONS WITH AN IRON MAN

A REMEMBRANCE OF ALAN DOUGLAS by FORMER DOUGLAS RECORDS LABEL MANAGER, MICHAËL LEMESRE

My relationship with Alan Douglas was intertwined with friendship, mentorship and work. We would frequently go *out to lunch*—pun intended. Our *conversations* were often about the recordings he produced that gave him the most pleasure. He was not a man who would use the word "Proud" to describe his experience. He might say he was "privileged," "lucky," there at the right time…" He would repeatedly confess he was quite stunned at the idea that recordings he produced "so long ago," such as *Undercurrent*, *Money Jungle* or the Eric Dolphy albums in this set would still be sought after, praised and listened to 50 years later.

Needless to say, while Alan Douglas was an elegant and generous man, it took some *iron* to get along as he did with cats like Charles (Mingus), the Last Poets, Nicole Barclay, and Miles…Alan once said to me (and to others) that the two sweetest persons he ever worked with artistically were Eric, and a few years later on, Jimi. These two major artists that he felt so lucky to have known were probably the few individuals with whom he didn't ever have to use his *iron* side. Alan even reflected on the similarities in character of these two men. Alan shared that Jimi reminded him of experiences he had had with Eric — just hanging out, sharing the day to day of life over a meal, running errands, not necessarily conversing. For Alan, Eric and Jimi shared—beyond their musical "genius," a word he would discriminatingly choose for describing an artist—a distinctive mix of kindness and intelligence that he never found again in others with whom he worked. Per Alan's take on it, Jimi wasn't at all into certain kinds of jazz; the long solos-choruses-bridges bored Jimi very quickly. Contrarily, Jimi would feel an instant connection with some artists labeled "jazz" when listening to Roland Kirk, Trane, Mingus or Eric, to name a few. Alan once confessed to me the fantasy that he would have been curious to hear what Eric and Jimi would have come up with in studio or stage collaboration.

In one of several interviews, our common journalist friend Jacques Denis had with Alan in Paris in the 2000s, Alan explained that, after United Artists, he launched FM Records. Alan recalled:

> *We began with Eric Dolphy. I asked him what he wanted to record. He replied, "Just to play—nobody lets me make what I want—with musicians who I love." Dolphy never complained. But for sure he knew exactly what he wanted to hear. Some words, but it was very clear. Finally, some notes more than few words, because he always had a walk with his flute and took out it to show you what he wanted as a music. And all the musicians wanted to show themselves deserving of him. So my job was rather simple: sit down and listen to these magnificent sessions; doubtless among the best which I keep in memory. We stayed in studio one week, from 3 pm until 3 am. As a result: two LPs which I consider as his best.*

Photo by Francis Wolff © Mosaic Images LLC

A sentence was featured on the original release on LP of *Conversations*: "Eric died in 1964, and he would have been happy to know this LP has been released." In a humbling and troubling way, one might re-appropriate such posthumous insight and remind ourselves that Alan died in 2014, i.e. 50 years after he put out *his* Dolphy records. And let's assume that he would have been happy to excavate these original tapes himself and have a selection of them issued in a similar way to how they are here. Douglas was against the idea of issuing outtakes. Simply put, he'd just say, "They're called outtakes because we took them out!" Ironically enough, Alan also happened to tell me he remembered having difficulty picking and choosing from such a stream of sonic wealth when splitting those legendary sessions into two LPs and the maximum duration that was allowed at that time.

Beyond Alan's reluctance at using the word, or even having the thought, I know that these sessions are amongst the magical ones he initiated during his career as a producer—scratch that—as a music lover!—that deep down this was the work of which he was the most *proud*.

On June 11th 2014, four days after Alan Douglas left us, Richard Brody wrote wonderfully about his producing career in *The New Yorker*, and more specifically about the two Dolphy records: "Do those tapes, with their likely dozens of hours of music—featuring Dolphy with such luminaries as Woody Shaw (in his first recordings, at the age of eighteen), Bobby Hutcherson, Richard Davis, Sonny Simmons, Prince Lasha, and Clifford Jordan—still exist? Finding and releasing them would be an extraordinary tribute to Douglas's musical vision—and to his large and enduring artistic family."

Nuff said. Let's just dive in, eyes shut, the way Alan would.

Michaël Lemesre
Paris - France, June 9th 2018.
Friend (and collaborator between 2002 and 2014) of Alan Douglas.

OUR FRIEND ERIC

JUANITA SMITH REMINISCES ABOUT ERIC DOLPHY

My husband Hale and I met Eric Dolphy in Cleveland. Hale went to Cleveland Institute of Music. One of Hale's friends, Jim Hall, also went there. Jim was getting his bachelor's there when Hale was getting his master's in composition. One night in 1958, Jim came by and told us he'd joined Chico Hamilton's group. They were playing in town for a week and Jim invited us to come down and check out the group, so we did. Hale threw out an impromptu invitation to the group: "If you're not doing anything, come by my parents' house for a little get-together." Ron and Eric came. That was how we met Eric.

Hale was becoming known as a composer and he was starting to attract some attention, so not long after that started happening, we moved to New York. I worked at the U.N. We eventually landed in Roosevelt, Long Island. Eric was in New York already and so our friendship with him took off then.

Eric's parents had driven his Volkswagen bug cross-country to bring it to him in New York. That's how we met Sadie and Eric, Sr. Eric's parents were the most supportive people. Eric was an only child. They doted on him. After he had his car, whenever Eric was in town, he would just come on out to visit. We had a dog named Mitzi who was crazy about him and he was crazy about Mitzi. And the kids—he liked the kids. Robin, my daughter was a Beatles fan. He came one day and had a bunch of cards—like baseball cards—they were Beatles cards. He threw them on the bed for her.

Eric was always looking for something new in music and Hale always had plenty of stuff for him to look at. It was almost like a regular class. He and Hale would always start with the books. My husband never read a book he didn't like, so he had books for everything. Eric was interested in everything too. He wasn't just locked into music. He had books on architecture, art and all kinds of literature.

In 1963, Mingus fired Eric. Mingus wanted to take him on the road to California, but Eric didn't want to go, so Mingus fired him. Later on, New York wasn't being particularly kind to Eric and happily for Eric, Mingus rehired him for a European tour. Eric's girlfriend Joyce Mordecai was over in Paris and that was Eric's chance to get over there.

Eric had been the target of criticism in New York; people didn't like the way he was playing. Because work in New York had dried up for him, he was glad to go overseas. He said he'd probably stay over there for a while. Before the trip, he asked us if he could leave the things he had in his apartment—his books and music—with us. He came over to the U.N. one day. The guards let him drive down into the garage where my car was parked and we unloaded his car and put all that stuff in my car.

The next day, John Coltrane drove him over to Frank Loesser Music, where Hale was an editor, to say goodbye. Unfortunately, Hale wasn't there. Then he went to the airport. Eric called from the airport, but we weren't home either. My oldest son spoke to him. He was the last one to speak to him and before he hung up, Eric told him, "Put Mitzi on the phone." That was the dog. So Eric said goodbye to the dog.

Eric was always interested in classical music. Eric could do both; he could play the classics and he could play jazz and improvise. He was featured in the televised concert, *New York Philharmonic Young People's Concerts: Jazz in the Concert Hall at Lincoln Center*, playing in one of Gunther Schuller's pieces, *Journey Into Jazz*, for symphony orchestra, jazz ensemble and narrator. Gunther conducted it. Leonard Bernstein narrated and Eric played with the New York Philharmonic alongside Benny Golson, Don Ellis and Richard Davis.

Eric loved classical music. Hale knew that and took him to Edgard Varèse's place. Eric was always trying to stretch the boundaries of what he could do. And he would go into the woodshed and just practice for hours at a time.

Stanley Crouch introduced us to James Newton. James was interested in Eric from the get-go. And the fact that Hale had Eric's things—his books and recordings—well, James was really happy to have access to all of it. We had all that material from Eric, but Hale never went to listen to any of it until we met James. Like Eric, James was another sponge; he absorbed everything. He was so anxious, and so happy to hear it.

One thing people always seem to want to know about: Eric told us about the bump on his forehead. He said that several times, there were drives across country with one group or another. On one of these trips, he said he went to sleep in the car as they were crossing the desert. It was really hot. When he woke up, he had this knot on his head. He didn't know why. He said it didn't hurt. His mother was very concerned about it. She wanted him to have it taken off. Thelonious Monk told him not to have it taken off because that was his "knowledge bump." But his mother finally prevailed. I think it was a symptom of his having diabetes. He never knew he had it. There was another symptom. He loved our dog, Mitzi, and she loved him. Whenever he'd come, she would jump all over him. And once when he came over and she jumped on him, her paw hit his leg. He jumped. He said, "You know what? I've got this sore on my leg that hasn't healed for almost two weeks. It won't heal." That was another sign he had diabetes. But nobody picked up on it.

So he was sick before he went overseas. I was concerned that he didn't get a biopsy on that bump. Whatever they did, he still had the impression there. It never fully went away. The skin never really went back flat against his forehead. His mother was really very upset with him about it.

Jaki Byard told us Eric used to use honey all the time, a bad thing for a diabetic, but then, nobody knew he was diabetic. When he collapsed in Berlin, they thought that because he was a black musician, he was on drugs. But he was in a diabetic coma. He had never had insulin before; nobody knew he was a diabetic. That was the tragedy of it. He went overseas and he wasn't well. But he went because he wanted to see Joyce.

In spite of everything—Mingus firing him and all—Mingus really loved Eric. He took it very hard when he died. Eric was just the opposite of Mingus. Eric was so easygoing; he didn't let people ruffle him. He did get angry at times, but even at that, he didn't just come out and badmouth somebody. He didn't drink, and he didn't smoke. He was a good lad. He really was.

Eric's dedication came out in his music. He was sincere in what he did. When he played his horn, he was really serious. It wasn't a plaything with him. For me, Eric, whenever he went to something, it was a serious matter. He didn't do a lot of kibbitzing on the side. When he played, he just went to work. Period. That was what he did.

Some people just radiate a certain attitude. Eric was very open and very kind. And of course, he was very kind to Hale. He used to come by and leave money for Hale when he was first struggling here in New York. And not only Hale, he did it for a number of people. A number of people would tell you he was quite like that with them. So it wasn't a put-on with just one person. And he did it even if he didn't have enough himself.

The thing that was so hard … this all took place in such a short period of time. It was over a span of not quite six years. Friendship from 1958 to 1964. That's no time at all. I just wish that we could've had more. I'm just so sorry his life was cut short, because he was onto something. He really was. Just like Coltrane. Both of them. They were searching and they were both onto something.

Eric was special. All I can say is that we missed him from the time Hale got the word about Eric's death. It was a sad time and it took a long time for everybody to get over it.

Excerpted from an interview with **Juanita Smith**, *a close friend of Eric Dolphy and his family, conducted on June 26, 2018 by Zev Feldman.*

THE WORLD HAS TO COME TO ERIC

A CONVERSATION BETWEEN PRODUCER JAMES NEWTON AND BASSIST RICHARD DAVIS

JAMES NEWTON: When did you first meet Eric Dolphy?

RICHARD DAVIS: On a subway platform. He walked up to me and said, "I'm Eric Dolphy." I said, "Well a pleasure meeting you." And he said, "What are you doing this weekend?" "Nothing." He said, "Would you work with me this weekend?" I said, "Sure." And that was the beginning of a beautiful, heavenly relationship.

Who else was in the band at that time?

Mal Waldron, Eddie Blackwell and Booker Little.

At the Five Spot?

Yeah.

That was a phenomenal combination of musicians.

I don't think we ever rehearsed. We just got together and started playing.

The sound of Booker and Eric together with the great rhythm section of Mal, you and Blackwell; that music was quite different than what anybody else was doing.

I agree. I was proud to be in the mix.

In 1963 when this recording session for *Conversations* and *Iron Man* took place, you'd also recorded with James Moody, Booker Ervin, Brother Jack McDuff, Gary McFarland, Andrew Hill, Milt Jackson, J.J. Johnson, Roland Kirk and Ben Webster. Now Eric's music is quite a departure from every one of those musicians except perhaps Andrew Hill. What was it like to play with him and how would you describe his approach?

Playing with Eric was just a phenomenal marriage of music. All those others were more conventional except for Andrew Hill. I didn't realize until months later what a genius Andrew Hill was.

You and Eric shared so much in common. I'm overwhelmed when I listen to all of the places musically the two of you can go together. It's really evidenced by your recordings of "Alone Together," "Come Sunday" and "Ode to Charlie Parker." Can you talk about the amazing spaces the two of you created on those duo recordings? One thing that really struck me was it was almost like, you would begin a sentence and Eric would end it and vice versa; like you were inside each other's minds and hearts because there was such a connection.

That's the way I felt. I felt that in Berlin one night, we had finalized a marriage between the two of us. Before then it was just playing, but all of a sudden I felt there was something heavenly, phenomenal. He was just that kind of a person, angelic.

When people who worked with him speak about him you hear that word over and over. You hear compassionate over and over. He seemed to be a person that could really put other people in front of himself.

That was him.

When you were recording *Iron Man* and *Conversations*, how did those sessions go?

He never said a word to any of us about anything. We just started playing. He'd say we made a take; that was it.

So there was no like, "OK, you take the solo first, you take the solo next?" It just happened?

Just happened.

The tunes on this recording—did you play them live together before you went in the studio? Or were some of the people seeing the music for the first time?

I remember playing "Alone Together." I don't remember playing it in a club, just in the studio.

Bobby Hutcherson and Woody Shaw were so young then. Do you remember their interaction with Eric?

Because Eric never gave any directions, they just did it because of themselves; seeing what was to be done and doing it. Woody Shaw and Bobby are just . . . both are young geniuses.

Sonny Simmons had to be fairly young during that time.

Sonny Simmons to me was to be the next Eric Dolphy.

Wow.

He was phenomenal.

What about Lasha?

He was the weird one.

So a little eccentric, huh?

A *little*?!

And how about Clifford Jordan?

I went to school with him. I was in love with his mother. She was my school teacher. Jewel Jordan. Her name is on my war ration card. She was beautiful. And Clifford had his own style of playing.

When you look at these recordings, *Conversations* and *Iron Man*, there's a lot of experimentation and the music is going open at times. Other times it's swinging so hard. Did he talk about the influence of Monk on him in sort of the direction that the music was taking?

No, he did not. But you could tell Monk's influence was there.

What was Eric like as a person off stage?

Quiet, humble, angelic, patient and encouraging. He didn't talk much, but he told me some beautiful stories. The only time I ever got mad at him was once when we were meeting in the Village. I asked him, "Where are you coming from?" He said he'd just been to Edgard Varèse's house. I said, "What? And you didn't tell me to come?!" I was very disappointed. But he did introduce me to John Coltrane at his house. We went out to John Coltrane's house and Eric had this song that he couldn't find the tempo for. He showed it to John and John sat down at the piano and played it; he was just exploring it, he wasn't really playing it. And Eric said, "That's the tempo!"

I've heard he practiced hours on end, kind of like Coltrane—that kind of super dedication to being great. That's something the two of you share. I know both of you also shared a deep love for classical music. I know you had worked with Stravinsky and others. Did you discuss Stravinsky, Bartok or other composers you both enjoyed?

Yes. Eric was really into Stravinsky and we talked about Bartok and we talked about the work he did with Gunther Schuller. He was on a lot of Gunther's dates.

I never forget that story you told me about Stravinsky showing his support to you because you were the person taking the arrows to integrate the orchestra.

And Stravinsky put his hand on my shoulder. That was heavy.

The way I interpreted that was like he was just saying, "I'm standing in support of my brother right here."

He said a lot with that shoulder thing. I haven't watched that show since.

You were in the center of this, Richard. I think you could go anywhere with Eric and Eric was free with you because there was a gigantic language that the two of you shared. Is there anything that you would want the public to know?

I would say that after all these years the world has to come to Eric. I listened to some of those albums today. I think I'm beginning to understand. Even today I was at a friend's house and she put on his albums. I said I said, "Wow, I didn't hear that then." The world has to come to him.

I'm with you a thousand percent.

Richard Davis *played on Eric Dolphy's* Out to Lunch! *album and has recorded/performed with numerous other music icons such as Sarah Vaughan, Bruce Springsteen, Van Morrison and Miles Davis.*

Photo by © Val Wilmer/CTSIMAGES

MUSIC MATADOR & THE MAESTRO

PRODUCER ZEV FELDMAN SPEAKS WITH SAXOPHONIST SONNY SIMMONS AT HIS RESIDENCE IN NEW YORK CITY (FROM JULY 3, 2018)

ZEV FELDMAN: Where did you grow up and how did you get into playing music?

SONNY SIMMONS: I grew up in the backwoods of Louisiana, Sicily Island. It was a hard living in the '30s. I heard all this music as a kid. My father bought me a harmonica. He was a preacher in church. I would get up on stage with him in the church platform back then. I would play my harmonica as they sang Christian hymns and beautiful Christian melodies. That's how I began my musical endeavor. That's the beginning of my style.

Do you remember the first time you met Eric Dolphy?

Well, my first recording in my professional career was called *The Cry!* with Prince Lasha. We made it for Contemporary Records at their studio just off La Cienega in L.A. It was a great date. It was a great recording. I loved it. But the thing about it, my mother just had passed. I cried through the whole date; physical, literal tears. And every time I got a chance to stop crying, I'd take a break. Lester Koenig, a beautiful brother producer, recording engineer and owner of Contemporary Records, he would excuse me to go out in the back of the studio. I would cry harder. Then I would dry my eyes and come back in and play some more. It was my first recording ever as a professional. I think I was about 29, maybe 28.

How did Eric Dolphy come into the picture? Was he at the session?

No. Eric was from L.A., but he wasn't there. He heard *The Cry!* on the radio. Jazz stations were thriving then. He heard it on the radio. A lot of the big-time brothers who made the music that I loved, they heard it on the radio. Like Donna Summer said, [sings] "I heard it on the radio." When Prince Lasha and I arrived in New York it was unannounced. We arrived at night and we drove straight to the Five Spot—Cooper Square. Eric was playing there. What a great blessing for us, especially for me. They didn't know us; they didn't know me. They just heard of me from *The Cry!* The cats on the bandstand, they all came outside when they stopped playing; we shook hands and did the greetings and salutations and all that.

You met Eric Dolphy at that engagement?

Yeah, it was at the Five Spot.

Did you talk with him? Do you remember a conversation you had with him?

Yeah, yeah. He wanted to get, he wanted us to play music together. He wanted to get to know us. So later on after he finished his gig, he went back home. At that time I didn't know much about Dolphy's personal life. One night we were up in our apartment on East 23rd Street right here in Manhattan. He bought me and Prince a box of groceries, something I'd never seen before. He hollered up to the second floor, which is where we were, in this beautiful apartment on East 23rd Street. We looked out the window and it was Dolphy outside hollering up at us with a box full of groceries. It was amazing. Then he came on upstairs and set it down and we talked. That's how we became acquainted.

Tell me about the sessions with Eric Dolphy that you did at Music Makers Studio for Alan Douglas that came out as *Conversations* and *Iron Man*.

J.C. Moses was on the first date, where we recorded "Music Matador." We had a problem with Alan Douglas about paying us. This guy didn't even want to pay us. He didn't even want to pay Dolphy. Me and J.C., we were raised up a little different. We wanted to fight—physically kick his ass. Dolphy heard Alan Douglas crying out about, "Get these two gorillas off of me." Dolphy ran out of the studio and hollered at us and grabbed us and said, "No, man, don't do that. You're ruining my date." So we obeyed Dolphy. But I didn't like the way he treated Dolphy, Alan Douglas. Neither one of us. J.C. Moses was a great drummer. We were gonna abolish this cat, man, for that. But Eric broke it up and Alan said, "I'll pay you." So we left with a check that didn't bounce—the Prince and I, with Charles Moffett and Richard Davis and Clifford Jordan, a great tenor saxophonist, and Woody Shaw, this young trumpet player came in on the scene. Woody Shaw was a great trumpet player. I loved him. He was 18 years old. Dolphy asked me, "Sonny, should I use this trumpet player?" I said, "Yeah, give the kid a break." He comes in here all the time; knew all of Dolphy's tunes. He came there ready, so Dolphy gave him a break. I was proud of what Woody Shaw did with Dolphy. The session? It was a great session. "Music Matador" was a big hit. Dolphy loved it because he said it reminded him of California because of the Mexican harmonic flavor in the composition. I grew up around a lot of Mexican people in California. I knew their music. I loved it and I knew their harmony, so that's how that worked.

Did Alan Douglas have much to say regarding the direction of the music or who was directing the date, or was it Dolphy?

Eric Dolphy was the master, the maestro of directing the session. He would ask us questions like, "Do you have a composition you can contribute to the date?" We said, "Yeah." And it was "Music Matador." He loved it. That was the only composition of mine I did with Dolphy.

Is there anything else you want to say about any of the musicians that were on the recording with you?

They were very great musicians. I was very honored and happy to play with them and to record with them at this time, just having arrived in New York City.

How did it come about that Eric invited you to the session?

Prince Lasha was the hustler. I was the big, quiet guy. I didn't say much. I would just play. Dolphy dug me anyway. He invited me over to his loft that he was living in at that time. It was on the lower East Side near the Manhattan Bridge. I would go up there and we would practice and rehearse different compositions.

What was that like?

He was amazed that I could play English horn, the double reed instrument that hardly ever anyone played in jazz at all. I used to practice that with Dolphy. He played clarinet—straight clarinet—and I'd play the English horn. It was a perfect blend.

We were talking just recently with one of Eric's close friends, Juanita Smith, Hale Smith's wife. She said Eric was getting a lot of criticism from people around him for his style of playing and writing. Did you witness any of that criticism? Did you experience it yourself as someone who was part of the new thing in the early '60s?

It was sad how they treated Dolphy. They beat him down with a whip all over the place in the press. Among musicians, they didn't like him. It was a sad affair. It broke my heart. Dolphy said, "Sonny, I think I'm going to go to Europe." That was right back in that time period. Dolphy worked a few gigs out of town. He couldn't work in New York. They didn't like him. They drove him out of there.

Would you like to say anything else about what it was like playing with Eric Dolphy and being around him?

It was a great experience. Eric was a saint. He was such a good guy. He didn't have it in him to do anybody wrong. I know there was no other musician on the planet that could play bass clarinet equally with the alto and the flute. I remember listening to his record that he made at Carnegie Hall back in that period. He blew the place down because we had been practicing. He said, "Sonny, you really inspired me." It was short-lived because shortly after that, he left and went to Europe. I never saw him again.

If he was here right now, what would you say to him?

I would bow down in front of him for being such a great artist and a loving brother. He wasn't a hip street cat using drugs and none of that shit—hip talking and all that; hip walking. None of that shit. He was a straight up maestro-artist; very masterful on all three of the instruments, not one or two, but three of them.

Sonny Simmons *is an avant-garde alto saxophonist who has recorded over 20 studio albums as a leader.*

Sonny Simmons.
Photo by Roger Marshutz

A PERFECT GENTLEMAN

HAN BENNINK ON PLAYING WITH ERIC DOLPHY (FROM JULY 17, 2018)

ZEV FELDMAN: Was Eric Dolphy's *Last Date*, which was recorded on June 2, 1964, 27 days before Eric died, the first recording of your career?

HAN BENNINK: No. I recorded before with Clark Terry and Wes Montgomery. Those were radio recordings from the Vara, the same studio where *Last Date* was recorded. That all started around 1960. Luckily enough, a very good bass player, Ruud Jacobs, was in town, so they were able to use him. He's still alive. He's a very, very good player—a time player; Ray Brown style, Percy Heath style.

You played with him with Sonny Rollins.

Yes.

How did you happen to hook up with Eric Dolphy?

Ruud's brother Sven was a pianist. He had a television program, *Jazz Scene*, that featured guys like Ben Webster, Don Byas, Leo Wright, Wes Montgomery. When Eric Dolphy came to Holland, I was playing in the Misha Mengelberg Trio with Ruud. We were doing Monk- and Herbie Nichols-type stuff and we were naturally very interested in Eric Dolphy. Eric came on a Friday and we played "Green Dolphin Street" and things like that, but he was the first American who came and said, "Now, I'd like to do a rehearsal so I could play my own music." That was impressive.

How did the concert in Hilversum come about?

Eric came to hear our trio with Misha and Ruud and it was decided for us to play his material with him. At the first rehearsal, we weren't quite ready to play it. The next day, he came with a dramatic speech to inspire us to learn his music that's what we did. In working together, Eric really liked Mischa's harmonic approach, so they became close friends. Earlier, Misha had been in Darmstadt with Stockhausen and John Cage. Eric was very interested in John Cage, so he wanted Misha to tell him all about Cage and the rest of them. We played gigs in Holland for about eight days. We did a gig in Eindhoven that was actually more interesting than *Last Date*; it was only one composition. It was wonderful. After that, I played in Rotterdam with him. I met his fiancée there. Then he left. Then he contacted me and said he wanted me to come to Copenhagen for a gig, but by the time I got the letter, he was dead.

Do you know what happened when he died?

It's really terrible. He was playing with Karl Berger at a club in Berlin and he fainted. They brought him to the hospital straight away, and they laid him in a room. If they had checked his blood sugar immediately, they could have given him intravenous insulin and he probably would still be among us. What he did was he put three or four big spoonfuls of honey in one cup of tea because he loved it, not knowing he had diabetes. The doctors in Germany should have checked it out immediately.

What kind of a person was he?

He was a gentleman; a very, very beautiful guy. He was a gentleman in art, in music. If you reckon that he only made 28 compositions in his whole life, that's not much to make such an impact.

What was the reaction to the concerts you played?

It was very, very good. We had people who were, at that time, really hip and interested in Ornette and Eric and Charles Mingus. We didn't play big halls; we played in jazz clubs. And there might be a hundred, hundred and fifty people and the club would be full. They're listening.

Did you talk to Eric much?

Not much. It was very friendly and he liked the playing. He had more contact with Misha. Misha took him out somewhere to some artist thing in the Hague. Our government is in the Hague and around the government building is a big pond. When they went there, there were swans swimming in the pond. So Misha said he was feeding swans with Eric Dolphy in the middle of the night in front of our government building. I think that was quite something. I remember him as a perfect gentleman. Other people who came that I played only wanted to come to the red light district right away. He was the opposite. He was gentleman. And he took his music very, very seriously. Being around him and playing with him, that's what really struck me—that intense involvement in his music. I learned a lot from that.

What do you recall about the tune, "Mandrake"?

That composition is in five-quarter. I was nervous about having to play five-quarter time. We were good time players, but our models were Kenny Clark and Ray Brown, so it was totally different for us when he came with something in five-quarter. We weren't used to it; the only five-quarter piece we heard was with Joe Morello with Dave Brubeck and maybe Don Ellis.

In playing together with Eric, did he ever tell you what he was looking for from you?

No. Never. First of all, I don't read music, so I have to play from my heart. I have to remember it. I have to lock myself, literally, in a cage and play that thing. And when you're playing and rehearsing new material with a group, you do it over and over again, so by the end, I know it. But he never told me anything. Never.

Did you know J.C. Moses's playing on *Iron Man* and *Conversations*?

Oh, he was a really wild drummer. I remember him also from recordings with Archie Shepp in Montmartre. He's a fantastic drummer. But, the thing is, everybody feels it in his own way, and I admire what he did, but I also admire what Ed Blackwell was playing with Eric at the Five Spot. But Ed Blackwell was still playing the same stuff as he played with Ornette Coleman.

We interviewed a close friend of Eric Dolphy's, Juanita Smith, who said that Eric was being criticized in New York for his style of playing. How was he received in Europe? Do you recall what the critics and fellow musicians were saying when he was over there?

I've never been interested in what the critics say. They compare apples and pears. They compare Oscar Peterson and Thelonious Monk and then they say Thelonious can't play. I'm not interested in that. What I can say is in all the gigs I played with him the clubs were full and there were many, many people interested in Eric's playing.

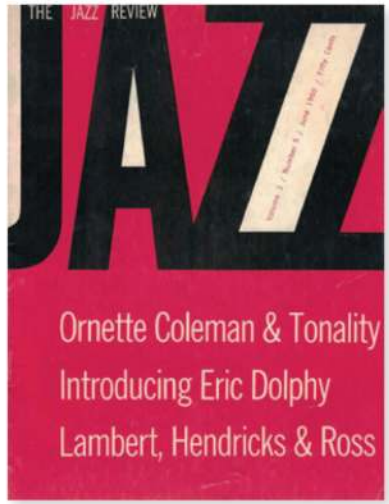
So was there a sense of excitement among the jazz public about this musician coming to Europe?

Sure there was. There was a certain in-crowd. Eric came to play a couple of small clubs and do a radio recording. But those shows were packed. And because he died, that's why we have reached now his last act. It's over.

Do you have any final thoughts?

This is all I really know. He was absolutely, absolutely a fine gentleman. A wonderful player. And even though I hate flute, his flute playing, I really liked.

Han Bennink *is a Dutch jazz drummer who has performed with a number of American jazz greats in the 1960s including Dexter Gordon & Sonny Rollins.*



June 1960 ssue of *The Jazz Review* owned by Eric Dolphy. Courtesy of Juanita Smith

"HE JUST LIT UP THE PLACE"

JOE CHAMBERS REMEMBERS ERIC DOLPHY (FROM JULY 9, 2018)

ZEV FELDMAN: When did you first hear Eric Dolphy?

JOE CHAMBERS: I heard Eric on record way before I met him. It was on Oliver Nelson's *The Blues and the Abstract Truth* in 1960. I also had heard him on record with Chico Hamilton and something with Max Roach, *Percussion Bitter Sweet*. I met him when he came to D.C. in '62. In '62 I was living there and working at Bohemian Caverns with a group called the JFK Quintet. We were there from '60 to '63; the house band, so to speak.

With Andrew White …

That's right. And Eric came down and sat in and he just lit the whole place up. I had never heard a sound like that; never heard a big sound like that on the saxophone. The way he played, the ideas, well he just lit up the place. Lit me up. Lit everybody up. And Andy White had to go New England for a classical job, so Tony Taylor got Eric to come in and he worked with us for the two or three weeks Andy White was gone. It was amazing, the way he played. Eric was bringing his pieces and just fraternizing, and it was quite revealing.

These studio sessions from *Conversations* and *Iron Man* feature a number of jazz legends with whom you've played and recorded: Woody Shaw, Bobby Hutcherson, Richard Davis. Can you talk a little bit about them? What's your impression of their connection with Eric Dolphy?

Iron Man was one of the pieces we played when he came down. And it was also one of the pieces we played together in New York in the fall of '63. He assembled this big concert over at the Brooklyn Academy of Music with Richard Davis, myself, Freddie Hubbard, Bobby Hutcherson and himself. I know Eric had a profound effect on everyone, every one of those people you named, Woody, Bobby; everyone that you named. And he had a great effect on me. Woody and all of those people? He had a great effect on them in many ways. Although Eric was considered avant-garde he was really like Coltrane. A lot of those avant-garde people really weren't well-rounded musicians. They could only play what they played. They could only play the style that they played. Eric wasn't like that. Eric played with the symphony. He was very versatile. I don't want to use the word schooled, but he had knowledge of scores and music theory. Stanley Crouch told me, "The avant-garde was really what *you* were doing." What he meant by that was on Blue Note—the stuff we were doing with Wayne Shorter, Herbie, Bobby, all that—he said, "That was the avant-garde. Not that stuff that . . ." well, not to name names, but that certain other people who were known as revolutionaries were playing. And what he meant was . . . well, you could hear the blues in what we were playing. All the musicians I recorded with could have worked on Broadway—if they landed a job—playing a Broadway show. Those other guys couldn't do that, but we could. And in what we did, you could hear the changes. We played changes and we swung. So that was his point.

Can you talk about the playing of J.C. Moses and Charles Moffett on these recordings?

J.C. Moses was a very tasteful drummer. He was very well-rounded. He could swing and I saw him on many other occasions. I saw him with Roland Kirk. He had the skill that all musicians—specifically rhythm players—should have: he knew how to be an accompanist. He was the great accompanist. He knew how to play with people. Charles Moffett, too.

Talk about Charles Moffett.

Charles was a little more avant-garde. And he had a little more boisterous attitude on the drums because he played with Ornette.

What was Eric like as a person off the bandstand?

Eric was a nice person. He was very generous. He was a very nice person. We all have quirks. And as much as I was around him, there never was anything I could say about him that was quirky. He was just a genuine, nice dude; a nice guy. Very generous and gentlemanly off the stand. No stuff, you know? We all fooled around. We got high, but no, Eric was cool, man. He was close to Coltrane. Eric was concerned about things. He was concerned politically. He knew what was going on. And he was a person who was searching spiritually. He was searching for a spiritual connection between himself and music. He was very aware of the civil rights movement and the issues important to black people in the country at that time. He wanted very much to reflect that in his expression. His compositions all had those kinds of meanings behind the titles.

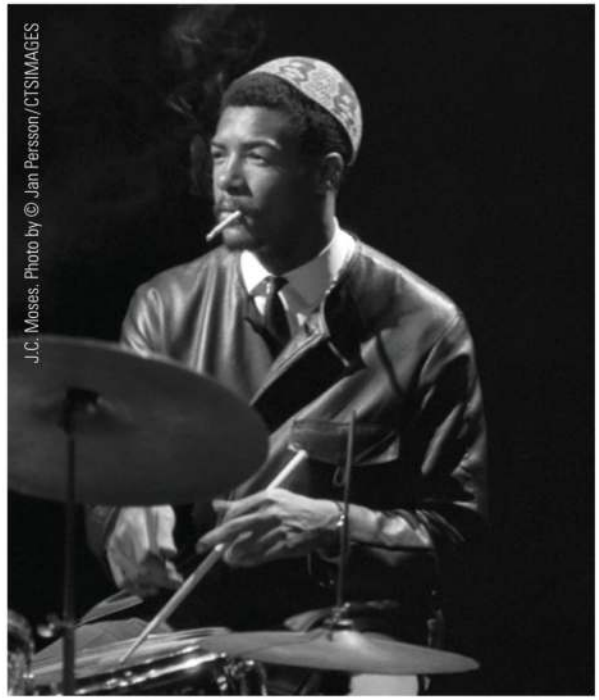
What was it like playing with him?

He was very strong. He was a strong player. He'd carry you. If you were drumming, playing, he would carry you along with him. He was that kind of . . . like Coltrane. He just carried you along. It was the drive that he had.

What do you think Eric was trying to achieve with his music around during the time this material was recorded?

People throw the word "freedom" around, but it really was a kind of interplay. Free interplay. Same as Jimmy Giuffre, but different. Free interplay. If you have a five piece band, it's like five voices; five independent voices. Like a five-part counterpoint. That's aesthetically what he was trying to do. But he was a generous soul. Let me tell you a little story. On the *Out to Lunch!* date, which consisted of Richard Davis, Tony Williams, Freddie Hubbard and Eric and Bobby Hutcherson. Eric invited me to the rehearsal for that session. Tony Williams was his drummer, but Eric invited me. You know why he invited me? He told me to bring my compositions. I had some compositions. He specifically asked me to bring "Mirrors." He wanted those people—Alfred Lion and Frank Wolff of Blue Note—to see my pieces, so I brought them to the rehearsal. And of course, Freddie recorded "Mirrors" with me after that for Blue Note. And Frank Wolff and them, Alfred Lion, they asked me to record shortly after I did the session with Freddie. I wasn't thinking about promoting myself, but thanks to Eric, because he had told me to bring pieces to that rehearsal, which I wasn't even on, I got exposed to those people. That was the kind of guy he was.

Joe Chambers *is a drummer/composer who has performed and recorded with such jazz icons as Charles Mingus, Wayne Shorter and Chick Corea.*



J.C. Moses. Photo by © Jan Persson/CTSIMAGES

Richard Davis. Photo by © Burt Goldblatt/CTSIMAGES

ALL YOU NEED IS ERIC DOLPHY

WHAT HIS MUSIC MEANS TO JAZZ FANS IN JAPAN by MASAKAZU "GRAPPA" SATO

Eric Dolphy made twenty-seven LPs under his name. Eleven were released during his lifetime; sixteen came out after his death (including unofficial so-called bootleg releases.) And in Japan, twenty-one items have been distributed by domestic record companies.

Dolphy's first album in Japan was *Outward Bound*, released in January 1961, a mere nine months after the recording on April 1, 1960. The album was featured in the top Japanese jazz magazine at the time, *Swing Journal* (December 1960), on which one of the leading jazz writers, the late Jin-ichi Uekusa gave a five-star review. When Dolphy was introduced here, Japanese jazz critics often tended to discuss him in comparison with Ornette Coleman. The late Jiro Kubota compared Dolphy with Ornette Coleman in his article titled "Eric Dolphy and the progress of New Jazz": "While Coleman only suggested the potential of the Avant-Garde Jazz, Dolphy was achieving its artistic goal. In Coleman's creativity, there is no incremental progress toward perfection."

The late Minoru Tachibana, greatly impressed by *Straight Ahead* by Oliver Nelson featuring Dolphy, wrote an article titled "The Avant-Garde Jazzmen to Keep Going" in *Swing Journal* (May 1962) to call them as two of the important figures in free jazz.

The table below shows Eric Dolphy's Five best-selling LPs in Japan. (The listing pertaining to LPs does not include CD sales data.)

	①	②	③	④
1.	*Last Date* / Fontana-Limelight	1965	3	11
2.	*At the Five Spot Vol. 1* / Prestige	1962	5	9
3.	*Out to Lunch!* / Blue Note	1966?	4	7
4.	*Conversations* / FM-Vee-Jay	1965	4	7
5.	*Outward Bound* / Prestige	1961	3	5

① Album title/Record label; ② Year of first release in Japan;
③ Number of authorized Japanese distributors; ④ Variation of catalog numbers:
Catalog numbers differ depending on issues, the more numbers, more sales.

Among Dolphy's recordings produced by Alan Douglas, while *Iron Man*, a posthumous release, was issued only twice by CBS/SONY, *Conversations*, released in his lifetime, were issued seven times in LP format, which facts indicate the latter's higher degree of importance and popularity in Japan. Dolphy took five days beginning on July 1, 1963 to record *Conversations* after his blank period as a leader in 1962. It was the first legitimate album under his own name since *In Europe*, recorded live in September 1961 by Prestige, and *Far Cry*, a studio recording by New Jazz on December 21, 1961. The two non-prolific years were dedicated to a period of heavy woodshedding for the artist to polish his internal expression. The producer, Alan Douglas, is worthy of admiration giving him a chance to implement his musical ideas.

I wrote about *Iron Man* in *Jazz Hihyo* (a Japanese word for "critique") *Magazine* (Vol.115, April 2003):

> *Here is the Eric Dolphy that we'd expect! It's just extraordinary that he never has lost himself or his honesty toward music. His plan to form a regular band with Booker Little had gone up in smoke and still, you can see him keep going forward.*

In September 1965, Nippon Columbia released *Memorial Album* (Vee-Jay) from the sessions produced by Alan Douglas. In the liner notes, a notable jazz writer, the late Yozo Iwanami wrote: "It is noteworthy that Dolphy was trying to work with younger musicians." I can imagine Dolphy's tender look when he leads younger musicians. The album is crucial for thinking about Dolphy's future direction.

On Dolphy's next album as a leader, *Out to Lunch!*, recorded on February 25, 1964, the instrumentation he employed (his horns, trumpet, bass, vibraphone, and drums) is similar to the ones for several tunes from the sessions with Douglas such as "Iron Man," "Jitterbug Waltz" and "Mandrake." This makes me think that *Out to Lunch!* wouldn't have been created without the sessions with Douglas.

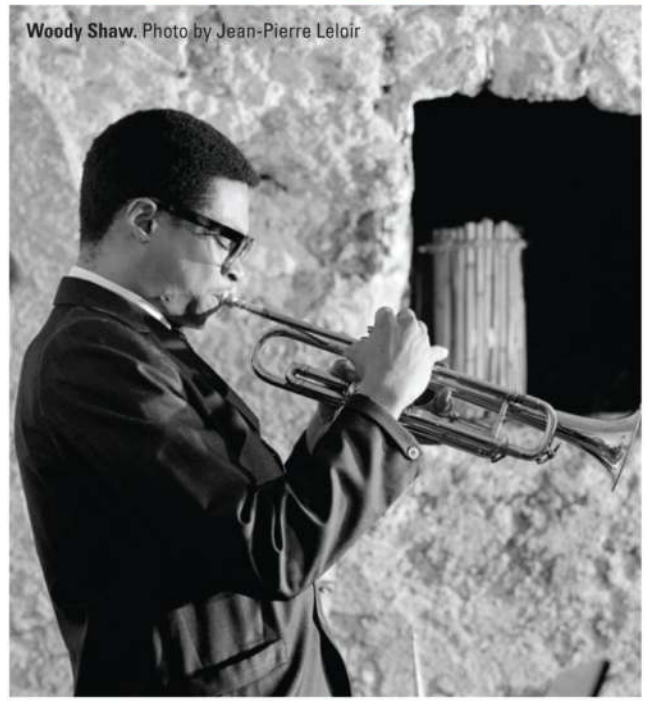
To close, I'd like to quote a perceptive comment by Hirofumi Ikeda from the Eric Dolphy Discography that he compiled:

> *You cannot ignore Douglas-Dolphy sessions because they foreshadow the next sessions for* Out to Lunch! *to come. At the time, Dolphy led piano-less groups and tried a variety of approaches: substituting vibraphone on some tunes, adding bassoon for profound bass voice, in the context of various group settings such as duo, quintet, sextet, tentet, and sometimes unaccompanied.*

Masakazu "Grappa" Sato

Japan, July 2018. Sato is one of a group of Japanese scholars devoted to studying the life and discography of Eric Dolphy.

Photo by Hans Harzheim



Woody Shaw. Photo by Jean-Pierre Leloir

TRANSFERENCE OF INSPIRATION

A DIALOGUE WITH NICOLE MITCHELL ON THE LEGACY OF ERIC DOLPHY (FROM JUNE 26, 2018)

ZEV FELDMAN: When did you first encounter Eric Dolphy?

NICOLE MITCHELL: I took Jimmy Cheatham's jazz improv class at U.C. San Diego. One day he had me come to his office and he sat me down. He took a little piece of paper, ripped off a corner of it, wrote something in it, folded it up and handed it to me and told me to go to the library. When I opened it up, it just said Eric Dolphy. So I went over to the library and listened to some Eric Dolphy records and my head pretty much exploded. I had been focused on classical music at the time, so to start out by hearing Eric Dolphy was . . . I don't know if there's a better way to start listening to someone improvising on the flute than to hear Eric Dolphy.

How has Eric Dolphy's music influenced or inspired your own music would you say?

The thing I love about Eric Dolphy's flute playing is that when I was first listening to jazz flute players, a lot of them used a language similar to the language you'd hear with bebop saxophone players. And being saxophone players, these musicians, they'd pick up the flute from the saxophone and they would play in a similar way to how they played their other instrument. Eric Dolphy, even though he played all these other instruments, really played the flute like a flute player. He used the instrument in the ways that maximized its possibilities in terms of range, in terms of the instrument's ability to do wide intervallic jumps and to have a very fluid and fast pace that's not necessarily going within the constraints of what people think of rhythmically when you listen to some of the bebop players. On the flute there wasn't really a comparison you could make with other people who were playing the instrument during the time he was playing. He really was—bar none—one of the greatest flute players of his time, and of any time before him. So it was very inspiring just to listen to his work. Also he was definitely individual; someone who went on his own path and wasn't trying or striving for mainstream success. He was really more about the music and more about expressing what was inside of him through sound. Also, he collaborated with a lot of great musicians who also had like-minded visions of what to do with the music. So it's a very genuine path that he took and that was also an inspiration to me.

As someone who has studied Dolphy's music very closely, what were some of your thoughts about the 85 minutes of the previous unissued bonus material we included?

It's interesting to listen to it now over half a century later. The immediate feeling I had was how fresh it is and how it doesn't sound dated. It doesn't sound like it's of the past. It sounds bright. It sounds exhilarant. And it sounds challenging and exciting. Also, the mix sounds really good, because some older recordings of Dolphy don't necessarily have the greatest recording quality. These tapes are very clear. It's just very energizing. Also, to hear takes of songs that we've heard before but another solo, that new fresh approach to those songs is exciting.

How did studying with James Newton shape your appreciation of Eric Dolphy's music?

I see James as a natural extension of Dolphy; he took him to the next level. I really believe James is the greatest flute player ever. And it was a super great honor to have the opportunity not only to meet him but to do some studying with him and for him to be my mentor. He was the first person I actually heard improvise on the flute live. Jimmy Cheatham invited James down to one of our classes. I'll never forget James's solo on "Amazing Grace." He played it by himself and added all these sounds including his voice and multiphonics and extended techniques, but with a lot of soul and coming straight from the heart. And it scared me because I didn't know if there was anything else that was possible on the instrument. And I had just started improvising. So it was kind of horrifying and at the same time amazing and exciting; it showed me the endless possibilities that exist in improvisation. I see James as having direct lineage from Eric Dolphy. He dug so deep in his own research into Eric's approach to the flute and he extended that to the next level. He'll never admit that he's extended it to the next level, but I definitely believe he has.

There are a number of iconic jazz musicians on these recordings: Woody Shaw, Sonny Simmons, Richard Davis and Bobby Hutcherson. What are your thoughts about how they responded to Dolphy?

I definitely feel there was like a magical chemistry between Eric Dolphy and Bobby Hutcherson. The way they play together, those are some of my favorite moments; I really feel like they had an understanding. You can see it in Hutcherson's harmonic choices and how they colored Dolphy's compositions and the direction Dolphy was taking.

Every serious jazz lover is familiar with Eric Dolphy's classic Blue Note album, *Out to Lunch!*, which was recorded just a year after these recordings. Does this music you hear on *Musical Prophet* offer any clues as to what direction Eric was about to go into stylistically?

Eric seemed to be trying to break out into what we would call new music and contemporary classical music. He was a serious student of the flute. He studied with classical flutists in Europe. He was expanding his approach to the music itself. He didn't want to be limited in terms of what people conceive of as "jazz." And you hear some of that, like especially the "Alone Together" alternate take. He's really stretching out; he's curious about finding new colors and thinking about things and changing form, extending form and finding new ways to design the music. When he plays, he swings hard. But he's also interested in a lot more than that and I think you hear that in some of the takes in these recordings.

Being an educator yourself, what's been your experience like when you introduce your students to Eric Dolphy's music for the first time.

Nowadays, people aren't as shocked. In the past, there was a more conservative attitude that led to conflicts about how music is supposed to be played and how to approach improvisation and all that. Thankfully, we don't have that kind of violence anymore. So when students hear Charlie Parker now, they ask, "Oh. So what's so crazy about that?" When he was alive, lots of people were angry about his experiments and they were vocal with their anger. And that's just Charlie Parker. That backlash was directed even more at people like Eric Dolphy, who was the next level of rebellion. So in the context of today, it's not so much perceived as being outlandish or rebellious or revolutionary in the same way that it would have been in 1960 to 1963. In spite of the criticism, he persevered and there's still a remarkable individuality that I think students pick up on. It's like, "Wow, he doesn't sound like anybody. He sounds like himself." Whatever instrument he's playing, whether it's bass clarinet, saxophone, flute, you're gonna hear that it's him; you're gonna be able to identify this voice, this clear artistic voice. That voice is something students today recognize right away. For them it's not so much, "Oh my God what is this?" They'll still say that for Sun Ra, but with Eric Dolphy they recognize a very unique voice.

Any final thoughts you'd like to share about Eric Dolphy?

When you listen to Eric Dolphy you feel the essence of a person who is self-realized. That's what comes through in his music. You hear the honesty. You hear the seeking; he's seeking truth; he's seeking something that we can't really grasp in this life. But listening to his music just within the time we're hearing it, there is kind of a transference of something special; a transference of inspiration. I'm definitely someone who was very mystified by his work and also kind of obsessed. And so I think that the more people that hear it and have the opportunity to have that experience, the better.

Nicole Mitchell *has been named "Top Flutist of the Year" in* DownBeat *and the Jazz Journalists Association and was president of the AACM from 2009-2010.*

PERMISSION TO GO FORWARD

HENRY THREADGILL TALKS ABOUT ERIC DOLPHY (FROM JUNE 19, 2018)

ZEV FELDMAN: Eric Dolphy died in 1964, a few months before you turned 20. When did you first encounter his music?

HENRY THREADGILL: I guess around 1958. He'd been in Chicago. I didn't meet him there. He had been in and out of Chicago. I knew people he was associated with around there. If I had known he was around there, I would have found him.

Were there any of his recordings that stuck out to you?

The stuff that grabbed my attention was the Coltrane record on Atlantic [*Olé Coltrane*, 1961], "Dahomey Dance." He recorded that under the name of George Lane. It was a contract thing where he couldn't record under his name. That grabbed me. It was very powerful. I still can remember that music so well. And of course *Out to Lunch*! was great. He played on Andrew Hill's *Point of Departure*. And then all the stuff with Mingus. All of those things were great. And then the other stuff with Coltrane too, at the Vanguard.

Did you ever get a chance to talk to or see him live?

No. I knew Coltrane. Coltrane was in and out of Chicago and Eric was there too, hanging out at a bass player's house, Donald Garrett. Donald Garrett is on that Coltrane Seattle record. A lot of people used to come and work on new ideas at Donald Garrett's house. It was a hub for people doing experimental things; exploring new ideas. Eric Dolphy used to come there, but I never knew when he would be in Chicago. We had a connection there too with Booker Little.

Absolutely, sure. *Far Cry*?

Exactly. And Andrew Hill. *Point of Departure.*

Do you know Eric Dolphy's, albums *Iron Man* and *Conversations*?

I'm familiar with *Iron Man*, yeah. *Conversations;* I used to have that recording. That was on Douglas Records. I knew Alan Douglas.

What was Alan Douglas like?

Enigmatic. He was certainly a man who kept his ear close to the ground. He did music, films, everything down the line. And he was always looking at the newer inventive ideas and experimental ideas.

What's interesting about these recordings is they were recorded right before *Out to Lunch!* was recorded. What are your thoughts on *Out to Lunch!*?

There's a theme song here for *Out to Lunch!* every day on the radio. WKCR. It's been there for 25 years, 30 years. They've been playing *Out to Lunch!* every day at two o'clock in New York. The name of the program is *Out to Lunch!* They start with that Eric Dolphy piece and they play experimental music. That's been going on for at least 30 years. *Out to Lunch!* is with Bobby Hutcherson, right? Richard Davis on bass. Freddie Hubbard, Tony Williams? I find some of his other records more interesting, though because on *Out to Lunch*!, he's only playing his own compositions. His compositions are one thing, but his playing is a whole different, separate thing. When he's playing on other people's compositions, it's more revealing to me. Why? Because when he wasn't playing his music, then his formulas for improvisation—how he could transport into other people's music—that became the focus of my attention. How beautiful were his ideas outside of his own compositional language! That's what impressed me—some of his harmonic approaches, how he was able to use that to navigate his musical ideas on compositions that weren't his. It's a lot easier to do these things when you lay out your own groundwork in your own piece. Then it's laid out to receive what you do. But when you do it on somebody else's groundwork, it wasn't laid out to accommodate you. That struck me about Eric Dolphy more than anything. I loved what he played, but I was more impressed that he could navigate in more traditional areas and not have to be traditional.

Speaking as a fellow multi-instrumentalist, what do you think Dolphy is able to express by switching between alto saxophone, bass clarinet and flute so fluidly?

You have a different voice on each instrument. You hear musically and you have a voice. When I say "voice," there's a sound you capture on that particular instrument. That was the thing. The voice he had on alto was a different voice than he had on flute and it was a different voice than he had on bass clarinet. We don't have enough recordings of him on clarinet. He had a connection in Chicago because of Frank Wells. He made mouthpieces. He altered the mouthpieces of every major saxophone player in America and every major clarinet player in every orchestra. Philadelphia, Cleveland, every major orchestra. Their entire clarinet sections would show up in Chicago. Coltrane would be there. He was the one who brought Eric there to have his mouthpieces worked on. Dexter Gordon, Johnny Griffin, Gene Ammons, Henry Threadgill, everybody you could think of. He was the only man who could do mouthpieces. That's why Eric was there all the time. Frank Wells used to tell stories about having Eric in the workshop and getting Eric to stay there while the Cleveland Orchestra guys were coming. He would ask Eric to go in the back and play the clarinet when the guys walked in the door and freak them out. "Who the hell is that playing the clarinet back there?" You know? Unfortunately he passed away. He really had some incredible stories about Eric being in that workshop. He knew more about Eric's clarinet playing than anyone because he worked on that mouthpiece and Eric came there all the time to play on it and they would talk for hours.

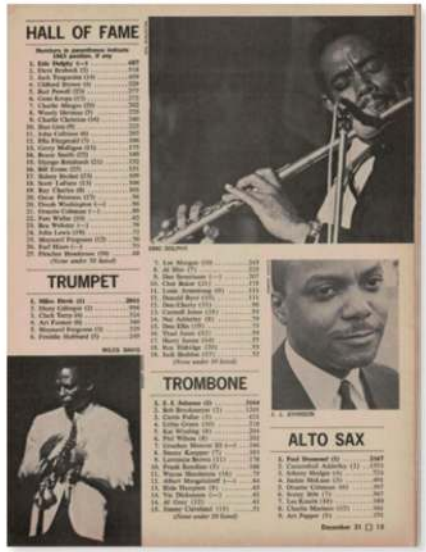
What would you say is Eric Dolphy's legacy?

It's one of dedication, first of all. And he was a person dedicated to a high level of creative improvised music. He was innovative and opened up another pathway. Every time someone opens up a pathway, they don't open up just one pathway, they open up a lot of pathways. When one door opens, then you see there are other doors that can be opened. That's how it works. Once someone says, "Oh, we can go over here," then I say, "I don't have to go over there, I can go over here now. Now I can go where I've been thinking about going." It's like they give you permission to go where you've been thinking about going or trying something and you're not even sure about where you're gonna go. That's what he did. Every time a person like that comes along, they give you permission to go forward.

Are there any thoughts you'd like to share with us about Eric Dolphy and his music?

No, other than to say thank you to Eric Dolphy. I'm not sure he can hear me, but maybe he can. Who knows? I'll keep my ears open. He might return the compliment.

Pulitzer Prize-winning saxophonist and flutist **Henry Threadgill** *has recorded numerous albums as a leader and has performed/recorded with many free jazz luminaries.*



"29th Annual Readers Poll" from the December 31, 1964 issue of *DownBeat*.
From Eric Dolphy's personal belongings. Courtesy of Juanita Smith.

UNEXPECTED TURNS

OLIVER LAKE ON THE IMPORTANCE OF ERIC DOLPHY'S MUSIC (FROM JULY 20, 2018)

ZEV FELDMAN: How were you first introduced to Eric Dolphy's music?

OLIVER LAKE: It was a musician friend who introduced me to Eric's music, but through a recording. I remember being impressed on the fact of his unexpected turns that his saxophone phrases took. That was what drew me to Eric's saxophone playing. That became an inspiration for me throughout my over 50-year career. At that time, a lot of saxophone players sounded alike or you could hum their phrases. They would play a lick that, you called a certain lick that they played and then you could hum it. You knew what was coming next. With Eric, you had no idea what was coming next. That was one of the elements that excited me about his playing.

As someone who has recorded a couple of tribute albums to Eric Dolphy, what has his music meant to you over the years?

Well, it just means it's the epitome of creativity. His compositions, his technical skill is something I strive for, which I never quite made it to. But it was always an inspiration. He's just been inspirational to me on all levels of creativity. From the saxophone playing to the compositions and to the stories I've heard about his personality as well.

What stories have you heard about his personality?

That he was a generous and kind and giving musician. A downright warm person, from stories I've heard from other musicians who knew him and met him.

You've done a number of live shows centered around Eric Dolphy's music. What was it like to play his music live? And how do audiences respond?

Oh, it's been great. The audiences responded beautifully. I remember one concert I did many years ago in Brooklyn. His fiancée came to the concert because it was billed as an Eric Dolphy Tribute Concert. His fiancée came and I was very excited about that. And the audience response was great every time I've recorded or did live concerts, playing his music. It seems to me that that are not a lot of musicians who play Eric's music. I was trying to rectify that, because I've played it a lot.

Do you have any final thoughts on Eric Dolphy and his legacy in this music?

He made one of the strongest contributions in terms of the saxophone technique and in terms of his compositions and his creativity. I don't think that will ever be doubted. The fact that his music is so strong; it will live on and on and on. I was very inspired by his music and his being.

Alto saxophonist **Oliver Lake** *has performed/recorded with artists such as Björk, Lou Reed, A Tribe Called Quest, and Vijay Iyer, and is a co-leader of the World Saxophone Quartet and Trio 3.*

A PERSONAL LANGUAGE

STEVE COLEMAN DISSECTS DOLPHY (FROM JULY 31, 2018)

ZEV FELDMAN: When did you first hear Eric Dolphy?

STEVE COLEMAN: With Coltrane on the Vanguard recordings. And then I went back and listened to earlier stuff. I heard him with Mingus's band and then I heard him with Chico Hamilton. He's playing B-flat clarinet with Chico Hamilton. I actually saw a film of him playing with Chico Hamilton that really impressed me. And that was even earlier than the Mingus band. I heard the guy and then I back-tracked him; just tried to see his history. And I learned about him and his connection on the West Coast. But I first heard him with Coltrane playing in all those recordings—*Live at the Village Vanguard*, *Impressions*, *Olé Coltrane*. He played alto, bass clarinet and flute for Coltrane on those records.

What have you learned from him?

Eric, Ornette Coleman, all those guys, they're part of the group of people who found their own voice. There are others—Henry Threadgill and others—I'm watching them because they found their own voice and that's what interests me most about this music—people who found their own way of saying things; their own way of telling stories and their own musical language. I'm mostly interested in those people. And Eric is one of those people.

As someone who teaches and conducts workshops, do you find that students are focused on Eric Dolphy today?

No. Dolphy's music isn't that easy to systematize; I don't think it's been systematized in the same way as Charlie Parker's has. Also, Eric died young. So it's a combination of things. And it's not just Eric's music that doesn't come up. Booker Little's music doesn't come up a lot either. A lot of people who I like, their music doesn't come up. It's not just Eric Dolphy. The guys who died early or only have a few records out aren't talked about as much. Or the people who were just active locally. Like a mentor of mine, Von Freeman. People don't know him outside Chicago. The people who come up most are the same people. Sonny Rollins, John Coltrane, Charlie Parker . . . the people who are really well-known. The people who come up most are people who are alive who are popular. It's the popularity contest, man. It's not really based on music.

Can you talk about Eric's technique?

He's a virtuoso. There's nothing else to say about that. It's amazing that he could get that kind of fluency on different instruments. He's the first guy I heard to play the shit out of the bass clarinet, the saxophone and the flute. I mean, he got around all three of them. I can't do that, so it's impressive to me. When I joined the Thad Jones and Mel Lewis big band, they had me play clarinet, flute and saxophone and I realized how hard that was when I started trying to do it. So it's impressive; his control over the instruments. That floored me when I heard him with Chico Hamilton. I heard him on B-flat clarinet. Before that I had only heard him on bass clarinet. And then he was killing this thing. He was like killing it, just getting all around and had a great sound and everything, strong sound. So that's impressive. I think that's probably what impressed Coltrane, as well as his adventurous spirit.

What's involved in going back and forth between the different instruments?

I didn't do it too well so I don't know if I'm the person to ask. I did it because Thad forced me to do it to play that chair in that band, but I didn't want to do it. I was playing soprano saxophone, alto saxophone, flute and clarinet, but if I wanted to be in that band and in that particular chair, those were the instruments you had to play. So I did it for that reason. So that made listening to Dolphy just jump back and forth between those instruments all the more impressive. And he'd do it inside of a set. He'd play "God Bless the Child" on bass clarinet and then switch to alto and play whatever "Miss Ann" or something else. Eric is one of the few cats who did it who was really a soloist. Jerome Richardson and other cats like that have done it, but they weren't the soloist that Eric was, in my opinion. Eric was a soloist and he did that. That's not easy. There are only a few people who have done that, really.

What about his compositions?

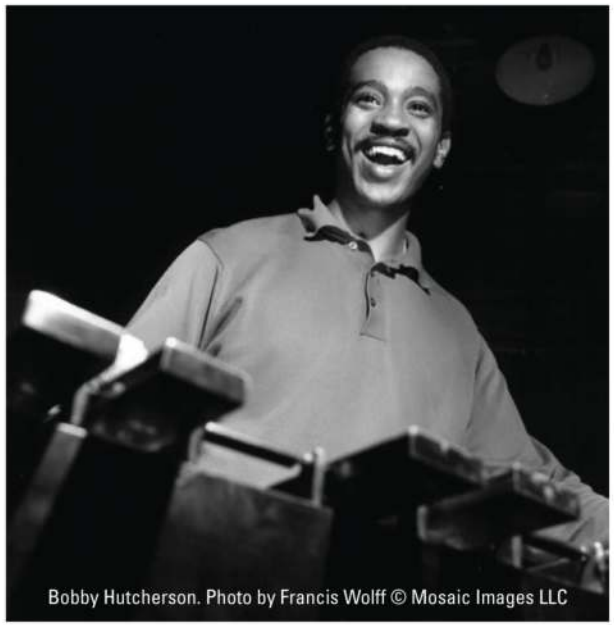
Again I'd go to the language. If you look at those songs, it's part of his language. He wrote "Status Seeking," right? That was one of the first of his compositions I heard. And then there's "Miss Ann," of course, and the rest. They all have that language in them. I think that he and Booker Little were the combination. And then Booker died, but they were really, really close. That was the sound. That was like a Bird-and-Diz kind of thing to me. So they really had a great sound going on. Booker was a great composer, too. He and Eric were building a language together.

Do you have any final thoughts about Eric Dolphy?

For a young saxophonist the thing that sticks out right away when you first hear him are the interval leaps he made. They were extreme. I never heard anybody doing that before. This cat is like leaping all over this place with these giant intervals, which is not easy—technically not easy. But he does it so much that that just jumps out at you and then you get into the content of the music a little later after you get past the shock of these leaps. The leaps shock you, because nobody else is doing that. And then you say, "Okay, so what else is happening?" So then when you get into the compositions. That's when you get into the language itself and what that was like. To me, the language is a combination of the playing and the environment they were playing in, which is the composition; sort of a sonic environment. It's not just the playing or just the composition alone, it's both. But that took a while for me to get used to. I had to get past the shock of his playing first. It sounded like, I don't know, Bird on steroids or something. And then you get into the concept. But that's just his preference—his interest

in birds and all that. That's just where he was coming from. That's all part of his language. Anybody who has a personal language is always going to be into some strange stuff that they're drawing into the music; stuff that's non-musical. And in Eric's case it was the speech-like thing, which other musicians had been interested in . . . and the thing with birds. He brought those things into the music; he just brought in this unique context and then there where these people who were influenced by him later.

Saxophonist and MacArthur "Genius Grant" recipient **Steve Coleman** *has performed/recorded with jazz legends Sam Rivers, Abbey Lincoln, Dave Holland and others.*



Bobby Hutcherson. Photo by Francis Wolff © Mosaic Images LLC

A LUMINOUS SPIRIT

DAVID MURRAY DISCUSSES ERIC DOLPHY WITH PRODUCER ZEV FELDMAN (FROM JUNE 25, 2018)

DAVID MURRAY: I first heard Eric Dolphy on the radio. I just remember liking his alto playing and then hearing him play flute for the first time. I didn't really pay that much attention to the clarinet. I got into Eric Dolphy's flute playing when I met James Newton because before, I hadn't paid so much attention to the flute. James tightened up my Fauré and helped me to pass the audition to get into Pomona College on the flute. They didn't really have a jazz program, so I had to enter on the flute—and I really wasn't a flute player. I was basically a tenor player. Anyway, I'd heard Eric Dolphy and Trane when I was in high school. I love Eric Dolphy.

ZEV FELDMAN: Do you have any favorite Dolphy compositions?

On the stuff on this album, I especially liked "Music Matador." I liked the jovialness of it. And to me when it's a party on a record, you can really hear it. And the happiness that comes out of that kind of expression is something that comes through on the record.

What do you think about the other musicians on this recording: Sonny Simmons, Clifford Jordan, Woody Shaw, Bobby Hutcherson, Prince Lasha and Richard Davis?

Clifford Jordan and I used to practice together. This cat showed me a lot of stuff on the horn. So I was very fond of him. I played with him in the Charles Mingus super band thing. Richard Davis and I did a few albums together. He played on my *Seasons* album, so I know Richard very well. He's a great, great, great musician. I was always a proud . . . I mean he hired me a week with Geri Allen down at the Vanguard I remember back some 20, 25 years ago. Prince Lasha. I knew Prince Lasha. I tried to hire him one time in my octet, but it didn't work out so well. But I do admire his playing, just not with my octet. Woody Shaw and I did a wonderful record one time that never came out. I really admire his work, always have. I met him years ago, in San Francisco. I must have been about 15 or so and I went to a jam session and he was there. And he would always have something to impart; he was a beautiful man.

How about Bobby Hutcherson?

I knew Bobby. I used to see him at the Keystone Korner a lot. And I used to love to listen to him hit those chimes. I never had the opportunity to play with him but I saw him many times there at the Keystone in San Francisco. I kinda grew up listening to him because I was right there in the Bay. That was really the only real jazz joint in the city. San Francisco.

I came across a line in the Allmusic.com biography about you that said, "He'll plow right through a composition like 'Round Midnight' hitting just enough roots, thirds, fifths, and sevenths to define the given harmonies, then filling every other space available with non-chord tones that may or may not resolve properly. In other words, he plays the wrong notes in the same way that Eric Dolphy played the wrong notes." Do you think that's in any way a fair representation of yours and Dolphy's style?

No. I think those are the words of some idiot professor who's trying to sound intelligent. Fucking idiot. I mean the notes that he's talking about that are unresolved may be unresolved to his ear because he doesn't have any creativity in his ear. But those are the notes that people, that make people great, in fact. The ones that he doesn't seem to be able to define.

You and my co-producer James Newton recorded an album together called *Solomon's Sons* in 1977. Tell me a little bit about your relationship with James.

The concept of that album, which we recorded at the Stedelijk Museum in Amsterdam, was duets. James and I learned the art of having a conversation with one another from Bobby Bradford and John Carter. So in order to play like you have to really, really know the direction that the other's going; you have to have practiced together many, many hours. James and I would learn from each other, his power, my power, the breath. Just to be able to anticipate where the other is going. I find James's and my experiences are somewhat similar although he comes from a more classical background and I come from a more of a gospel sound because of my upbringing. And the meeting is electric. I mean, on the album I did with James, the rhythm section was also very good.

You've recorded with the Charles Mingus legacy bands over the years and recorded your own album of John Coltrane's music, *Octet Plays Trane*, from 1999. In Eric's short career, he really had two main champions of his music: John Coltrane and Charles Mingus. What do you think it was about Dolphy's playing that interested Coltrane and Mingus?

Well, the fluency and the spirit. He had such a luminous spirit. His expression was so happy and ebullient, and it's just joyful. He brings a lot of happiness to the band on whatever instruments that he played. Trane . . . I never met him, but Amiri Baraka told me that one time Trane was playing somewhere, I think in Newark, and Albert Ayler walked in with his saxophone and played like one loud note from the door. At the break, only thing Trane asks is, "What kind of reeds you use?" Trane had that appreciation for Albert Ayler, too and Trane was gonna study with anybody he thought he could learn something. He used to go check out Ornette Coleman. Go over to his house. You know what I mean? So you have to understand, musicians they don't all have it together on their own. There's a lot of sharing there. There are a lot of influences. But anyway, this whole thing about Trane and Mingus, it always felt like if I'd have come to New York like about five years before I did, which would've been impossible, I would've been playing in Mingus's band, cause I was the kind of tenor player that he seemed to like and I'm sure I would've fit in there somewhere. But it's just the age difference and I'm sure he probably would've wanted James Newton around too.

Any final thoughts you'd like to share about Eric Dolphy and this music?

Prince Lasha. Photo by Roger Marshutz

Eric brought us so much. Just to hear a guy dig in and go at it . . . I'm sure that's what Trane and Mingus dug about him because to hear a cat just dig in and really go for it, to speak about it after he's dead posthumously is kind of like . . . I'm pissed off that I didn't get to hear him live. But I just know that if I had heard him live, it would've made me smile because everything that he put his hands on seemed to just brighten up just a little bit. Even on the *Out There* album, the stuff he did with Trane and Mingus. I mean, he was accomplished, efficient, and spiritual and at the same time it was just awful the way he died. His life was far too short.

Saxophonist/bass clarinetist **David Murray** *has performed/recorded with jazz greats including James Blood Ulmer, Butch Morris and McCoy Tyner, and is a co-founder of the World Saxophone Quartet.*

THE MAN PRACTICED!

I first heard Eric Dolphy with Coltrane at Birdland in February of 1962. I actually dug him more than Trane since Eric's style was still basically eighth notes, which I could identify with. Of course, the large interval leaps were another thing altogether. One of the things I learned to appreciate from him was getting wide intervals to swing and, in my case, he definitely influenced my flute playing when I was still playing that instrument. Also, his multi-instrumental playing was remarkable. As a "doubler" (tripler actually with the flute, sop and tenor), I know how difficult it is to do this and not sacrifice quality on any of the instruments. He might arguably be among the greatest multi-instrumentalists in jazz. Period. Not just for playing written parts, but for really expressing himself. Sadly, I find in my teaching today that he is pretty much ignored by younger people. His actual career was short which has something to do with it, but also hearing those interval leaps takes a bit of time to appreciate. Still, an important thing for students to notice is that THE MAN PRACTICED!! That was in the air with Coltrane of course, Trane being such a practicer. That dedication to practicing really affected a lot of guys at the time.

NEA Jazz Master **Dave Liebman** *is a saxophonist/flutist with a discography of over 500 tiles as a leader and sideman with jazz icons Miles Davis and Elvin Jones.*

ERIC DOLPHY UNIVERSITY

I didn't know "Alone Together" was a song. But it described what I listened to, over and over, at some young age in St. Louis on a record called *The Eric Dolphy Memorial Album.* This long dialog between bass and bass clarinet, dark sounds and fiery exaltations, was all that the title proposed. From that first exposure, Eric Dolphy became my role model and avatar as a creative multi-instrumentalist. To have the instruments be as one. To find an expressive voice, a *far cry* on each and all.

I then attended Eric Dolphy University, the New England Conservatory of Music, where my teachers, Jaki Byard, George Russell, Gunther Schuller and Joseph Allard all taught and performed Dolphy's music, and spoke to the profound influence he had brought into their music and their lives. Recording after recording, Dolphy seems to enlarge the field of mind and heart in every ensemble he joins, in each creative friendship he sustains.

One last thought on Eric Dolphy the composer. No tears for what could have been, that gets us no where, but by *Out To Lunch!*, I have always thought he reaches that rarified place where each piece on an LP symphony becomes its own world, in an ever-shifting solar system; something that was always there, but appears in such intense focus in this stage of his creative thinking. Like the man with the Hat and Beard he gives tribute to. Music rich in implications, affecting, detailed, simple and complex, stories wanting to be passed on and reinvented. Beyond time as we know it, he was already gone. "It's like I'll never stop finding sounds I hadn't thought existed until just now."

With great thanks for this wonderful gift of Dolphy Just Now in these recordings.

Marty Ehrlich *July 18, 2018*

Multi-instrumentalist Marty Ehrlich has recorded/performed with the likes of Anthony Braxton, John Carter, Julius Hemphill and John Zorn.

ERIC DOLPHY ON HIS INSPIRATION FROM BIRDS

Last fall at the Monterey Jazz Festival, the Coltrane-Dolphy group was featured opening night. In his playing that night Dolphy at times sounded as if he were imitating birds. On the night before the interview some of Dolphy's flute solos brought Monterey to mind. Did he do this on purpose? Dolphy smiled and said it was purposeful and that he had always liked birds.

Is bird imitation valid in jazz? "I don't know if it's valid in jazz," he said, "but I enjoy it. It somehow comes in as part of the development of what I'm doing. Sometimes I can't do it.

"At home [in California] I used to play, and the birds always used to whistle with me. I would stop what I was working on and play with the birds."

He described how bird calls had been recorded and then slowed down in playback; the bird calls had a timbre similar to that of a flute. Conversely, he said, a symphony flutist recorded these bird calls, and when the recording was played at a fast speed, it sounded like birds.

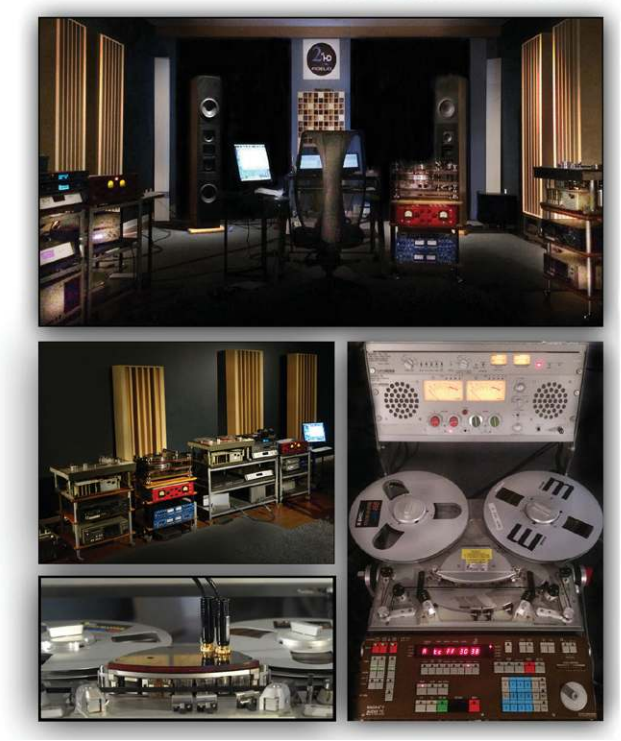
Having made his point about the connection of bird whistles and flute playing, Dolphy explained his use of quarter tones when playing flute.

"That's the way birds do," he said. "Birds have notes in between our notes—you try to imitate something they do and, like, maybe it's between F and F#, and you'll have to go up or come down on the pitch. It's really something! And so, when you get playing, this comes. You try to do some things on it. Indian music has something of the same quality—different scales and quarter tones. I don't know how you label it, but it's pretty."

Source: "John Coltrane and Eric Dolphy Answer the Jazz Critics" by **Don DeMicheal** (DownBeat, *April 12, 1962, pp. 20–23) quoting John Tynan's piece that ran in the Nov. 23, 1961 issue of* DownBeat

Photo by Jean-Pierre Leloir

THE 2xHD MASTERING PROCESS



2xHD is a record label which uses its proprietary system to process music masters originally recorded in analog or DSD or other format, to DSD in order to produce a unique listening experience.

The process uses a selection from a pool of high-end audiophile components and connectors. In some cases even using battery power, so as to benefit from the cleanest power source possible. This variable equipment combination custom tailored to each project, creates the most accurate reproduction of the original recording, unveiling information previously masked by the use of EQ, transformers, patch bays, extended cable length etc. The selection of components is critical, as many A/D and D/A converters are unable to pierce through these filters that create a ceiling effect to the sound. The 2xHD system preserves the dynamics of the original master and provides an open feeling to the sound.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme, two dedicated music lovers determined to experience only the warmth and depth of the music without hearing the equipment.

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