

2^xHD
FUSION

GRANT GREEN

FUNK IN FRANCE



DOUBLE ALBUM

PARIS To ANTIBES
1969 - 1970



Claude Barteaux and Grant Green,
at the Antibes Jazz Festival, July 1970
Photo © Jean-Pierre Leloir

the evolution of grant green's funk in france

Presonance Records is proud to partner with the Institut national de l'audiovisuel (Ina) once again to present our third release of jazz greats in performance captured under the auspices of the Office de Radiodiffusion-Télévision Française (ORTF).

If you knew a jazz genie who asked you to give him a wish list of artists who might have performed in France in the 1960s and '70s, whom would you ask for? In April of 2017, I wrote to my contacts at Ina to inquire about Grant Green recordings they might have had in their archives. I was already aware some material existed because of a clip I saw on YouTube that was taken from French television — a video of a concert from October 26, 1969 with Grant, bassist Larry Ridley and drummer Don Lamond. I thought to myself, "If these recordings exist, what else could there be and what could Resonance release officially?"

When I pursued this further with my friends at Ina, their team led by Christiane Lemire and Pascal Rozat delved into the ORTF archives and uncovered the recordings you find before you. What a wonderful surprise that was! This is the great Grant Green in his prime in an era when he was still churning out masterpiece recordings.

Grant Green represents many of things to different people. For this jazz hound, I love all his different shadings from the quartets with Sonny Clark, to his tour de force organ trio with Larry Young and Elvin Jones. This guy even could play Latin, gospel...you name it. In 1969, Grant Green took the off-ramp from the jazz freeway and began his new direction. The recordings on this album (along with Resonance

Records's other newly-released Grant Green album, *Slick! — Live at Oil Can Harry's*, recorded in 1975) represent Grant Green's evolution into funk. Decades later, Green's reach has extended well beyond the jazz core, becoming intertwined into the fabric of current music, ranging from artists such as Kendrick Lamar and the Wu-Tang Clan to Soulive. His influence is unmistakable.

Funk in France is really two classic new archival albums in one. The first, called *The Round House: Live at la Maison de la Radio in Paris (1969)*, was made at ORTF's studio on October 26, 1969. The architecture of the distinctive ORTF building is circular, thus it is referred to in France as "la maison ronde" or, in English, "the Round House." The title of the second album, *Haute Funk: Live at the Antibes Jazz Festival*, is a nod to one of the most celebrated international jazz festivals, which has been held every summer for nearly sixty years on the French Riviera. I wanted to create a compelling listening experience, right up there with the numerous other classic albums released over the years from this historically important festival from the South of France.

At one point, I did consider whether we really needed to include the Paris recordings in this release considering that they had already been leaked and were readily available for some time. Ultimately, I felt the Paris concert embodied an important phase of Grant Green's recorded legacy and determined that it was important to include in this set. Thanks to Ina, we were able to work from a 96kHz audio transfer, which provided a wonderful sound source; this edition certainly sounds better than any other version of these recordings that's ever been available before.

When I assembled this album, I wanted to gather the most relevant and important voices I could find. First, I'm thrilled to have the words of one my favorite producers, the great Michael Cuscuna. Michael has an unparalleled depth of knowledge of Grant Green's recorded output and indeed the entire Blue Note catalog, which contains many of Grant's most important records as both a leader and a sideman. From Grant Green's family, we've included an interview with Grant's eldest son, guitarist Greg Green (professionally known as Grant Green, Jr.), who imparts some inside-baseball style recollections of his father. We're lucky to have been able to present the recollections of organist Clarence Palmer, a member of Grant's band for many years, who is a part of the Antibes unit. Next, we were fortunate to have jazz-organ icon, an important Blue Note artist in his own right over a span of many years and Grant Green's good friend, Dr. Lonnie Smith, who recounts personal stories about Grant and shares insights on why Grant Green mattered. Next up, I thought it would be very interesting to speak with a guitarist on the scene today who struck me as someone who'd been influenced by Grant Green. I had just a hunch, but as you'll read in the interview, Soulive's Eric Krasno goes in deep even citing Grant's influence on the band's music today. It would be remiss of us not to include the words from the French perspective. For this we've included Ina's very own Pascal Rozat to weigh in on what was happening in France when Grant brought his music to Paris and Antibes.

I'd like to thank Grant Green's family for partnering with Resonance to present these recordings officially. Thanks also to Christiane Lemiere, Pascal Rozat and everyone at Ina, Soulive's Eric Krasno, Clarence Palmer, Michael Cuscuna and last but not least, thanks to Resonance label founder and president George Klabin for making another international jazz journey possible.

Zev Feldman

Osaka, Japan, February 2018

re-emergence & incandescence: from st. louis to france

by MICHAEL CUSCUNA

Grant Green was born in St. Louis on July 6, 1931. In his youth, he picked up the guitar and by his teenage years was a professional musician working in St. Louis and East St. Louis. In a 1962 *DownBeat* interview with Dan Morgenstern, he said, "The first thing I learned was boogie-woogie. Then I had to do a lot of rock and roll. But it's all the blues anyway. Everything comes in handy in music." Like Wes Montgomery, who played locally in his native Indianapolis except for two years with Lionel Hampton and did not come to New York until 1959 at the age of 34 at the prodding of Cannonball Adderley, Grant stayed local with occasional trips to Chicago until Lou Donaldson urged him to come to New York in 1960 at the age 29 where the alto saxophonist introduced him to Blue Note's Alfred Lion.

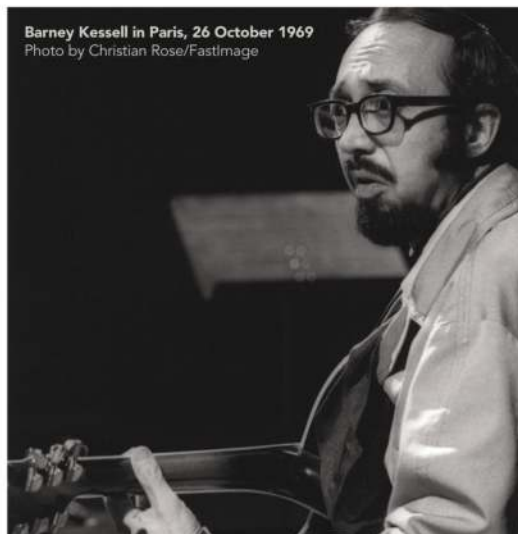
While Montgomery and Green were both late bloomers emerging out of the Midwest with shared backgrounds and sensibilities, each was a distinctive stylist and innovator on the guitar in his own right. Wes was the more chordal player who distinguished himself with a signature sound of playing octaves. Grant was more of a single-line player. He told Morgenstern in that 1962 interview, "I dug horn players. I was very much influenced by Charlie Parker, very much. And among guitarists, there was Jimmy Raney. I like his style of improvising and he gets a good sound. I also like Kenny Burrell... and, of course, there was Charlie Christian. I love his records. You can't get around him."

Like Wes's albums for Orrin Keepnews's Riverside Records, Grant's releases for Blue Note catapulted him into the national jazz arena. Of the 22 albums that Grant recorded as a leader for Blue Note between 1960 and '65, only 14 were released near the time they were recorded. The remaining eight which emerged in the late '70s and early '80s were equal or superior to what was initially issued. Alfred Lion recorded Grant in a variety of settings ranging from a couple of sessions with just bass and drums where his chordal abilities could shine to trios, quartets, quintets and sextets with either organ or piano and a wide range of sidemen and repertoire. He became a member of the label's house rhythm section for soul music with Big John Patton and Ben Dixon and soon formed a more adventurous organ trio in the studio with Larry Young and Elvin Jones. The piano chair on his sessions was often occupied by Sonny Clark, Herbie Hancock or McCoy Tyner.

Sideman appearances with the likes of Ike Quebec, Stanley Turrentine, Herbie Hancock, Horace Parlan, Don Wilkerson, Lee Morgan and even Johnny Hodges attest to the breadth of his taste and musicianship. After a run of three albums for Verve in 1965, only the first of which was released, and sideman appearances for Verve and Blue Note in 1966, Grant Green faded off the music scene's radar.

During 1967 and '68, he relocated to Detroit, avoiding the professional music scene to tackle his heroin addiction. When he emerged in 1969, he was a new man in many ways. Sporting less hair and better health, he formed a new band that was decidedly as funk-oriented as it was jazz. He re-signed with Blue Note Records and made his first trip to Europe.

Grant participated in this European tour as a member of a trio of guitar greats: Grant, Kenny Burrell and Barney Kessel. Each would do a few tunes with bassist Larry Ridley and Don Lamond with the three guitarists playing together at the climax of the concert.



Barney Kessel in Paris, 26 October 1969
Photo by Christian Rose/FastImage

Carryin' On, Grant's first album after his return to Blue Note, was recorded just three weeks before his October 26, 1969 Paris performance. The opening piece of Grant's set, a cover of James Brown's **"I Don't Want Nobody to Give Me Nothing,"** was on that album. It is emblematic of the guitarist's newfound overt emphasis on funk. Larry Ridley and Don Lamond lock into a terrific groove over which Green displays in his amazing rhythmic chops. **"Oleo"** by Sonny Rollins, one of the guitarist's favorite composers, features his signature, spitfire single-note improvisations. Although Grant recorded **"Corcovado"** in 1965, he never embraced Brazilian samba like so many other American guitarists did. Nevertheless, his version of Jobim's **"How Insensitive"** displays a melodic affinity with the genre although his rhythmic concept seems to occasionally be at odds with the lilting flow of the samba. The set concludes in more familiar territory with an improvised blues and Rollins's **"Sonnymoon for Two."** Ridley's support and solos throughout are superb. This is a rare opportunity to hear Grant with only bass-and-drums accompaniment, a setting in which he recorded only twice before on *Green Street* and the belatedly issued *Remembering*.

Barney Kessel joins the group for Charles Trenet's **"I Wish You Love."** The song dates back to the mid-forties. Gloria Lynne's 1964 revival of it became a massive hit, which put it on many a set list.

The band that Grant formed in 1968 upon his return to New York and Blue Note had deep roots in funk. Vibraphonist William Bivens and tenor saxophonist Claude Barteel had been members of Pucho and the Latin Soul Brothers. Most likely, Bivens didn't make the European trip for economic reasons. In the tradition of soul tenor players with strong be-bop roots like David "Fathead" Newman and Stanley Turrentine, Claude Barteel plays with an edgy, expressive tone. What he lacks in finesse, he makes up for in the ferocious momentum with which he approaches his solos, not unlike Grant. The tenor saxophonist remained with Green at least through 1972. In 1976, Barteel recorded with the funk band Aquarian Dream, but from there the trail of his career runs cold.

Clarence Palmer, born October 6, 1943 in Princeton, West Virginia was one of many pianists who made the switch to organ after hearing Jimmy Smith. In fact, on *Carryin' On* he plays electric piano, but soon moved to organ for live gigs. In the early '70s, Palmer appeared on Fats Theus's *Black Out* and



Billy Wilson at Antibes, July 1970
Photo © Jean-Pierre Leloir

George Benson's *Beyond the Blue Horizon* (both for CTI) and worked with Sonny Stitt and Stanley Turrentine. He reportedly shifted his emphasis to singing in subsequent years. He has posted clips on YouTube of several vocal performances and a jazz set with his trio in Palm Beach, Florida in 2008.

Idris Muhammad was Grant's drummer of choice when he was available. On this tour, the guitarist brought Billy Wilson about whom little is known beyond the fact that he recorded with Charles Earland for Prestige in 1971.

Grant's quartet appeared on the stage of the Festival Mondial du Jazz Antibes in Juan-les-Pins on the French Riviera on July 18 and 20, 1970. **"Upshot"** is a rhythmic Grant Green line heard here in two versions as the set opener on both days. It's a great burner on which this quartet shows its wares to great advantage. Both versions swing hard, but Grant's solo on the first is positively incandescent.

Teddy Randazzo's **"Hurt So Bad,"** a big hit for Little Anthony and The Imperials in 1965, was also on *Carryin' On*. It's evident that the guitarist liked playing this song. His solo is measured, well-thought out and never leaves the melody far behind.

Tommy Tucker's 1964 hit **"Hi-Heel Sneakers"** has been covered by a wide array of jazz artists including Blue Mitchell and Ramsey Lewis. Grant and Clarence Palmer kick off this version like a gospel meeting before Wilson sets the groove and Barteel comes in with the melody. Grant's solo is explosive from note one and has a joyous sense of abandon, rarely heard in the guitarist's studio recordings. Claude Barteel and Clarence Palmer follows suit with equally inspired solos. Billy Wilson has a brief, textured drum solo before the final theme on which the band continues to build in intensity, leaving the enthusiastic audience wanting more.

Grant Green before a live audience is an exponential expansion of the brilliant guitarist captured in the studio by Rudy Van Gelder. That may be why Blue Note chose to record *Alive!* at the Cliche Lounge (what a name!) in Newark in 1970 and *Live at the Lighthouse* in 1972. They remain the two masterworks of his last decade of life. These French recordings belatedly add to that legacy.

Noted jazz record producer and writer Michael Cuscuna is a co-founder of Mosaic Records, and one of the foremost authorities on the Blue Note Records legacy.

grant green in the round house

THE PARISIAN PERSPECTIVE by PASCAL ROZAT

In its October 1969 issue, *Jazz Magazine* announced that a "Guitar Night" would be held on the 26th of the month at 9:00 PM at la Maison de la Radio (the headquarters of French National Radio, or "Radio House") featuring a dream lineup: Barney Kessel, Kenny Burrell and Tal Farlow. If the event, as announced, had actually taken place, the package you hold in your hands would never have existed, nor would this essay — at least not in the form it's in now. The next issue of *Jazz Magazine*, however, ran an update: "Tal Farlow, who was to have participated in the ORTF's 'Guitar Workshop,' has been forced to withdraw. He has recently suffered a series of asthma attacks, which prevent him from traveling. He's been replaced by another guitarist, Grant Green." It was only because of this unfortunate quirk of fate that the native of St. Louis would perform — as a replacement — for his one and only time in the city of lights.

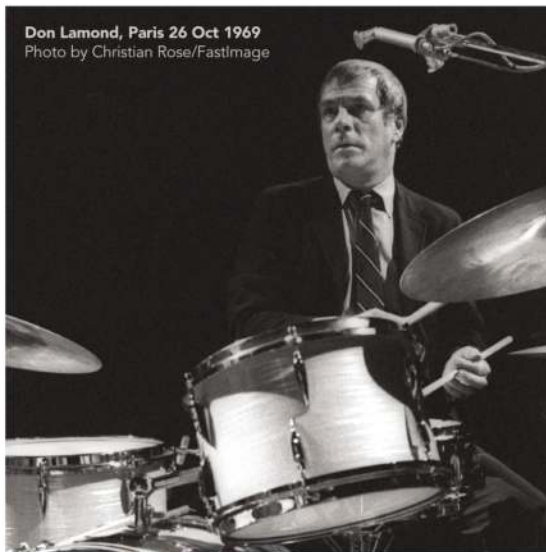
"[A]nother guitarist, Grant Green." Reflecting on those simple words today, the announcement resonates a little bit out-of-tune, rather as if someone had written, "another composer, Debussy," "another actress, Brigitte Bardot" or "another fashion designer, Yves Saint-Laurent." The casual and unexcited way Grant Green's participation was announced unintentionally reveals the relative indifference with which French jazz lovers viewed him. In fact, Green languished in the eighth and next-to-last place among guitarists in the *Jazz Hot* readers' poll; while he was certainly not a complete unknown, neither was he heralded at that time as a star to be greeted by rabid enthusiasm by the jazz fans of France. By his side for the "autumn flowering of guitars" from which this recording was taken, as the producer and presenter of the event, André Francis, so poetically dubbed it, were Barney Kessel and Kenny Burrell, who had respectively stridden into third and fifth place in the same poll. It was only natural, then, that Grant Green would open the concert in the role of challenger. There's no doubt that his brilliant performance must have taken more than one listener by surprise!

Working with a quite limited artistic budget (and very low ticket pricing), André Francis was certainly in no position to bring this stellar guitar trio to France and burden ORTF with the expense associated with such an ambitious project. What made it all possible was the organization of the sixth Paris Jazz Festival (featuring no less than Duke Ellington, Lionel Hampton, Sarah Vaughan, Miles Davis, Cecil Taylor and Gary Burton, among others), which was to be held two days later at Salle Pleyel as part of the "Newport in Europe" tour, which had been set up by master impresario George Wein.



ORTF Studio 104 © Ina 1963 Louis Joyeux

Don Lamond, Paris 26 Oct 1969
Photo by Christian Rose/FastImage



For his Paris debut, Grant Green could surely at least have taken pleasure in being welcomed into one of the most beautiful rooms in the capital, the legendary Studio 104 of the Radio House. Built on the banks of the Seine not far from the Eiffel Tower, the "Round House" designed by the architect Henry Bernard was, at that time, still almost brand new; a symbol of triumphant modernity, the Radio House had been inaugurated less than six years before by General de Gaulle. At the end of 1964, during his stay in Paris, the noted jazz organist Larry Young had posed in front of the Radio House's curved facade for the iconic cover photo by Francis Wolff for his Blue Note album, *Into Somethin'*, on which Green played an important part¹. Studio 104 was one of the jewels of the vast Radio House complex. With a capacity of 852 seats on two levels, the spacious room was graced by cubist sculptor Louis Leygue's bas-reliefs and endowed with a monumental organ and a stepped stage that made it an ideal setting for symphonic concerts. Jazz, however, was not a step-sister in Studio 104. Like Grant Green, Bill Evans had made his Paris debut there in February 1965 and soon afterward Studio 104 had played host to concerts by Thelonious Monk, Cannonball Adderley, the Modern Jazz Quartet, Charles Lloyd, Stan Getz and the Woody Herman and Thad Jones/Mel Lewis big bands. Ten days after Grant Green's appearance there, on November 5, 1969, Gary Burton's quartet would appear in Studio 104, shortly after their performance at Salle Pleyel.

A further interesting fact about this concert is that it was the first jazz concert at Studio 104 to have been filmed for television (on 2-inch black-and-white tape), under the aegis of Bernard Lion. For Lion, a young director at the ORTF since 1966, this concert was one of his first forays into jazz, an area heretofore virtually exclusively reserved for his great senior colleague, Jean-Christophe Averty, who had filmed John Coltrane in Antibes in 1965. Before the end of 1969, Lion would film the Paris Jazz Festival, an in-studio solo performance by Thelonious Monk, as well as a sacred concert by Duke Ellington at Saint-Sulpice Church, thus announcing himself in just a short few months as a key figure in jazz production at French television. For some unknown reason, it seems that the film of this wonderful evening at 104 was never broadcast on TV; not even an excerpt. Only two titles from Grant Green's performance that evening, "I Don't Want Nobody to Give Me Nothing" and "Oleo," were broadcast on radio on December 27th on André Francis's *Jazz sur Scène* on France Inter. Another curiosity: no account

of the evening was ever published in the French jazz press. In short, it was not long before this major event in the history of jazz in Paris fell into oblivion before being finally rediscovered half a century later!

When Grant Green returned to France for the second and last time in the summer of 1970, his stature had already risen significantly with local fans: the new *Jazz Hot* readers' poll now ranked him in fourth place, proof no doubt that his visit to Paris had made a big impression. And this time, Green was featured on the poster of the most prestigious jazz event in the country at the time: the Festival international de jazz d'Antibes Juan-les-Pins on the Côte d'Azur, which was held for its eleventh year at the famous outdoor performance space, the Pinède Gould. All indications are that Green's two performances were filmed by Jean-Christophe Averty, as was the rest of the festival. Unfortunately (perhaps because of the length of the selections), these performances did not make it into the final editing of the programs of the event that were aired and subsequently archived, so only the audio recordings made for the radio have made their way down to us through the years. To be filmed three times by French television and never finally to be broadcast! This was the sad fate of Grant Green.

While the pieces Grant Green and his accompanying musicians played on these concerts were long, the listener will no doubt be surprised at the relative brevity of the performances as a whole — only half an hour on July 18, and three quarters of an hour on the 20. Grant Green was just one of several artists on quite a long program, the variety and eclecticism of which would no doubt be somewhat perplexing today. The programmers seem to have based the order of each day's program on their view of the artists' relative importance. Consequently, they placed the guitarist and his group as the second act on each of the two evenings. In a kind of frontal aesthetic shock, Grant Green's red-hot performance grounded in blues and funk traditions followed the radical free-jazz explorations of two Europeans: Michel Portal (on July 18) and John Surman (on July 20), before giving way to the "real" American stars featured on both evenings, Stan Getz and Archie Shepp!

Perhaps these avant-garde-dominated evenings (apart from Stan Getz) didn't provide the ideal setting to appreciate the art of Grant Green. To judge by the reaction of the critics (positive in *Jazz Hot*; negative in *Jazz Magazine*) as well as the reaction of the public, Grant Green's reception was more mixed than one might have imagined given the public enthusiasm generated by Green's concert at Radio House the previous autumn. Still, the gap between these styles might not have been as great as one might have thought. In an interview by Maurice Cullaz, the festival's guest of honor, the great Aretha Franklin said, "Did I go to the concerts? Or course! I was very interested by Archie Shepp and also by that Englishman... what's his name(?)... Yes — John Surman. It seems to me those guys make a kind of music as strong and profound as their elders... that they get to, in some way, to the same result through different means. As for Grant Green? It's the Mississippi blues; like the Delta blues singers." (*Jazz Hot* No. 264, September 1970).

Pascal Rozat

The author wishes to thank Daniel Richard, André Francis, Claude Carrière and Christian Rose.

A writer for the French publication *Jazz Magazine* since 2004, Pascal Rozat started working at Ina in 2008, where he is now in charge of collecting new archival material. Pascal contributed to the release of many jazz recordings from Ina's vaults.

¹ (See also Larry Young—*In Paris: The ORTF Recordings*, Resonance Records HCD-2022, HLP-9022)

making the connections

A TALK WITH GREG GREEN (aka GRANT GREEN JR.)

ZEVE FELDMAN: How old were you at the time of these French recordings from 1969 and 1970? What was going on in your life at that time?

GREGORY GREEN: I was 14; that was around the time I actually picked up and started playing guitar. I had recently left my grandfather's — we used to live with my grandfather — and my dad bought a house in Detroit, so we moved to Detroit and he got me a guitar. So that was around the time I started playing guitar. I was really interested in music back in those days.

Where were you living before Detroit? New York?

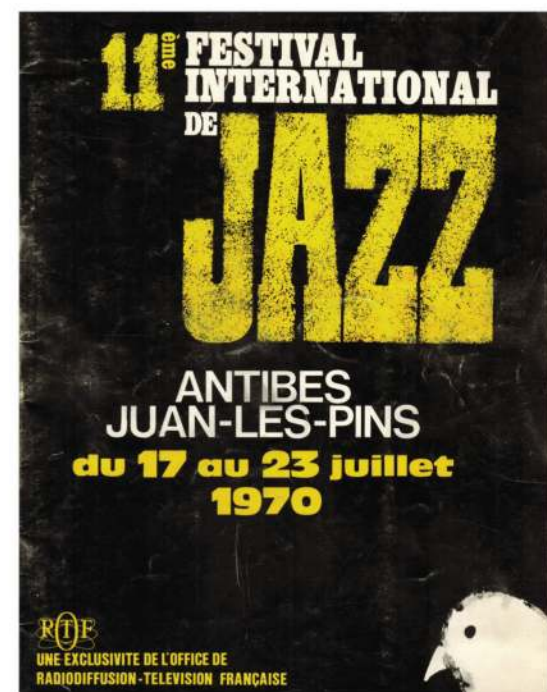
St. Louis. But I did live in New York as a kid too. My childhood was between St. Louis, New York and Detroit.

What was going on in your father's career at this time? It was kind of a period of reemergence for him, wasn't it?

Yeah, that's when the album *Carryin' On* came out. And when *Carryin' On* came out it was more of a pop-funk thing, you know what I mean? He had "Cease the Bombing" on that, which was written by Neal Creque. And he had "Upshot" and "Hurt So Bad." More of the pop, funkier stuff. That's when he started going into that direction, more so than the boogaloo stuff and the straight-ahead stuff.

How would you describe the evolution of your dad's style of playing from the early '60s to the late '60s and early '70s?

In the '50s and '60s he was definitely more of a bebop player. His idols were Charlie Christian and Charlie Parker. Those were my dad's idols; my dad didn't listen too much to guitar players. He was more into horn players. As time went on, obviously you had to change your approach. So he played more pop-ish, and it was more about phrasing and fewer notes than there was when he was in that other era in the '60s and '50s.



Cover of the Antibes Jazz Festival program from 1970

How did your stage name come about?

As I said, I started playing guitar when I was about 14 and we had just moved to Detroit. I've always played instruments. When I was young the first thing I picked up and learned how to play was a harmonica, because when I was in St. Louis there used to be this guy who would walk down the street and would play these blues lines on the harmonica. I thought that was the coolest thing ever. So I begged my grandfather to get me a harmonica and he got me a harmonica. They say that in like a week's time, I was playing what I heard this guy play on the street. So my grandparents knew I was always musically inclined. My dad used to take me to the clubs with him a lot because he knew that's what I wanted to do even though he was conflicted about it because he also wanted me to be a doctor or lawyer. To be truthful, he might have thought that I'd get tired of it and leave it alone, but I didn't. He had a friend named Doc Hyman. Doc Hyman was aware of all the guitar players, Wes Montgomery, George Benson, Kenny Burrell. If you were a guitar player, Doc Hyman knew you. And Doc lived in Detroit and collected guitars. We were all hanging out one day and I remember my dad saying, "Well, you know, if you're going to be out here playing, you might as well use my name and go out as Grant Green, Jr. instead of Greg Green, because nobody is going to know who Greg Green is, but people are going to recognize the name Grant Green, Jr." So he said, "That's what you do." It took me a while, but that's eventually what I did. At one point, I thought about not doing it, but it's helped in a lot of ways. What people don't understand is, my dad — I forget how many albums he had, but he had tons of them. When I do a record or something, or if people who haven't heard my dad — like if I'm doing something with one of these jam-band kids and they don't know my dad, but they see me — then they find out about my dad; they make the connection. So I don't know if he planned it like that, but it kind of worked out.

When did you start using the name?

Probably in the late '70s I started to use it.

And you've also recorded as Greg Green too. I know there's that tribute to your father, an album I saw online. So you do both sometimes.

I do more of the Grant Green, Jr. thing than the Greg Green. Actually I recorded two albums under Greg Green, both on Japanese labels.

Well they love your father over there so much. How do you incorporate your father's style into your own way of playing? What did he teach you?

He taught me how to phrase, which is I think the most important thing he taught me. And when I say phrase, I mean make a note say something. And I think that's what he got from listening to a lot of horn players. Because horn players are solo instruments, so their whole thing is about the solo. So he actually taught me how to phrase, and he taught me this other thing that's very interesting too: how to build energy off of what the drummer is doing. Because if you listen to the *Live at the Lighthouse* album, there's a lot of that going on. And I used to watch that live and it brings the music to a climax when everybody is getting to this peak of the music, and BOOM! It's almost like a shock. He taught me that and he also taught me something I didn't understand until years later: the beauty of playing a ballad. I used to be like, "Why do these guys play these songs?" But as I got older, I realized it was about phrasing. You can really phrase and say something when you're playing a ballad. So he taught me a few things, well, more than a few things. He taught me a lot. My style is

based around his style because that's what I grew up watching and that's who I would go home and imitate when I got home. I would just go into my room and I would practice all the things I saw him doing and I would try to get them down like he did it.

Who were some of the guitar players your father would talk about liking or being influenced by?

I know he was influenced by Charlie Christian. That was his main influence. And I know he was friends with Kenny Burrell, Wes Montgomery and George Benson. I remember talking to Wes Montgomery and Kenny Burrell on the phone once, and I remember George Benson coming by the house. It was in 1970 and George Benson had a gold Grand Prix and he was pulling a U-Haul trailer because that's how everybody got to the gigs back then. And you were really cool if you had a van; then you were hip! But most people had U-Haul trailers and that was the first time I actually met George. George was a combination of my father and Wes Montgomery. They were his favorite guitar players. I mean George Benson told me this story once — and I'll never forget it — he said "Man, one day I heard your dad playing at a club, and I loved your dad so much I wanted to go again." So he said, "I decided to come to the club and I didn't want him to know I was there, so when I came in I went all the way to the back of the club." And he said, when he turned around he bumped into this guy. And when he turned around, it was Wes Montgomery! And Wes said, "George, what are you doing here?"

What was it like for you to listen to these recordings from the ORTF studios in Paris and the Antibes Jazz Festival? Did anything stand out to you when you heard it?

A lot of stuff stood out to me. You see, when you're playing on a record or you're playing live, those are two different things. And it brought back a lot of great memories for me of going to these clubs and watching my dad play. Because like I said, this is actually how I learned to play. So it brought back those memories. And you got a chance to really hear him play live. When you're in the studio, you've got to play 100% precisely because back in those days if you had to stop when you made a mistake, there was no punching you in on all the stuff we had in the take. They literally had to splice tape, you know what I mean? There weren't any computers back in those days, so although those guys all had great solos — and they were still great — but they were still kind of polished. They never took it too far out of the range to really reach for something, because they didn't want to make a mistake. Back in those days, you make a mistake it was money. It's not like that today, where you can just go in and fix it with Pro Tools.

Do you have a favorite song or solo?

I think probably "How Insensitive," because I've always loved that song. It always blew me away. That and "Upshot." I remember "Upshot" from *Carryin' On*. So "Upshot" actually stood out to me too. When you're playing that stuff live, it's a whole different thing than playing it on the recording.

Talk to me about Claude Barteel.

He was a character! He was a saxophonist; I had to be about 11 or 12 when I met him. But you have funny memories of people as a kid, because you're a kid. My funny memory of Claude was that he had this dog named Spaz who was a Doberman pinscher — a big Doberman pinscher. And he'd always let me walk his dog. He and my dad were tight and they loved playing together. They lived in the same building complex that we did. He had a son named Peter who played guitar. His wife was named Linda, he had a daughter named India. That's going back a lot of years! He also played with this group called Aquarian Dream.

What about Clarence Palmer?

Again, that's another guy from when we were in New York and I was about the same age. I remember Clarence being kind of a silly guy. When I mean silly, I mean he was like a fun-loving guy. He knew how to play and get along with kids and stuff. He was really funny, somebody who would make you laugh. That's the part of him I knew. I didn't really know much about his playing until I heard him on records. I heard him on the *Carryin' On* album and realized how good a musician he was. But back then he was just one of my dad's funny friends.

Any final thoughts you'd like to share about these recordings?

One thing I can tell you about these recordings is that they represent the beginning of that whole pop-funk thing that he evolved into. That was the very beginning of that stage. From that point came *Visions*, *Green Is Beautiful* and all those other albums.

Guitarist Greg Green is the eldest son of Grant Green. He has performed with Dr. Lonnie Smith, Lou Donaldson, Jimmy McGriff, Reuben Wilson, Leon Thomas and Richard "Groove" Holmes, among others.

Promotional photo from the 1970 Antibes Jazz Festival program



Né à Saint-Louis (Missouri) le 6 juin 1934, Grant Green commença à étudier la guitare au collège. Dès l'âge de seize ans, il joue dans des groupes locaux de jazz et de rhythm and blues, parmi lesquels ceux de Jack Murphy, Jimmy Forrest (qui lui fut le mentor du jeune guitariste) et Sam Lazar. Il fonde ensuite son propre trio et aurait sans doute fait dans son « coin » une petite carrière sans problèmes ni gloire si le saxophoniste Lou Donaldson, passant par là au cours d'une tournée, ne l'avait remarqué et chaudement recommandé à Alfred Lion, directeur de la marque de disques Blue Note. Grant Green monta donc à New York, où il ne lui fallut que quelques mois pour s'imposer comme l'un des artistes les plus populaires auprès du public de jazz. C'est à travers ses maîtres Kenny Burrell et Wes Montgomery que Grant Green subit l'inévitable influence de celui, mort il y a trente ans, que prend obligatoirement pour maître tout guitariste de jazz débutant, celui dont personne n'a encore égalé le talent : Charlie Christian. Grant Green s'est attaché à ramener à l'essentiel l'apport de Charlie Christian en façonnant ainsi un jeu extrêmement sobre et direct très axé sur la simplicité presque dépouillée de lignes mélodiques qui, pour être exemptes de toute démonstration technique n'en sont pas moins extrêmement chaleureuses et swinguantes. Le discours de Grant Green, souvent suspendu à une seule note, n'est pas sans ressembler à celui d'un instrument à vent. L'homme reconnaît d'ailleurs se plaire à écouter Charlie Parker et Miles Davis bien plus souvent que ses confrères guitaristes.

we called it rock and roll

A CONVERSATION WITH CLARENCE PALMER

ZEVE FELDMAN: When did you start playing organ and who were some of your influences?

CLARENCE PALMER: I started dealing with the organ in 1965. I had just gotten released from the Air Force after spending three years in Japan where I was introduced to jazz music—Jimmy Smith, Don Patterson and all of those people. When I got back to the States I decided that this was what I wanted to do—play the organ.

Was it always organ for you or did you also play piano?

Probably both at the same time, because when I got back I didn't have an organ. I had a piano at the house, which I tinkered with throughout my life, I guess, but nothing seriously. But in '65 I think my mother went out and bought me a Hammond organ and from there it was quite an experience. I didn't know anything about the organ, especially the Hammond organ. I mean, I didn't even know how to turn it on. There's a special way you have to turn the organ on to be free, you know, and I didn't know anything about that. Then as far as all of the stops, I didn't know anything about the stops. So it progressed a little bit; the stops on the Hammond B-3 were quite complicated. The first time I played a B-3 I didn't know anything about how to set it up. So there was a gentleman who let me sit in, and of course, he pushed all the stops in, so now I'm sitting down at this organ on my own and I knew you had to pull something out and it sounded horrible. My brother was playing drums with me and the next night we went back to sit in with this guy and I had to memorize the stops from a picture that I had of Jimmy Smith playing organ and it worked. And that was kind of exciting. I saw him many, many years later and he declared up and down that he taught me how to play organ. That was '65 or something like that.

Do you recall the first time you met Grant Green?

Not exactly. It was in Harlem and that was about '66 or '67. During that time, Harlem had several jazz clubs and all of the artists were in and out of Harlem all the time. So it was pretty common. I think I ran into Grant Green when he was playing at a bar that was owned by Jimmy Boyd, who was the manager of George Benson, Grant and several other people in New York. He managed me also.

Tell us about the recording session from *Carryin' On*.

I told this story to my wife at that time. I had to pick Francis Wolff up from New York to go to New Jersey to record this album, which was to be my first recording. I was the only one in the band who had a car. So it fell on me to pick Francis Wolff up; he was the president of Blue Note Records then. We had to drive over to Englewood Cliffs, New Jersey to do the recording session with Grant. What's so interesting about that is, on the way over—I had never met him before—he explained to me that he had come out of a meeting with three of the major record companies, and their decision was to have the black people play rock and roll until the white boys learned how to play jazz, if you could believe that or not. I didn't have anybody to tell it to at the time, so it didn't really mean anything to me, but basically that's what happened when we got to the recording studio with Grant. The music we were playing on *Carryin' On*, we referred to as rock and roll. It wasn't jazz to us at all. Grant had been with Larry Young and recorded some really heavy bebop jazz at that time. So you had Grant and Claude Barteaux of course.



Clarence Palmer, Antibes July 1970
Photo © Jean-Pierre Leloir

Do you have any other recollections of Francis Wolff or Rudy Van Gelder? What it was like making the record?

This is something that all of the jazz musicians at that time knew. It was quite common, but before we left from New York we had made two or three stops; Francis had made several stops at places and when we got to the studio, I realized the stops he had made were to buy dope. Hashish. And I didn't even know what that was at the time. They had the table full of hash and that's what the musicians engaged in when we were at the recording studio. But as far as Rudy, Rudy was quite a fellow. I found out that Rudy was not a musician at all, only an electrical engineer. And what struck me so funny about being in the studio with him is that he wouldn't allow you to touch anything. The instrument you played; that's the only thing you could touch. You couldn't touch the microphones. You couldn't touch the wires. His philosophy was that you left your liquid from your body onto the cords and you made the recordings bad. That might be true, I don't know.

This recording from Antibes marks the first time people will hear live versions of songs from the album *Carryin' On* like "Hurt So Bad" and "Upshot," and "Hi-Heel Sneakers" from the record *Iron City*. What was it like playing this music and what will people hear when they put this record on?

What *Carryin' On* signified is the beginning of jazz musicians—not only Grant, but a lot of them around that time: Stanley Turrentine and Miles Davis for just two—they made their ventures into playing rock and roll. You remember Miles had a record called *Bitches Brew*? That was rock and roll to us. It evolved over time into what we now call smooth jazz. But that was the beginning of it all. It represented jazz musicians leaving swing and bebop and going into what we call rock and roll. Lou Donaldson with *Alligator Boogaloo* with the drummer out of New Orleans that brought what we called "fat back" to New York.

Leo Morris aka Idris Muhammad.

Yes, he changed his name when he got to New York.

What was it like performing the music from *Carryin' On* in France?

In France they're very up on jazz. They know more than Americans know about jazz. At Antibes, we went on and Stan Getz followed us. At that show, Stan was doing a bossa nova set. I remember he came out on the bandstand with his band and he was dressed in a white suit and he spoke French to the people. And they were subdued and he played the bossa nova and they didn't move at all. When Grant came on early, we did *Carryin' On* and that music, and it really got the crowd going. The interesting thing is the next day, I guess Stan figured he'd come out and play something different, so he came out and played "Watermelon Man" by Herbie Hancock. So he took about a 45-minute solo on "Watermelon Man" which drove the crowd bananas. That's what I remembered about that. Other than that, when you go overseas, you always try to make sure they have a Hammond B-3 and you ask them and describe it and they say, "Yes we have one," but for this show, they didn't have a Hammond B-3. I think they had a M-3 Hammond organ with 7 or 6 pedals. So that was a little stressful. But that was the beginning of the rock and roll thing—jazz people playing rock and roll.

On that performance at Antibes, even well after the tune, people are cheering. Do you remember people dancing? It sounds like it was a big party.

Yes it was. There were quite a number of people at this festival and they were really into our music.

What kind of sound was Grant looking for from you?

He never told me anything about how to play, but one thing I know is when you're playing rock and roll, as we called it, the bass is very important. If you have a good strong bass line, it will make the drummer learn how to do the backbeat and I had listened to Larry Young all the time. So my music was a little bit more modal, a little bit like Larry, but Grant never said anything about it. Grant was the most influential musician I ever encountered or worked with because he had no parameters that he would put on you. You could play different chords and he would find how to operate with the chord that you played. And that was very interesting with me.

When we talked to Dr. Lonnie Smith, he thought Grant liked his "feel and groove," but the organist he played with most often was Larry Young. What do you think he liked about your playing?

I hope it was because of the modality that I played with, you know, not just playing three chord changes. My chords were always suspended chords and I didn't get in his way. I think he liked that so he could stretch out and we could feed off each other. At times I could put a chord in where we would play music and have a hook inside of the music. With most of the songs we played, for instance, if we played "Hurt So Bad," we could play the melody and within the structure of the song we would always find a place inside the song that we could repeat—three or four chords—and we would do that to build the tension up with just the three or four chords instead of playing the whole song through. That's where the solos would take place, inside of the song. That's what we referred to as the hook. Grant would always say the "paper," that's what he meant when the tension of the song would swell.

It's noticeable the way you structure those tunes. You're jamming! I think you laid the groundwork for a lot of other music that came too, especially the jam bands that take these extended solos. Soulive, for example.

Absolutely. I think Grant would be an innovator of today's music, the smooth jazz, but it's got a little more structure than how we would do the hooks at that time.

What can you tell us about Claude Barte?

Very interesting. Long-winded. If you're playing organ with an organ quartet, you have the guitar, saxophone and drummer and the organ. The organ is usually the last one in the group. If the organ gets a solo, it'll take the last one. So if you're working with Grant, you'd have to have some strength, because Grant would solo for maybe 20-25 minutes on one song, then Claude Barte comes. He was a sideman like I was, but he would solo for like 30 or 40 minutes. And Claude was sort of like, he had the same kind of energy that Coltrane had. He was very well-versed with his horn. I don't know if he knew Coltrane or not, but I knew his wife and Coltrane's first wife, Naima, were very good friends. That's what I remember about Claude. Of course, when I got with Grant, he had gone from being on drugs and he became clean. But I don't think Claude ever reached that stage. He must have been using some help for a while. There's a lot of musicians I've come across like that.

He was a funky dresser too, you should see the striped pants we found him wearing!

Oh yeah!

As popular as Grant Green was, curiously he's underappreciated compared to some of his contemporaries such as Wes Montgomery and George Benson. I'm wondering if you agree with that, and if so, why do you think that is?

I do agree with that. I think it's because Grant was more of a pure jazz artist than George or Wes. I think a lot of people don't understand about Wes Montgomery, is when Wes

became popular, I don't know if it was Creed Taylor or I don't know who got him into playing octaves. And that was something that they promoted more. But Wes, as I understand it from the organist who played with him a lot, Melvin Rhyne out in Indianapolis, Wes didn't play that way at first. When Wes started to have hits, it was because the record company wanted him to be known as an octaves player. It was a different sound from other jazz guitar players and it worked to play melodies on pop songs. So that's what happened with Wes. As far as George Benson, I think he got a streak of luck and became more popular playing pop songs and singing. He played I think "Breezin'" and Leon Russell's "This Masquerade," which catapulted him into the highlight. Grant never had that, and Grant never had the management for that either.

Organist Clarence Palmer appeared on George Benson's Beyond the Blue Horizon and Fats Theus's Black Out (both for CTI) and worked with Sonny Stitt and Stanley Turrentine.

from the heart

DR. LONNIE SMITH REMEMBERS GRANT GREEN

ZEV FELDMAN: When did you first meet Grant Green?

DR. LONNIE SMITH: It was late one night. George Benson and I came to New York together to play at Smalls Paradise. We had an agent/manager, Jimmy Boyd, whom I call my angel. Jimmy Boyd had come to hear me play down at Smalls and Grant Green was going into the studio and they wanted me to record with him.

What year was this?

Whoa! Do you want me to try? I would say it was definitely the early '60s. The World's Fair was around 1964, so I met him it had to be around 1962 or 1963. They wanted me to record and came to me and said be there at one o'clock. One o'clock came and I wasn't there. We were going out to Rudy Van Gelder's to record, right? So what happened? They came by the next night and said, "What happened? We said be there tomorrow at one o'clock and we waited for you." I was not there the next night. The fellas in the band that I was playing with at the time couldn't understand. So they said "How come you didn't go with them, man? That was Grant Green!" I said "That's why!" Because, see? I had only been playing for about a year or so... a little over a year. And he wanted me. But that was Grant Green. I'd have known about Grant Green even if I had never played an instrument.

It was intimidating to you.

There you go! That was Grant Green! So I said "Oooh nooo!" So I didn't record with him then. George Benson and I were being managed by Jimmy Body. He used to handle a lot of big groups at that time. Early on, George needed an organist and he couldn't find one. I told him I knew just the guy. I had given George my number, but he had lost it. Anyway they called my name and George said, "That's who I was looking for!" So they called me and that was it. George told me, "Give the group you're playing with two-week's notice and I'll be there to pick you up." So I gave a two-week notice and we took off for Pittsburgh, his hometown and learned two songs: "Clockwise" and another one. So after we finished George said, "Grant Green is playing tonight. If we leave now we can catch him." We're in Pittsburgh now. So we took off for New York and we got there and Grant Green was playing. It was Grant Green, Larry Young and the drummer was Candy Finch. So they were playing at a place called Tom's Cafe on 125th Street

and 27th Avenue. So they called us up to play a tune and we played a tune. So I'm getting ready to get off the organ and Grant Green said, "Where are you going?" I said "I'm getting off the stage." He said, "You ain't going nowhere. Stay right here." And that was the love we had ever since. Every time he would catch me or see me, he wanted me to play with him. And the manager got mad. He told Grant, "No, you're with Larry. George plays with Lonnie! So don't bother him. He's with George." He didn't want to split the groups up. One day I had a little extra gig, right? So I asked Grant, "Grant, maybe you've got a student or something. I've got this little gig and I need a guitarist." He said, "Student? For what? I'm here. I'll play." And I said, "Oh man, I can't. Not Grant Green. I can't afford you." He said, "Man, I'll play for nothing." He told me that! He loved me, boy. Grant Green loved me. So it was like that love ever since we first met. Every time. He was so funny. That's how good he was. He was a great guy.

You were close.

Yeah, he was really nice. I'm telling you, he was a wonderful person. Very kind. He was like a cuddly bear. He was really easy, lot of fun, very nice guy. No ego. Beautiful person. Wow!

You've heard and played with a lot of guitar players over the years. What makes Grant special?

First of all, he had a great sound. Big sound. Big tone. And he inspired so many people, not just guitarists, but other musicians also. But he grooved! Played very melodically, and he grooved. Yes, he had a feeling. A very good feeling. And that's probably what he saw in my playing. Because I had just started playing, but he saw something and heard something. I didn't hear what he had heard, but that's the way he was. That's what I enjoyed about him.

What do you hear different between Grant and some of the younger guitar players of today?

The thing about the young people, is they're just interested in speed, playing fast, right? But see, Grant, he played from his heart. You can't say enough about that. He knew just what to play, when to play it and a lot of young cats don't know that. They think they have to play fast, because that's very important. But to whom though? Because they're not touching the people, they're playing for other musicians.

You and Grant both have live recordings from the Club Mozambique in Detroit recorded less than a year apart in 1970 and 1971. What was it like playing at that club?

Mozambique was another kind of club and I remember when I was going to play the club owner was afraid to have me in that club at first. He wanted to try me in that club and if I made it work, then it was going to be fine. At the time, Grant Green had the biggest following there. Then I came and we both had the same feeling. So when I got to Mozambique, between him and me, that's what started that place up. We hooked it up. We were very strong there. We played there for years.

What's the feeling you get when you think about those days and that circuit?

The scene really changed from those days to now. It's a lot different. Detroit was very popular because they also had that Motown scene. That was during that time anyway. So sometimes they would play at another club down the street with the Motown groups. And a lot of them would come to the club when we played there also; Mozambique, the Masonic Temple and Cobo Arena. They had a few other clubs there, but Mozambique, we kinda made that the place.



You and Grant were both doing covers of popular songs from that era, tunes like Sly Stone's "I Want to Thank You" and Little Anthony's "Hurt So Bad." Did Grant ever talk to you about the way jazz was changing from the late '60s into the '70s? It seems like he's going in a different direction as of '69.

I remember when Grant talked to me. He actually told me this. He said, "From now on, I'm just gonna play vamps," and he did! But what's so beautiful is he felt the same way that I felt about music. See, the thing about music is we think all music is great and we hear a song that we like we'd play it because we like that song. A lot of guys play and they just want to make a hit. I can understand that in a way, but I can't do that because I've got to enjoy the song, you know? And that's the way he played. That's how he got the feeling he wanted out of that song. And oh wow! He got this great feeling out of a song. Even if you didn't like that song, you would enjoy it when he played it.

What did you think about these changes that were going on in the music?

I thought it was a good thing because before I met Grant Green I had been playing behind a lot of Motown groups when they would come through. So I had already been playing some of their stuff. Because I'd played with the Motown groups, I knew the songs. I loved the music and the beat and the rhythm. Grant was the same way. It fit him like it fit me. He had such a great feel. You didn't have to worry about it. It was gonna be right if he played it. Some of the melodies and things on those songs were so great. We enjoyed it.

What was your relationship like with Grant? Did you guys spend a lot of time together with your families or hang out outside of gigs?

No. We didn't do too much of that because I was running and he was running so we didn't do too much of that. That was the problem. But we loved each other, you know? Musicians don't get a chance to see each other like the want to because they're always moving. But boy! When we see each other, we love it. We laugh and have fun and enjoy music. It's beautiful.

Why do you think Grant's music has been so heavily sampled in hip-hop music in recent years?

I think one reason the young people today can relate to Grant Green is because some people will play, for instance [SINGS FAST SCAT LINES]. The people don't understand that, right? So it's a language. So when he says [SCATS SLOWER], they can relate to that, you see what I'm saying? That's from the heart! That's like deep, that's coming from the soul. That ain't got nothing to do with where you just learn to play the notes; you're playing from your heart. So the people can relate. The young people don't have to study that or get educated to that because it's already there. It tells them a story. You're telling them a story and it's beautiful. And that's the way Grant played. He told the story — the truth — when he played. And I understand it. I really understand it. A lot of the guys play, but they only play what they learned and what they know. But do they really mean it? And that's what's happening.

What do you think about the fact that all these years later there's a whole new generation of young people interested in this music, and what do you think when someone wants to sample your music?

I love it. I wish Grant was here to really enjoy it like I'm getting it. It's like being able to go somewhere and play. You're bringing a cross-over from the young people and the elderly



people; they're in one place. You can't beat that. That feeling is so great — to see all these people together. And when they sample that music, imagine, when they sample his music, the music is different because that's the way they hear it. They come out of another time. They didn't come out when we did so they hear it a different way. But I love to hear what they're doing with it. It's OK. And I wish Grant was here to really enjoy some of this stuff. He would laugh. He would love it. I tell you, we would be laughing for days.

What do you have to say about Grant Green's legacy and his place in the history of this music?

He deserved even a lot more. Underrated. Way underrated. Everybody knows. Every guitar player knows he was the top guy.

Any final thoughts you'd like to share about Grant and his music?

I sure do. I'd like to thank Grant and his family for the things that he's left for it to be endured and to play for the people all around the world. He has been a great service and his memory will never be forgotten because he's loved and he's in our hearts forever.

NEA Jazz Master Dr. Lonnie Smith is one of the most celebrated jazz organists of all time. He's been featured on over 70 recordings over the past 50 years, including over 25 as a leader and numerous others as a sideman with jazz icons George Benson, Lou Donaldson and many others. Smith is a Blue Note Records artist and tours the world regularly with his own groups.

the pocket

**GUITARIST ERIC KRASNO
ON THE SIGNIFICANCE OF GRANT GREEN**

ZEV FELDMAN: When did you first start playing guitar and how did you come across Grant Green?

ERIC KRASNO: I started playing guitar when I was about 13. I was actually a bass player first and my brother was a guitarist. My dad played a little bit of guitar, although he played mostly mandolin and piano, so it made sense for me to play bass, although once I got my hands on a guitar I couldn't put it down. I was just kind of drawn to it. At that age, Led Zeppelin was it for me. Then I discovered Hendrix and then Stevie Ray Vaughan and then Wes Montgomery. Then I was into Charlie Christian and guys like that at the same time as I was discovering James Brown. I really loved the guitar work of Catfish Collins and Jimmy Nolan; and then when I finally found Grant Green, it was like, "Oh my god! This guy has the pocket and plays this funk-groove stuff that has all that harmony of Wes Montgomery and all that phrasing." I had heard George Benson and as soon as I heard Grant Green it was as if I'd discovered the actual lineage there, even though I found it out-of-order and then kind of placed it. That was the trajectory of learning guitar for me.

I describe this recording as part of Grant Green's evolution-of-funk phase. He had been playing with Sonny Clark. Then he made one of the great straight-ahead organ trio records, *Talkin' About* with Larry Young and Elvin Jones. Then in 1969, he recorded *Carryin' On* and went in another direction entirely. How would you describe Grant's playing here? What do you think was going on with his sound at this time?

It's hard to say exactly what he was thinking, but I'll tell you this much: I got to do some gigs with Idris Muhammad and Dr. Lonnie Smith; Soulive got to share a bill with them and somewhere I actually got to play with them. I remember Idris taking me aside and he goes, "Man, we used to call this house music." And I was like, "How is that? You called it house music?" I was thinking about the boom-chicka-boom-chicka-boom style. And he goes, "Nah, because once you start playing this music, you said, 'Oh we're gonna buy a house now!'" The other thing with Idris and Lonnie and those guys was that they really enjoyed playing the music and seeing the people dance, which was not always prevalent in jazz clubs at that time. Back in the Big-Band and Swing era, people danced. But in the '50s and '60s it was cool jazz, like people sitting and watching. And I think this is like watching guys like James Brown and all these guys play this groove music. They knew they could do it just as well, so they would take a lot of those songs and flip them into a format where they could improvise with it. It was just a beautiful combination because these guys had such an incredible pocket and amazing ears for harmony. That's what really made me want to play music — hearing that stuff married in that way. No one did it better than they did — Grant, Lonnie and all these guys. I can't say exactly what he was going for, but in my discussions with a few of the guys who were there, I think it was a combination of their wanting to see people dance and they also thought it would be popular too, so people would want to come out and see them do the popular songs of that time.

What do you think it is about Grant Green's music that has attracted musicians and bands from the hip-hop and jam-band scenes?

That's a combination of things where maybe two different worlds converge. I think with hip-hop, the samples... I know a lot of DJs and a lot of hip-hop producers that I've worked with over the years and in some cases, I was actually hired to come in and replay things where they'd sampled a record that they couldn't clear. They knew I could play guitar and a few other instruments. Then I've also gotten into a lot of producing myself and in that process, you realize that they're looking for the break-beat or the simplistic chank rhythm things that they're doing. So a lot of hip-hop producers and DJs loved this music for the break. They look for that break, they look for that moment when it's just a guitar and a drum, or maybe just a drum break, or maybe it's just a guitar playing a really funky part that they can sample. First off, these musicians got sampled and put into hip-hop music and then people started recognizing and digging into where those samples came from. So they began asking, "Okay, we heard this sample in the Public Enemy song. Where did that come from?" And they started figuring out where it came from. Then those original records became these collectors' items, and you'd get asked things like, "Could you get an original copy of this that got sampled for that?" So first that whole thing happened and then the compilations happened. When Soulive first started, we didn't really know that the jam-band scene was going to kind of latch on to it. I was kind of a fan of some of that music; I was an early Deadhead and we loved to improvise. So I think what happened to us is we got paired with a lot of bands that were more in the jam-band arena, but we were just doing what we wanted to do. But I think what they liked was the they-can-dance-to-this attitude and then, the improv. That's where it kind of crossed over with some of that music, like Phish and Grateful Dead. I don't think our music sounds like it at the core, but the fact that we're improvising... one of the things that's true of this music is that Phish and Grateful Dead and Soulive and Grant Green will never play the same song twice. So you get these fans coming out and wanting to hear that group again and again. I think through Soulive, one of the things that we would do back when we first started was that we would send out these mailers that had our dates on it. And every time we'd send the mailers, we would put a list of the records with the record covers that we were listening to at the time. And so many of our fans loved that. They would come up to us — and Grant Green was on those lists many times — and Lonnie Smith and those guys. It was cool to see these younger kids be like "Oh man, I'm digging on Reuben Wilson and Grant" and all these different artists who influenced us. It's kind of like two different worlds that fit together in a cool way. Honestly, it was unexpected for me.

I think if you asked, most people would say Wes Montgomery is the greatest jazz guitarist of all time,¹ but then you have jazz guitar giants like George Benson who has said in interviews that Grant Green is his favorite jazz guitarist. Are there any folks you've come across who are huge Grant Green fans? Where do you hear his influence in players today?

That's a good one. I wouldn't say that there's a huge legion of guys that do it, or that come from that school, but definitely there's the New Mastersounds. I know that they have a huge Grant Green kind of a thing and there are a few other bands in the jam-band world — Galactic and stuff like that. More recently, there aren't that many young guys doing it. But a lot of guys are fans of it. I know John Scofield is a huge Grant Green fan and I've talked to Derek Trucks about Grant Green. Any guitar player I know understands the importance of what Grant does. That pocket. To me he's like a Miles Davis figure of guitar even though he isn't really a household name like Miles Davis is. Like Miles, Grant represented the

less-is-more thing. Even though you know he has all those chops, he only used them when he needed to and he only used them when it was effective. He knew how to really play funk but he could play a ballad beautifully. I would say the word that best describes him is taste. Everything he played was just placed perfectly.

With this release, Funk in France, we get to hear Grant play in more of a straight-ahead context at the ORTF studios in Paris and then we also get to hear him and the band really stretch out at Antibes, playing 20-minute tunes. What stood out to you when you listened to the recordings?

I'd never heard the live stuff and I thought I'd heard everything there was out there. So it was really cool for me to hear those raw tracks and hear him stretch out; that was really cool for me. I'm going to be listening to this a lot more for sure because this is like a new chapter into my arsenal of Grant Green. But also hearing those other versions of the other songs, like I said before, every time he plays it's so beautifully placed that when he plays a ballad or standard he puts his own thing on it in such a cool way. For me it was most interesting just to hear different versions of those tunes that I hadn't heard before. "Upshot" — that was like the cover we used to do; it was like our ode, so to hear a couple of versions of that was really cool.

I've been talking more and more about bootleg recordings lately, especially with our last Wes Montgomery release which is called *In Paris: The Definitive ORTF Recording*. That recording is one of Wes's greatest live performances and up until our release in 2017, it had only been available as a bootleg since the 1970s. This means the family never received any compensation for all these years. We wanted to correct that and put it out officially with a really comprehensive package, as well. It's a similar situation with this Grant Green recording; the ORTF studio material has been on YouTube for years. I know bootleg recordings have always been a staple of the jam-

band scene. I know from all the Grateful Dead concerts I've been to that there's a "tapers' section" with people swapping, but I'm just curious to know your thoughts on the matter since the landscape is changing so rapidly with streaming and everything else happening in the music business these days.

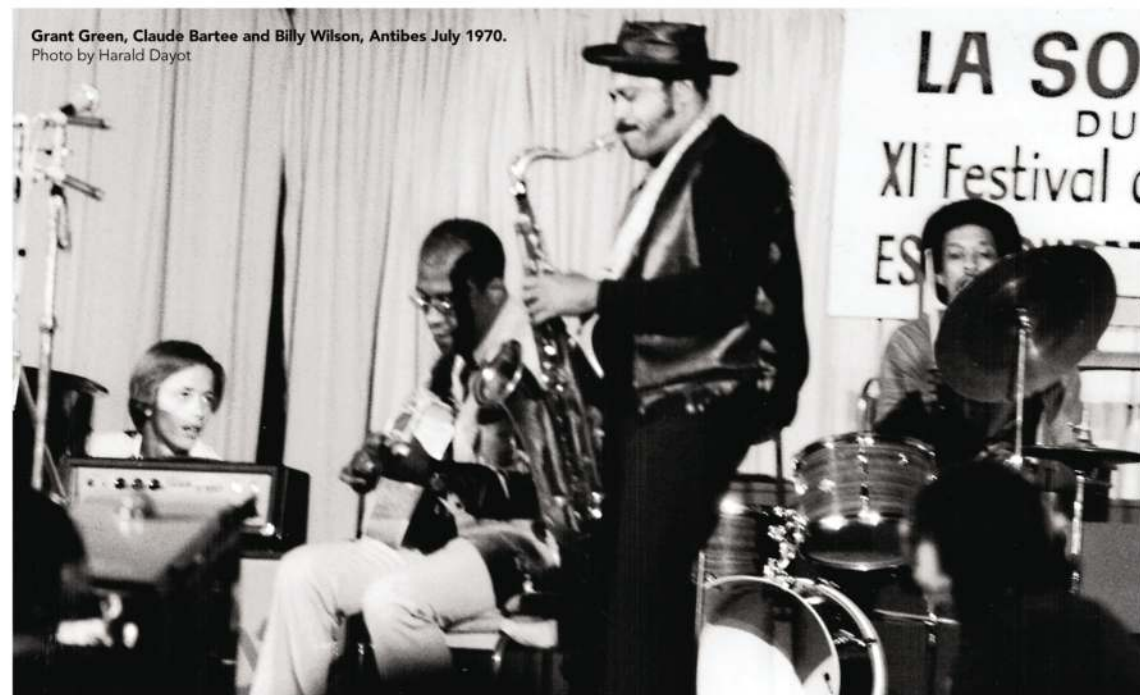
Everyone has a different approach. You're right that the family deserves some compensation, so when you're working retroactively like that, you're absolutely right. I think as a tool for current bands, getting your music out there in as many ways as possible is a great tool to gain fans. So I think there are two ways to look at it and everyone's got their own theory. For us, we let people tape and we utilize that as a tool to gain an audience. At the same time we'll also release live material that we believe is better quality — the best versions — and we will curate it ourselves. We hope that people will want to buy that as opposed to just going online and hearing what's out there. So it's a gamble, but I think for us, it works well to do both.

Do you have any final thoughts about this recording or Grant Green in general?

I'm just really excited that there's more Grant Green material to listen to. As you can tell, I'm a huge fan, so I think you guys are doing great work and I'm excited to order my copy on vinyl!

Guitarist/producer Eric Krasno is a six-time Grammy® winner and co-founder of the funk bands Soulive and Lettuce. He has performed with a variety of artists including: the Rolling Stones, the Dave Matthews Band, John Mayer and the Roots. He has produced and written for Norah Jones, the Tedeschi Trucks Band, 50 Cent, Talib Kweli, Aaron Neville, Allen Stone and others.

¹ Resonance Records has released five albums of previously unreleased Wes Montgomery recordings since 2012.



Grant Green, Claude Barteaux and Billy Wilson, Antibes July 1970.
Photo by Harald Dayot



side a

1. **I DON'T WANT NOBODY TO GIVE ME NOTHING (OPEN UP THE DOOR I'LL GET IT MYSELF)** (4:34)
James Brown / Dynatone Publishing Co. (BMI)

2. **OLEO** (4:24)
Sonny Rollins / Prestige Music Inc. (BMI)

3. **HOW INSENSITIVE (INSENSATEZ)** (7:18)
Vinicius de Moraes (SGAE), Antonio Carlos Jobim (BMI), Norman Gimbel (BMI) / Corcovado Music Corp., New Thunder Music Co., Songs of Universal, Inc. (BMI)

4. **UNTITLED BLUES** (8:09)

side b

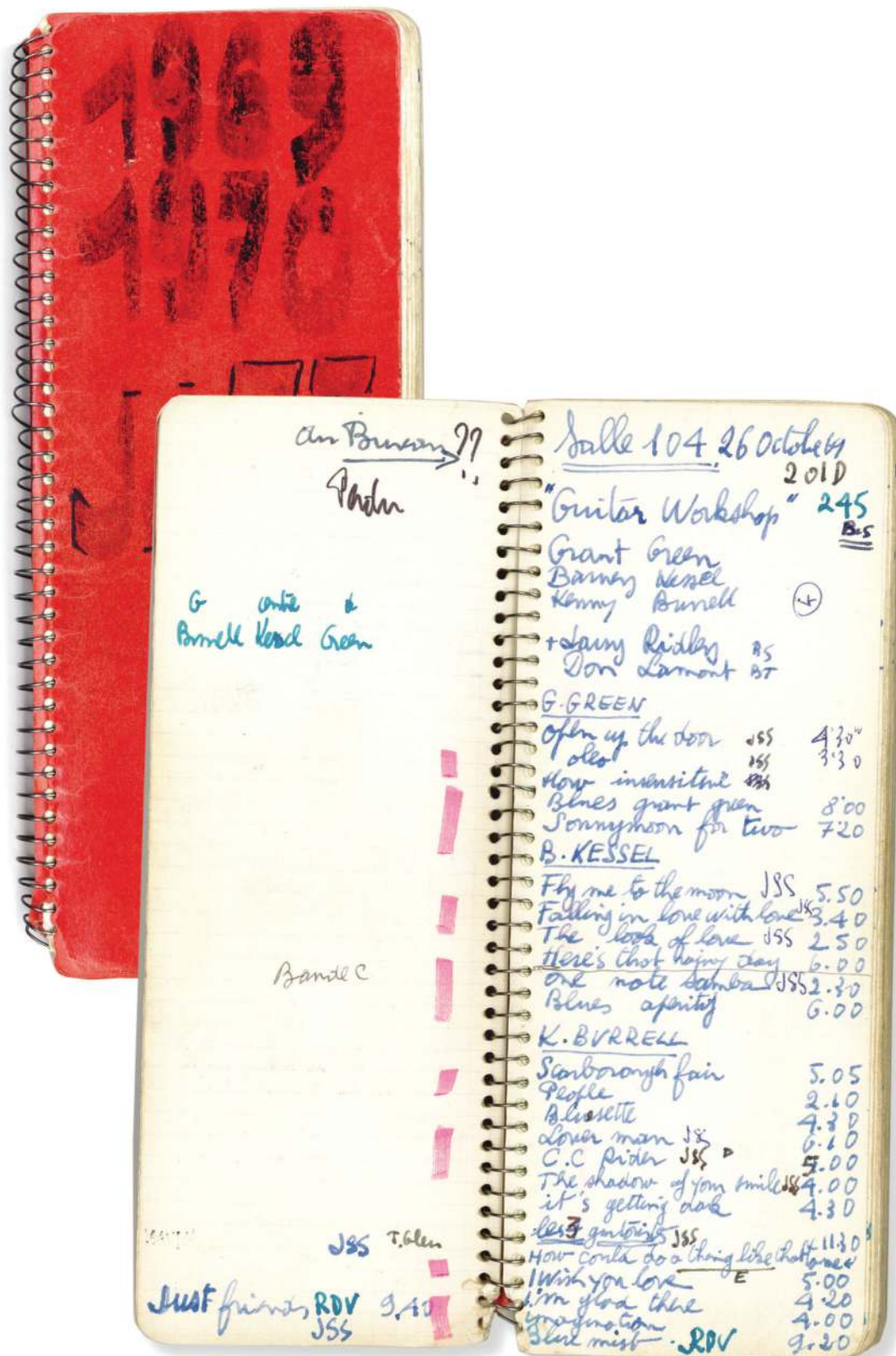
1. **SONNYMOON FOR TWO** (7:00)
Sonny Rollins / Son Rol Music Corp. (BMI)

2. **I WISH YOU LOVE*** (7:06)
Charles Trenet, Albert Beach / BMG Gold Songs, Universal Music Corporation (ASCAP), Editions Salabert France (SACEM)

personnel (SIDE A/B)

GRANT GREEN guitar
LARRY RIDLEY bass
DON LAMOND drums
***BARNEY KESSEL** guitar

Recorded at la Maison de la Radio,
Studio 104 in Paris, France
on October 26, 1969



André Francis' notebook with notes from the concert at la Maison de la Radio on October 26, 1969



side c

1. **UPSHOT** (18:02)
LIVE AT THE ANTIBES JAZZ FESTIVAL
ON JULY 18, 1970
Grant Green / EMI Unart Catalog Inc. (BMI)

side d

1. **HURT SO BAD** (14:35)
LIVE AT THE ANTIBES JAZZ FESTIVAL
ON JULY 18, 1970
Bobby Hart, Teddy Randazzo, Robert Wilding / Bobby Weinstein Music Publishing, Embassy Music Corporation, Songs of Universal Inc., Teddy Randazzo Music LLC, Universal Songs of Polygram International Inc.

side e

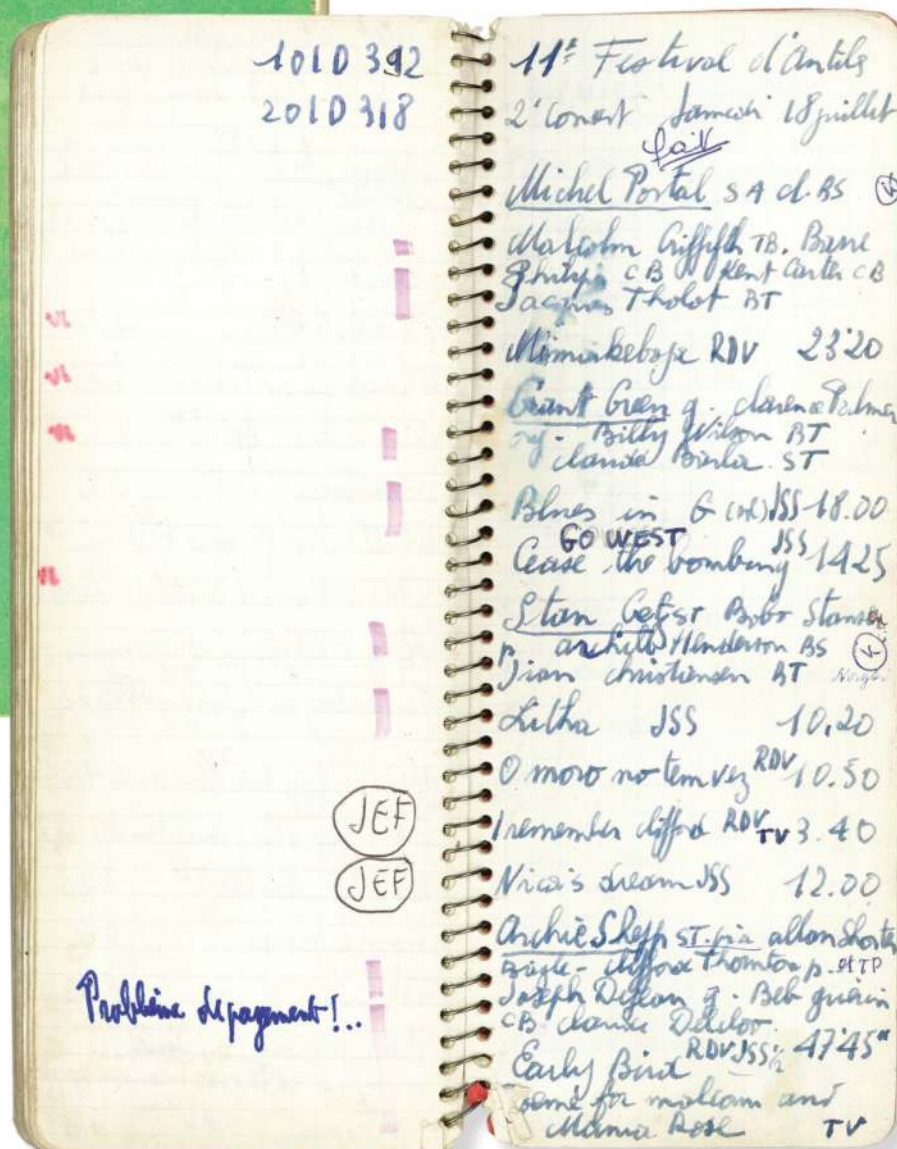
1. **UPSHOT** (19:46)
LIVE AT THE ANTIBES JAZZ FESTIVAL
ON JULY 20, 1970
Grant Green / EMI Unart Catalog Inc. (BMI)

side f

1. **HI-HEEL SNEAKERS** (27:13)
LIVE AT THE ANTIBES JAZZ FESTIVAL
ON JULY 20, 1970
Robert Higginbotham / Robert Higginbotham Publisher, Lily Pond Music (BMI)

personnel (SIDE C/D + E/F)

GRANT GREEN guitar
CLAUDE BARTEE tenor saxophone
CLARENCE PALMER organ
BILLY WILSON drums



André Francis's notebook with notes from the concerts at the Antibes Jazz Festival on July 18 & 20, 1970

1. I DON'T WANT NOBODY TO GIVE
ME NOTHING (OPEN UP THE DOOR
I'LL GET IT MYSELF) (4:34)

2. OLEO (4:24)

3. HOW INSENSITIVE (INSENSATEZ) (7:18)

4. UNTITLED BLUES (8:09)

5. SONNYMOON FOR TWO (7:00)

6. I WISH YOU LOVE (7:06)

Recorded at la Maison de la Radio,

Studio 104 in Paris, France

On October 26, 1969

7. UPSHOT (18:02)

8. HURT SO BAD (14:35)

Live at the Antibes Jazz Festival

July 18, 1970

9. UPSHOT (19:46)

10. HI-HEEL SNEAKERS (27:13)

Live at the Antibes Jazz Festival

July 20, 1970



personnel Paris

GRANT GREEN guitar

LARRY RIDLEY bass

DON LAMOND drums

*BARNEY KESSEL guitar

Recorded at la Maison de la Radio,
Studio 104 in Paris, France
on October 26, 1969

personnel Antibes

GRANT GREEN guitar

CLAUDE BARTEE tenor saxophone

CLARENCE PALMER organ

BILLY WILSON drums

Produced for release by ZEV FELDMAN
Executive Producers: MICHAEL CUSCUNA
and GEORGE KLABIN

Associate Producers: PASCAL ROZAT
and ZAK SHELBY-SZYSZKO

Original recording producer:
ANDRE FRANCIS

Sound restoration by
GEORGE KLABIN and FRAN GALA

2xHD Mastering: RENÉ LAFLAME

2xHD Executive Producer: ANDRÉ PERRY

Front & back cover photos by CHUCK STEWART

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Photo research: ZEV FELDMAN,

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Album Package Editor: JOHN KOENIG

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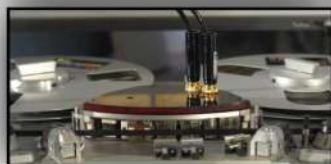
Legal Counsel: JOHN KOENIG

Production Manager: ZAK SHELBY-SZYSZKO

Project assistance: HEIDI TOKHEIM KALISON,
ALEX CARRILLO and CYNTHIA GARCIA



THE 2xHD MASTERING PROCESS



The 2xHD proprietary mastering provides a unique listening experience as the process digs deep in original recordings to bring out all hidden information, without altering the music in any way, uncovering and bringing out nuances, warmth, depth of field and even the air around the musicians.

The 2xHD logo on an album cover indicates that the recording was carefully selected and the high resolution mastering was done using the 2xHD process. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme in collaboration with several high-end audio equipment manufacturers, the 2xHD music remastering system combines the best of vintage analog with state-of-the-art DSD and DXD digital technology – a *'Back to the Future'* approach. Each musical project is treated with individual attention to the selection of equipment.

Some of the top flight gear used in the process includes a selection of cutting-edge A/D and D/A converters to obtain the most natural DSD or PCM sound, such as a NAGRA-T tape recorder - modified with all tubes playback electronics (With its four direct drive motors and the tape sensor head, The NAGRA-T is one of the best transports ever made), a modified vacuum tube NAGRA HD dac (DSD) to make it possible to obtain real analog sound from a digital master and in some cases even battery power is used so as to benefit from the cleanest power source possible. The 2xHD FUSION mastering system is powered by super capacitor power supplies with new technology that lowers the digital noise which is heard in the lowest levels, something that was not possible before. The resulting signal is then transformed to high resolution formats by recording it in DSD 256 kHz using the Merging Technologies' Horus A to D converter - which is also powered by a super capacitor power supply. All analog and digital cables are the finest state of the art available today. Also used in the process are Pyramix Masscore (records all high resolution formats, allowing for great flexibility), an Atomic Clock for re-clocking, and Siltech & Shunyata cables (all digital and analog cables are reduced to a minimum optimal length in the digital conversion and mastering system).

The particular open sound and feeling of having no ceiling to the music are obtained through the 2xHD high resolution transfer. In the case of an original analog master tapes, transfer to DSD 256. In the case of an original 96/24 or DXD/DSD master, transfer is made to analogue using cutting edge D/A converters.

2xHD is an accurate and musical mastering system, earning recognition from peers and from the specialized trade publications around the world.

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