



## Gerald Early

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### **Wynton was suggesting that Brubeck's significance is only due to his race. Can you talk about Dave Brubeck?**

Dave Brubeck was one of the big white performers of the 19, one of the big jazz performers and it just so happened that he was white, so that turned out to be important. I would say to maybe what made Brubeck was Paul Desmond. I mean, I don't think that if it was just a trio and it was Brubeck, bass, and drums or Brubeck, vibes, and bass, whatever, that he would have been ... he would have caught the imagination of the public nearly as much as with Desmond. Desmond, to me, was one of the most striking and original alto saxophonists of the era, outside of Charlie Parker. I think that, and I think that sound, when you, with "Take Five" and all the rest - that's what made that band. I mean, I know a lot of black people who bought Dave Brubeck records. I don't think they thought much of Brubeck's playing. A lot of people thought his playing was rather ponderous. I mean, they got it because they liked Desmond. They thought Desmond was it. Desmond was... the, the cool detached way that Desmond had of playing is kind of, it always kind of reminded me a little bit of, of C..., Nat King Cole's singing. I mean, it was really just the exquisite kind of playing. And I think that's what really captured, that's what really made that band successful. I would say it would be a mistake just to say simply that Brubeck success is based on race. America's a very paradoxical place. At the time that Brubeck is becoming a big name in jazz in the 50's, it also must be remembered that Miles Davis was becoming a huge name in jazz. And there were several other black artists that were also huge names in jazz. So, I think it would be a mistake to, to say that jazz is a very, is very paradoxical in that way.

### **How did TV hasten the demise of jazz?**

Television helped to destroy jazz by relegating it to mood music for TV shows. And taking certain kind of elements from it, isolating these elements,

taking certain kind of clichés from it and isolating these clichés. It reduced, television went so far as to reduce the saxophone to just a kind of s..., sex call instrument. It was almost like a mating call instrument, you know, you knew when you got the little saxophone riff in any television s..., sub there was going to be some sex scene or some woman was going to go, going to come out or something like that, was going to be dressed in something tight or something like that. It really did a lot to remove any kind of vitality in the art form to make it 50's kind of formulaic situation in these television shows.

### **What's hard bop? How did it come about?**

After World War II, African-Americans became more militant, they became more interested in authenticating themselves, seeing themselves in a way distinct from how white people have seen them, and they became very self-conscious about the idea of how white people used their artistic expressions. So, what you got with the c..., the coming of something like hard bop was black musicians who were saying, "We're going to invent a musical style and form that white people can't copy." They can't... there are two reasons why they, why they can't copy it. One is because, 'Oh!', it's going to be technically something that they can't copy, it's going to have a certain kind of swing or some kind of rhythm that they can't copy, certain kind of way of playing. But also because it's going to be so ethnicized that they really can't copy it without absolutely looking like a minstrel show. I mean, so they can't do it. So, hard bop, I believe, in, in great measure, be ... merged from that and merged specifically as a reaction to cool music, because cool music came along with these whole set of pretensions that had been connected with jazz since way back in the early days of ragtime about we're going to elevate this form, you got this stuff with third stream music in the, in the 50's... well, we're going to marry jazz with classical music, and all this sort of stuff. All of a sudden, the jazz composers really want to be elevated and all this sort of thing, and the hard bop guys said, "Xgsx!. Later for that. We're not dealing with any of that. That's all, you know... That's, that's Europeanizing jazz. It's taking jazz away from its root. It's making jazz white, and we're getting rid of all..." It's, it's, it's wanting to get rid of the rhythm in jazz. Its wanting to get rid of the beat. And the hard bop guys, of course, the main thing the hard bop guys, you know, Blakey, Horace Silver, Hank Mobley, all the hard bop guys, you know, Cannonball Adderly, I mean, the thing about them was this hard driving beat. And the gospel influence was very important, too, with a lot of those guys.

### **...about Mingus - what did you mean when you said he'd absorbed the lessons of Ellington...?**

I suppose most people would say that Duke Ellington is America's greatest composer. And a lot of people, cert..., a lot of people would probably not say that Charles Mingus would be the second greatest composer. But I think Charles Mingus was clearly a very great composer, and someone who was able to really... of, of, of all the jazz artists I listened to, really absorb

Ellington. Really able to get the nuances of Ellington's music and, but not simply repeat them, but really able to do something in his own imagination with those elements, to give you something different. But he was able to use certain kind of modern things that were going on in music, certain kind of dissonance and other kinds of elements to really shape and give you a, a dramatically different kind of music from Ellington, that grew out of Ellington. It was enormous case, I think with Ellington and Mingus of, not of the anxiety of influence, but of the joy of influence.

### **You said that Mingus used his excesses in his music...?**

Mingus was a real emotional guy. And you read about him, I mean, you know, somebody writes a book like he did, **The Underdog Has A Pig**, has to be a pretty emotional guy, I mean, and .... I think there was a certain kind of self-dramatization going on in his music. I think it goes on in most composer's music, but I think with Mingus, I think there was a certain kind of dramatizing of certain kind of emotional and psychological states with him. There was a, you know, a certain kind of almost ... self, obvious self-evident use of his music as a kind of analog to his own psychiatric self-investigations. And, and this was true, certainly on an album like "The Black Saint and the Sinner Lady" and, and, and I think it was certainly very true on an album like that. And, Mingus was a man who wanted to take his kind of mental and emotional excesses and wanted to be able to find musical forms where he could dramatize them, and where he could make them art.

### **What's your favorite Billie Holiday song and why?**

Without question, my favorite Billie Holiday song is "Autumn In New York." When I hear her sing that, I'm ready to cry. It's, it's the most beautiful rendition of "Autumn In New York" I've ever heard in my life. Told my wife, "When I die, I want you to play that." Her version of "Autumn In New York" is just beautiful.

### **What's she saying?**

Billie Holiday made this version in the early 50's, of "Autumn In New York," and her voice was already, really had diminished but it hadn't diminished to the point where she couldn't sing anymore. It had diminished to the point where her limitations as a singer, she had learned to manipulate so well, she had lived inside her voice long enough and experienced so much that at this point, her limitations turn out to make her the, the, the, the greatest kind of virtuoso. I mean, it was just, it's unbelievable. And she's able to capture in this song this great sense of what jazz is about, this kind of yearning and loneliness and the sense of community, but also this sense, and particularly singing about New York, autumn in New York, that sculpting, creating, shaping meaning out of something that seems meaningless, and out of, you know, I guess, what many people would consider just a kind of a standard pop song. But she's able to change that into exquisite art. And Billie Holiday, at her best, was able to do that with a number of songs.

### **The '56 Carnegie Hall concert by Billie Holiday...?**

When Billie Holiday played Carnegie Hall in 1956, it was a very important event in her life, professionally, it was something that she v..., she had always wanted to achieve. It gave her a certain kind of respectability; it was a certain kind of real, she had, she, she had achieved a certain kind of eminence, I think that she felt that she was truly, at this point, authenticated as an American diva, I mean, because she was singing at this place, and here was a woman who had started out singing in dives and sort of, you know, had been a prostitute, gone to prison, been a drug addict and now was certified as a great American diva. I think that was incred..., that was the great importance of that particular concert. The... portions of her autobiography were read at that concert, which to me, I think, supports the idea that she saw it as a kind of culmination of her life to, to be here. The performance, itself, was a good performance. I don't think it was her greatest performance. It was a good performance. But I think just insofar as how she saw her life, that this concert turned out to be extraordinarily important.

### **... about the avant garde musicians? Ornett Coleman opened up possibilities in jazz....?**

What people have to understand about jazz, I think, is that jazz is, is always about freedom. Jazz is, jazz is about ... OK. You have standard problems with an art form. How do you deal with the soloist versus ensemble? How do you deal score versus improvisation? So, jazz is always about looking at those kinds of problems and, and re-inventing how you can deal with them. And once it, and once you get a re-invention, once something happens through pure inspiration, some, some, some one or some set of someones come up with something. Then, once everybody starts to do it and it gets formula-ized, there is automatically a revolt. When Ornett Coleman came on the scene in the late 50's, it was a response to ... hard bop, it was in response to cool jazz, it was in response to all that stuff, that it all seemed to sort of be cul-de-sacs and they didn't seem to be going anywhere. We need to open up jazz again. We need to free jazz, and so, I'm going to come to you with a whole new set of possibilities and the fact he was a horn player, I think, made the impact much more significant than, let's say, Cecil Taylor, or Sun Ra, a band leader, or Cecil Taylor, a pianist, that he was a horn player and that particularly he played an alto. And we've already associated the alto with freeing jazz with Charlie Parker. So, here comes somebody who seems to be coming right out of that tradition - I'm going to free jazz, I'm going to make you a whole new set of possibilities with this music. And the first thing I'm going to do is get rid of the piano. And, and that led ... it was enormously important because that led right into the whole avant garde movement.

### **What was the public response to free jazz?**

The public's response to free jazz was funny. I mean, most people hated it. I mean, it sounded like noise. You know, it's atonal; it sounded like noise. Where is the beat?, you know, I mean .... I remember playing a free jazz record at home; maybe it was John Coltrane's "Ascension," or maybe it was Ornette Coleman's "Free Jazz." My mother heard it and said, she just shook her head, she said, "My poor son, he's, he's really lost his mind now. He thinks that there is some merit in this stuff." But I think that it, it, it, you have a very complicated story here. This was never popular music in any sense of the word, but it did strike a certain kind of chord with some young people, and who saw it as a kind of rebellion and saw it as kind of clearing out all that junk. All the formulas and we're going to go because, see what it is, what it is about free jazz was free jazz was the equivalent of, of Christians talking about let's go back to the primitive church. There was something about free jazz that was really saying, "Let's take jazz back to a certain primitive level and build it back up again. We're going to re-invent it again from the ground up. That's really what Ornette really was about coming into this and, that's really what all, you know, what, what those, what all those guys were about. They were coming along, said, "OK, we're going to get rid of all this, *all* this encrusted set of, of conventions and clichés and we're going to just come out and we're going to play music, pure... We're going to play music that's purely fired by inspiration. No more leaning on clichés and conventions. Just pure inspiration. Now, that's very romantic. That's very romanticized, very romantic. But, because it was very romantic, it appealed to young people and I think there was a certain core of young people, both black and white, small but significant, who were very drawn to that.

### **The 60's were a time of spiritual pretensions in jazz music...?**

When avant garde music be..., came out with Ornette Coleman, the whole idea that you were going to get rid of these conventions and things like that st..., that were stuck in this music, and everything and that you were going on this pure inspiration in making this music. What happened was that the avant garde movement got, got its high priest with John Coltrane. And Coltrane came along and really thought of himself as making a religious music. I mean, doing stuff like "Ascension" and "Love Supreme" and albums of this sort, meditations, I mean, all this stuff, you know, I mean, he said so, in, you know, interviews, that he thought he was doing religious music. Of course it was avant garde music and it was, it was sort of free and it was, people described his saxophone playing with these solos that were going on for 40 minutes all in the upper register, speaking in tongues and being possessed by spirits and all this sort of stuff. So, you know, jazz had always had a certain kind of religious element to it and certainly, you know when Ellington had written religious music and things of that nature. But now, it was really this kind of complete, I think the avant garde was really trying to make this kind of meld that was making jazz and spiritual music one. Then at the same time, you're talking about a period of this political upheaval in America and black people in the 60's, with the Black Power movement

coming along and black people wanting to authenticate themselves, much more deeply as something non-western, as something removed from whites and so forth, that this music also took on political implications, so it's taking on political and religious implications all at the same time. So, so, that then by the, you're, trying to get 1969, that's why it's not a surprise you get an album like "Karma" by Farrell Sanders. You know, you take the bass vamp from a "Love Supreme," you tack on a pop melody ... a pop-sounding melody, you have a singer singing about the Creator has a master plan, and you, and you, and you intersperse that with burst of high energy music with the saxophones going up at, at the top register. There you are. Your, your absolutely, your, your, your quintessential avant garde hymn.

### **Can we talk about fusion groups like Weather Report and Sun Ra?**

What was happening with jazz in the 60's... Jazz always had a kind of Whitman-esque pretension. Jazz is American in that respect: it wants to contain multitudes. It wants to contain all its own contradictions and paradoxes and then perform them for you. And in the 60's, jazz branched off into 2 particular areas. One was avant garde and the other was this kind of fusion: jazz / rock - whatever people want to call it. And all of it was, all of it was a search for more liberation, more freedom. Sun Ra's band was an avant garde band that was very, didn't sell a lot of records, very important band in the sense that, once again, you got the sense of freedom from Sun-Ra's music. Sun Ra was doing these kind of odd things, too, with the way his band dressed. The names of his songs and all that just sort of re.., you know, kind of science fiction meets Afro-centrism kind of thing and what Sun Ra was doing. And ... and it had a certain kind of very limited appeal and, but insofar as the number of records sold but it had a broader kind of impact, what Sun Ra was doing, that people thought there should be a kind of ... black people were thinking, and I..., young black people there should be a kind of spirituality in this music and so forth. And Sun Ra suggested that, that there was a kind of spirituality. The jazz / rock thing really started out with, with the younger guys in the music, and first it was, "OK. What can we do with kind of like the standard instrumentation that you have with a jazz band?" See, the earliest guys you have doing it was somebody like Charles Lloyd, you know, his quartet. Well, you know, Charles Lloyd Quartet played at the Filmore. Played the Filmore before Miles did, with his quartet, with Keith Jarrett and Jack DeJohnette and ... oh I forget the name of the guy on bass ... and at any rate, you know, half that band wound up going with Miles Davis 'cause Jarrett and DeJohnette wound up playing with Miles in *Electric Music* and so forth. What happened was, I think with that, was that among other things, was that people wanted to search more and more for avenues of freedom and they found that, in order to achieve a certain kind of fusion sound, you couldn't do it with acoustic instruments and you had to go and start playing more electric instruments.

### **Miles's fusion band?**

What Miles Davis did with the, with, you know, when he started going into "Bitches Brew" and all those things and those various fusion bands he had from '70, from '69 to '75, Miles, Miles was, Miles had decided he was going to be the ultimate Walt Whitman. He was going to absorb everything, I mean, so he put in all these instruments. I mean, he had, you know, sitars and tabla drums and electric guitars and all this kind of stuff and he had, you know, 2, 3 key-boardists, all this kind of stuff, I mean, he just drew in all the elements - free jazz. Jazz rock. Everything became thrown into this thing. And, and what happened, I think, was that the very elements that made Miles such a great band leader in the earlier bands when he was playing acoustic music, when he was able to bring out everybody's individuality within the framework of his own vision, fell apart with the, with the fusion bands, 'cause it was too much going on, and too much of people not listening to each other. So, instead of being the kind of challenge that jazz normally is where people are listening to each other and trying to solo but complement at the same time, just became playing tennis without a net.

### **Weather Report.**

The Weather Report band emerged from Miles Davis. Miles Davis at one point, I believe, he, he described himself as being pregnant and giving birth to all these different groups, fusion groups, which he did.

Chick Corea's *Return to Forever*, John McLaughlin's *Mahavishnu Orchestra*. And Weather Report. Of those groups, Weather Report had quite a bit of success and for a time, they were quite interesting sort of a fusion band. Because for a long time, what Weather Report was trying to do, in a more structured way than what Miles Davis was doing, was to have a band where the ensemble was as powerful as the soloists and no one was really soloing. So, they were really picking up some ideas from Miles in the late 60's. It tended to work to some degree, but as the albums went along, the idea kind of broke down some, but originally Weather Report was a band that was trying to get away from theme-solos-theme, and the idea that the solos would sort of be part of the ensemble and it would all be this sort of seamless thing; you really couldn't tell the solos from the ensembles and so forth. And, at their best they were quite, I think they were among the, the better fusion bands.

### **Keith Jarrett.**

Keith Jarrett is a very important musician. In the 70's, when fusion was big, in the early 70's, when fusion was big and ... every album, most of the albums that were being put out at this time, whether it was Miles Davis or Weather Report or Chick Corea or Freddie Hubbard, or whatever, were all kind of fusion versions. Here comes Jarrett, after he had done his stint with Miles Davis's band; I think he had had a band of his own, a trio he was leading, then he joined Miles's band for a time and then he left Miles's band. And then, here he comes out with these solo concerts on, you know, grand piano and so forth, which, I think as much as anything, began to pull

people's ears back to jazz being played on acoustic instruments and the possibility of acoustic instruments. What Jarrett did with those, with those solo concerts, once again, was the old wish of marrying jazz to some kind of classical type of form. You listen to those things and they don't sound sp..., clearly like jazz, although they're all being improvised, and I think the, the thing that he did that was very important was to in fact bring in the, the, the beauty of the sound of the acoustic piano as a solo instrument in jazz. After that, of course, what happened, which is what always happens is that you've got lots of people imitating this stuff. You got all the spate of solo piano albums that came out on the market and then you got something that was even worse: you got people decide they would take these, the, the, the most lyrical parts of Jarrett and just kind of make parodies of them. And they did and they called it New Age music. And it was really terrible. I'm sorry that Mr. Jarrett has that burden.

### **Has his importance to jazz been overlooked because he's white?**

I think so, probably that Mr. Jarrett ... I think Keith Jarrett has probably suffered because he is white. Probably he has a very histrionic way of playing and probably that turns some people off, because maybe it seems too fake, maybe it seems too much like the Lizst-ian romantic (laughs) artist at work. But I do think it partly because he's white, he probably, people have tried to sort of work around him. But I think he's been a very important figure in, in returning people to acoustic jazz and returning people to the possibilities of what you can do with quartet jazz and returning people to the possibilities of what you can do with Ornett Coleman-inspired jazz because when he had his quartet, really played Ornett Coleman sounding music and it was a real challenge to do that with a piano. So, I think that in, in that respect, Mr. Jarrett is very important, but, I think a lot of people do feel uneasy about the fact that he is white.

### **Is something coming back to jazz ...?**

Jazz constantly is searching for what it, what it c..., what expression, what aesthetic in the culture it can bond with to, to, to, to move it forward. Because jazz is a music that just can't exist solely as being tradition. It also has to innovate. Innovation is its tradition, I mean that's what it look, that's what it is. You get a number of people who ... say, "Well, jazz' ll be jazz and rap...", which I don't know what it will, you know, what will ultimately be the next marriage or what will ultimately happen, but I believe that jazz is, is alive and well. Jazz represents a kind of Whitman-esque urge and, to, for the artist, for the American artist, for the American musician to be a kind of Whitman-esque type. How much can you absorb and give out and it still be coherent and it still have some kind of real visions when it isn't just all over the place? I mean, Jarrett, Keith Jarrett does that with his piano solos, I mean, it's, it's, it, it's sort of a Whitman-esque demonstration. Sometimes they work, sometimes they don't. But I think that it's how much you can discipline the Whitman-esque urge and how much you can convince people

that what you're doing is still that you're truly trying to make art and not just make free association, and not just pay tennis without a net.

### **You're hopeful about the future of jazz?**

Oh yes, ver..., I'm very hopeful about the future of jazz. I think that jazz music ... is such a vital expression of American life and has become such a powerful and compelling music in the world that it will not die. It will constantly find new practitioners. The tran..., the tradition of it will remain alive and that as people work within the tradition, they will begin to think about new ways of innovating and that there will be new innovation.

### **How will we look back on the 80's and the 90's ... styles ...?**

I think the 80's and 90's will be seen as a kind of period of consolidation, in many respects. Consolidation of principles that had already been enunciated, that people felt necessary to re-state, and I think in some way, this is happening with an artist like Wynton Marsalis, in one respect, with re-stating Armstrong and Ellington. I think it happens with an artist like Jarrett who wants to re-state Ornette Coleman and, and the possibilities of third stream. And I think there 're a number of other artists out there as well who, who are giving us this sense of consolidation. I think it's come along at this particular time because, first of all, America needs a certain sense of artistic tradition and heritage and so, to have these young, to have young people do this as well as older people who have sort of been discovered again, doing this is, is very, very important in a country that has always felt insecure about its history and, and, and kind of grappling with it. The other important thing about jazz, of course, is race, and we've reached a time in America where we feel we're trying to come to grips with the whole race thing and jazz is an interesting way for us to do it because here is a, a music that has so profoundly affected both black people and white people, and have, and white people and black people and been so intricately and intimately tied with this music that I believe that we want to go through a certain kind of re-assessment and consolidation of previous periods in order in some way to understand ourselves socially and politically, because this music gives us a certain kind of mirror into that. So, I believe that that's the period that we're going through in the 80's and 90's. I think we finally, through the 80's and 90's, have convinced ourselves that this is an important and powerful art form. I think we've at least come to that kind of peace. And I think once that has been settled we will, we will go on.

### **Could you explain the importance of popular music to jazz...?**

Blues provided one kind of basic language for jazz. Popular songs provided the other. I remember reading an interview with Keith Jarrett whose trio today is playing nothing but popular standards, and you call them our tribal language and I think that for most jazz musicians, pop, standard popular songs from the Broadway songwriters was, is their tribal language. It's, it

provides the songs have, the best of 'em have interesting chord changes and some, and, and they're, they're structured complexly enough to be able to give a performer a platform to improvise. But they're not so complex that the performer is just intimidated by it. And now, and, and, second is that you have, with these songs, something that the public's familiar with. They're tunes that the public knows and they go around and hum them. And so, it gives jazz a base of hummable tunes that can be, that they're memorable, so I think that the popular music has turned out to be very important for jazz in that respect.

### **Since you brought up the blues, I'd love you to re-state what you wrote...?**

I play a lot of music for my children, most of which they don't listen to, which is good, for them. But I think that the music that I play for them and I most want them to listen to is, is, is blues. There's something about blues as an expression of the human condition that is just so powerful that I think that if, if there was no Ralph Ellison, there was no Harlem Renaissance, no Marcus Garvey, no Elijah Mohammed, no Frederick Douglass, black people hadn't achieved anything else on this earth, but just the creation of blues, it would make them, it would still make black people a seminally important people in the creation of the modern world. Blues has just been a genius aesthetic form to capture in a mature way the balance of trying to deal with the meaninglessness of life, to try to deal with that and to try to understand that the struggle with life is that you have to find meaning, you have to struggle to find meaning in it. And the message of the blues is such a heroic message 'cause that's the message of the blues, is to tell you that no matter what you are, your, your prime directive as a human being is that you are obligated to find a meaning and you cannot evade it under, under any kind of false systems or something; you're, you have to find it directly through your experience.

### **Why was Jelly Roll Morton significant?**

Jelly Roll Morton reminds us that jazz, jazz is a mixed music, because Jelly Roll Morton reminds us that jazz is, that he was a Creole and so jazz is a mixed music. He felt that he came, that jazz was something that emerged from him as a mixed person. And he never identified himself as a black. He was a Creole. And I think that Jelly Roll Morton is important because he was very important composer. He probably made bigger claims for himself as a composer than he should because, of course, like ..?.. "Yes. These people stole my music, Ellington and Henderson and all these people stole my... Of course I invented all this stuff." And, but yet, that kind of character that he is, a kind of, the kind of sly trickster Brer Rabbit kind of character he is, is really, I think, important in, in un..., understanding the origins of jazz and understanding also, jazz's pretension as a kind of rebellious music. And I think Jelly Roll Morton captures that very, very well, in a way that's very im..., compelling but also has a certain kind of humor in it. Because I also, I,

I think there's a certain aspect in all of what Jelly Roll Morton says, where he's sort of winking and not taking himself entirely seriously. I, I think that's really what his importance is with this music.

### **Is jazz also a mediation...?**

Jazz has helped bring the races together. I mean, popular music has helped to do that. It's done that in ways that sometimes is troubling. It's been painful or uneasy. But jazz, most powerfully, because white people went into jazz not with the idea that they were going to make fun of black people or that it was going to be degradating to black people, but that here was an art form that they were willing to take on its own terms and wanted to express and actually wanted to respect and elevate. This is what makes Paul Whiteman important. People get kind of woss with Whiteman about Oh, you know, white guy, king of jazz, all that, co-opting the music and all that. I mean, what's important about Whiteman is that he wanted, he wanted to take the term jazz itself and he wrote this book called Jazz, he wanted to take the term itself and elevate it. He wanted to elevate musicians who played this music. This was going to rain down on everyone associated with this music, whether you're white or black. That he wanted to take the music on, on ... try to, in fact, take the music on something like its own terms, and that's really, really important.

### **What's the significance of the Original Dixieland Jazz Band's first record...?**

The Original Dixieland Jazz Band, what they played, it was, it was something. I think it's hard for modern people to, people today to listen to it and just, I think it'd sound pretty hokey. But at the time, I'm sure people though it was extremely exciting. What's striking about that band is whether how well they may have played this music or not. I mean, some of it sounded kind of corny and had a kind of novelty quality to it. "Livery Stable Blues" with that, with that horse crying in it and so forth sounds kind of pretty hokey. But, that, the rhythm and the swing of it was, no, even if they didn't execute as well as might be executed by better bands, that it introduced people to something quite entirely different that seemed very liberating and one, and that whites were playing this music and took it seriously as artistic expression that represented their own impulses. There wasn't a tendency where whites dealing with this music to want it, to want to see it as some kind of minstrelsy. Their attitude about this music was quite different. So I think that's why the jostling between blacks and whites who were dealing with this music is, is more affecting and powerful because whites were coming to this music with an entirely different attitude, and it affected their attitude toward the black people who were playing it.

### **Was that attitude an agent of this century's slow movement towards liberation?**

I think the attitude of the white musicians toward jazz was, in part, arose because of a certain disaffection or dissatisfaction with certain aesthetic options they thought were available to them. And I think also it was a slow realization of the importance of African-American expression and what African-American expression could do. And I think it was also that whites had discovered in this music a, a way of assessing and understanding being an outsider or being maladjusted to a particular culture. But not, but, t..., turning that kind of maladjustment into a real vision and to a real powerful expression of outsider experience.

### **What was the cultural world that Louis Armstrong emerged from...?**

Louis Armstrong came from New Orleans which was a city that had a lot of miscegenation. Where blacks operated in that, in the framework of New Orleans a bit differently than they operated in other southern places. It was a city, after all. Black people automatically operated with somewhat more a sense of liberation in cities, whether they were southern or northern, than they did on plantations and so forth, or in rural areas. Armstrong was shaped by the fact that New Orleans is Catholic and...

**The End**