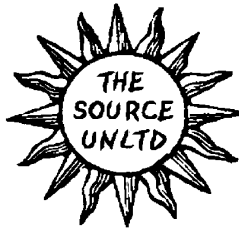


Source Letter



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A monthly publication with news about the East Village community at large ©2004

Free in The Village

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Priceless Everywhere Else

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FIRST OFF... We've been seeing this a lot lately: a person puts 10, 20 years into building & nurturing a business, becomes an integral part of a neighborhood and then one day it's all taken away. Why? Money. The rent gets doubled, tripled even and there's no way to absorb the increase or in any kind of reality be able to pass it on. East Village, Harlem, it's all over town. No one's denying a landlord's right to make a buck, but it goes too far. Expenses do go up maybe 10%, 20% if things are really rough but 100%, 200%? It's time to give serious consideration to some kind of commercial rent regulation that would be fair to both parties and keep the flavor & integrity of a neighborhood alive. Support your local vendors when you can, and keep the community strong, vital and real.

SOURCE STUFF FOR APRIL

FULL COLOR STICKERS

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INFORMATION

Attn. Parkers: Alternate Parking is suspended:

- April. 20-21 Sun., Mon. Passover: 1st/2nd Days
- April 24th Thursday Holy Thursday (Orthodox)
- April 25th Friday Good Friday (Orthodox)
- April. 26-27 Sat., Sun. Passover: 7th/8th Days

• The Ninth Precinct Community Council Meeting will be held on Tues., April 15th, 7:00 pm @ 170 Avenue C (Enter on E. 11th Street) WWW.THE.NEWNINTHPRICINCT.ORG



• **Help Setup** for 3rd Annual Birthday Benefit for Animal Haven SoHo, Sun., April 13th, 8am to 1pm. Contact Manager EmilyG (EmilyG@onebrick.org) for more info.



• **BECAUSE PEOPLE ARE HUNGRY ALL YEAR ROUND...** Help out by contributing to our ongoing food drive to benefit Middle Collegiate Church Food Program. Bring your canned goods to our store. Thanks

COMMUNITY NEWS

GET LISTED! UPCOMING EVENTS, GIGS, ITEMS OF SPECIAL INTEREST...

To submit, Stop by our store @ 331 E. 9th Street OR e-mail us at santo@sourceunltd.com

Submissions must be received by April 25th. Inclusion subject to space availability.

- **PYSANKY...** Each spring, the Ukrainian Museum mounts a new exhibition of pysanky - Ukrainian Easter eggs. This year's exhibition features over 200 of the unique eggs and includes a selection of exquisitely embroidered rushnyky (ritual cloths), thru June 30 @ The Ukrainian Museum, 222 East 6th Street (bet. 2nd and 3rd Aves.) Call 212-228-0110 or visit: www.ukrainianmuseum.org
- **LAUNCHING...** Co-editors, R. Nemo Hill & Quincy Lehr of Modern Metrics Press are pleased to announce the publication of **AQUINAS FLINCHED** by Rick Mullin. Book launch at The Son Of Pony Cornelia Street Cafe, 29 Cornelia St. (bet. Bleecker & West 4th), Friday, April 4th, 6-8 pm, hosted by Kathi Georges, open mike, \$7 cover (includes 1 drink) www.modern-metrics.com
- **HUMOR POWER-How to Get It, Give It & Prosper...** Learn how to use humor as a tool to defuse troublesome or awkward situations. Charles Lindner, a humorist, stand-up comedian & comedy writer shows you how., Tuesday, April 8th, 2:30-3:30 pm, @ Beth Israel Med. Cntr. (Corner of 16th St. & Nathan D. Perlman Pl., Berenstein Pavillion, FREE! Registration is REQUIRED. Call 212-420-4240
- **What We Want Series...** presents New Music at Tompkins Square Library. Premieres by Reiko Fueting, Inyun Kim, Matthew Hough, Ronen Shai and Tyler Harrison. Sat, April 19, 3:00pm @ Tompkins Square Library, 331 E. 10th (212) 228-4747
- **CECIL TAYLOR & PAUL BEATTY**Pianist-composer Cecil Taylor has recorded dozens of albums over a period spanning five decades. In 1991 Leo Records released *Chinampas*, a recording which presents his poetry accompanied by instrumental improvisations. Paul Beatty is the author of two books of poetry, *Big Bank Take Little Bank* and *Joker, Joker, Deuce*, and two novels. He was the editor of *Hokum: An Anthology of African-American Humor*, Wed., April 18th 8:00pm, @ The Poetry Project, 131 E. 10th Street (corner of 2nd Ave). For more info call (212) 674-0910, or visit: www.poetryproject.com
- **LUSH LIFE: A NOVEL...** From Richard Price, writer for *The Wire* and the author of *The Wanderers*, *The Color of Money*, and *Clockers* comes *Lush Life*, a riveting story of two urban worlds in collision. Tuesday, April 15 at 6:30pm @ Tenement Museum Shop, 108 Orchard Street (Orchard & Delancey). To reserve a spot for the event, email: events@tenement.org, or call 212-4531-0233.

GUEST COLUMN OF THE MONTH

Be Part of the Guest Column...Submit your stories, photos, drawings to: santo@sourceunltd.com

THIS MONTH...Excerpt from *Miles Ornette Cecil: Jazz Beyond Jazz* By Howard Mandel

Excerpt from "Miles Ornette Cecil: Jazz Beyond Jazz" by Howard Mandel

JAZZ BEYOND JAZZ AND THE AVANT-GARDE

You don't like it -- but maybe you do. Maybe you can't help it: the sound sticks with you, and you find as you listen again -- just out of curiosity, not because you like it -- it still rings, odd but true. Yes, the music at first and second and often third exposure seems unlikely, laughable, disorienting, provocative. Yet you listen again. The trumpet is ragged, fragile, fierce, cracking and crackling. The saxophone bays and probes, mourns and babbles. The piano is sheer madness, rumbling and chiming as it's swept and hammered high and low, finger-runs and forearm-clusters a blur the possessed performer behind them throws down, churns up, explodes... Probably a multitude more musicians simultaneously pump their own energies as if in raucous accord, on who knows what instruments. The ensemble may well be grandiose, gritty and/or glitzy -- loud, rhythmically complicated, -- at full-tilt raging almost beyond control or, grown quiet, desolate as a vacant lot past midnight.

The ensembles' tempers loom darkly, largely. They give fierce howls and wry twists to seemingly innocent sing-songs, disdain comforting harmony and enforce a beat that's physical but not simply steady, tight or diffuse or there's no telling which. The musicians don't blend sweetly together -- they raise puzzling, dense, dissonant dins.

These sounds are bound to move you. Which way, though? Toward their source? Or away, to put it at a distance, escape it, turn it off?

This so-called music may resemble, in its disinclination to indulge simple pleasures, what you've gathered of contemporary Western classical-tradition composition; it might be atonal, attitudinal and hermetic, not facing the crowd, repugnant to common sense and -- most infuriating of all! -- not-so-subtly assuming its aesthetic superiority, presumptuous, self-righteous, elitist, too head-y for words. But it's jazz of some sort, right? Then what's it got to do

with old New Orleans, rags and blues, Roaring Twenties bounce, Swing Era tunefulness? Billie, Ella and Sarah, Ellingtonian elegance, bebop, the precepts of the old school? It's not even cool. This noise must be that "free jazz" of the 1960s. This is some crazy music, abiding no rules, courting few niceties and taking no prisoners. This is jazz beyond jazz, also known as the avant-garde.

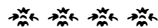
In the early 21st century, as during other eras of social stress and change, those who do dare to venture into the unknown, to press on where no one else has, to aim for far horizons, open new perspectives or simply leap into the cold, rough, unbrushing waves of possibility deserve a modicum of regard. They are experimenters, researchers, pioneers, trailblazers, mapmakers, prophets and seers, offering us impressions and maybe intelligence from the front, guiding us where we can only go: forward. It's easy to dismiss any art form's avant-garde as wild and woolly, uncontained and uncontrollable. In the jazz avant-garde from the 1950s & '60s to today, the music has been known to go on and on like a guest whose rants outstay his or her welcome, demanding attention to some rude, unrewarding, self-invented genius. There are also fans of long experience and discriminating (if not collectively agreed upon) taste who eagerly seek these sonic blasts as

nourishing life-enhancements. As the initial shock at hearing Miles, Ornette and Cecil - Albert Ayler, John Coltrane and John Zorn -- members of the Association for the Advancement of Creative Musicians, the Spontaneous Music Ensemble, the Globe Unity Orchestra -- wears off, you may find yourself among them.

You didn't like it -- but maybe you did. Maybe you've come to hear it another way. Maybe the music excites you. Maybe you revel in the bold directions it takes, the imaginative speculations it spins, the heightened passions it conveys live and/or on record. Maybe you've encountered this energy level or something like avant-garde jazz's unflinching rigor and flagrant lyricism in inspired rock 'n' roll, rhythm 'n' blues, rap, trance, religious musics or indigenous sounds from some remote corner of the earth, in contemporary or historic classical composition. Maybe you embrace the prickliness of its iconoclasm, the thrills of its leaps to extremes, its charms as the challengingly strange. Maybe you're fascinated by the lines of empathy

encircling these musicians, be they tangled, layered and knotty. Maybe you wonder about the people making these sounds. Who are they? Why do they do this? How did they arrive at it? Is anyone else listening?

Last first: You are not alone.



Howard Mandel, has also written *Future Jazz* (Oxford University Press, 1999), and edited *The Billboard Illustrated Encyclopedia of Jazz and Blues* (Billboard Books, 2005). A senior contributor to *Down Beat*, his columns, articles, profiles and reviews concerning jazz, blues, new and unusual musics have also appeared in the *Village Voice*, *SignalToNoise*, *Ear*, *The Wire* (UK), *Rytmit* (Helsinki), *Swing Journal* (Japan), *Bravo!* (Rio de Janeiro), among many other publications. He produces arts segments for National Public Radio, is associate adjunct professor at NYU, and is president of the Jazz Journalists Association, a non-profit international organization; he blogs at www.artsjournal.com/jazzbeyondjazz. Visit his website: www.HowardMandel.com. Howard lived in the East Village from 1982 to 2006, and now lives in Brooklyn.



"Satch" drawing by Sara Hauser

Satch's Corner Where you can read about some good cd's, books and videos

that can be purchased at www.thesourceunltd.com through our affiliation with amazon.com (just click on the amazon logo)

CAL TJADER ... LATINO In keeping with the jazz theme, this is a trip back to 1960 with vibraphonist Cal Tjader being joined by Willie Bobo on Timbales & Mongo Santamaria on congas. This is latin jazz at it's best with rhythms & grooves just flowing from these guys. The second half of the disc takes off with the standards "Afro Blue" and "A Night In Tunisia" and the tune "Cuban Fantasy" explodes with some of the finest percussion solos this side of 116th Street. This disc is as fresh as breakfast cooking on a Sunday morning. I give it 4 bones. .
"See you next time on the corner...."

Closing Statement: "There are many paths to the top of the mountain but the view is always the same." - Chinese proverb