

As of Now: Regina Carter and Barry Harris

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**Jazz at Lincoln Center Radio
As of Now: Regina Carter and Barry Harris
Season 16, Program 9
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1) Background music: “Prey Loot,” Feat. Regina Carter and Barry Harris

2a) Vox: Barry Harris

“You have to make people feel good? And feel like dancing, and feel like anything they want to do. You have to make ‘em feel good. Because the music is first for dancing.”

2b) Vox: Regina Carter

“So, growing up Detroit...I was surrounded by a lot of different styles of music. Because the radio didn’t um categorize music, you just heard a...huge variety of music. And I think that really influenced me. Influenced what comes out when I play – I’m very attracted to different sounds. Different music, different cultures.

3) Pierce:

, AT THE AGE OF 4. BARRY HARRIS TOOK UP THE PIANO, THAT WAS IN 1933. A DISCIPLE OF BEBOP PIANIST BUD POWELL, HARRIS’S GOAL IS PLAY FOREVER.

VIOLINIST REGINA CARTER ALSO BEGAN PLAYING AT THE AGE OF FOUR. BUT SHE GREW UP DURING THE ECLECTIC 70S. SHE IS AS LIKELY TO PLAY PAGANINI AS POWELL OR STEVIE WONDER BUT REGINA CARTER AND BARRY HARRIS HAVE IN COMMON – BESIDES DETROIT – THEIR COMMISSIONED COMPOSITIONS FOR JAZZ AT LINCOLN CENTER JUST AHEAD, NEW WORKS OF TWO DETROIT ORIGINALS. I’M WENDELL PIERCE IN FOR WYNTON MARSALIS, AND WE’RE GLAD YOU’RE HERE.

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4a) Pierce:

REGINA CARTER’S NEW COMPOSITION TAKES US INTO THE PAST AND THE EAST DETROIT NEIGHBORHOOD CALLED “BLACK BOTTOM.” IT WAS A COHESIVE WORKING-CLASS COMMUNITY IN THE 1930S AND 40S. BUT IN THE FIFTIES, THE NEIGHBORHOOD WAS DEMOLISHED TO MAKE WAY FOR THE CHRYSLER FREEWAY.

4a) Pierce: (continues)

ON THE STAGE AT ROSE THEATER CARTER’S MUSIC, AND THE WORDS OF POET LESLIE REESE, BRING THE VANISHED PLACE BACK TO LIFE. THIS IS “BLACK BOTTOM.”

5) Music: “Black Bottom I”

OPENING MOMENTS FROM REGINA CARTER’S COMMISSIONED COMPOSITION “BLACK BOTTOM.” MS CARTER PLAYED VIOLIN, POET LESLIE REESE DELIVERED THE WORDS, WITH BILL EASLEY ON CLARINET, HELEN SUNG ON PIANO, ALVESTER GARNETT AT THE DRUMS, AND MATTHEW PARRISH ON BASS.

6A) Vox: R. Carter

“I feel like I was lucky enough to grow up with my grandmother in my house, and HAVE a sense of community. If I was doing something I wasn’t supposed to be doing on my street, whoever saw that could correct me and tell my parents and my teachers.”

6B) Pierce:

FOR REGINA CARTER, THE COMMISSION OF “BLACK BOTTOM,” WAS AN OPPORTUNITY TO CELEBRATE THE LOST DETROIT NEIGHBORHOOD.

6C) Vox: R. Carter

“So I grew up with that sense of community. But I also felt, when it changed, and that sense wasn’t there so much. Sensing that change is probably what sparked in me, ‘OK, You know, this is a different time, and I really miss that. And there was something

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to that. And let me go back and see how much of a sense of a community there was even back when my Mom was growing up.”

6D) Pierce:

CARTER GAVE POET LESLIE REESE A LIST OF HER MOTHER’S FRIENDS WHO HAD GROWN UP IN BLACK BOTTOM. AND REESE, WHOSE GRANDMOTHER GREW UP THERE TOO, BEGAN INTERVIEWING ANY FORMER RESIDENTS SHE COULD FIND. FROM THOSE DETAILS, SHE BUILT A VERBAL COLLAGE OF THE NEIGHBORHOOD,

7) Music: Part II: Welcome to Black Bottom**8) Pierce:**

WE’RE LISTENING TO REGINA CARTER’S EXTENDED COMPOSITION WITH LYRICS BY LESLIE REESE. “BLACK BOTTOM,” IT WAS NAMED AFTER THE DETROIT NEIGHBORHOOD WHERE THEIR FAMILIES GREW UP AND COMMISSIONED BY JAZZ AT LINCOLN CENTER.

8b) Background music: Ellington at Carnegie Hall**8c) Pierce:**

ONCE THE PROCESS WAS BEGUN AND LESLIE REESE HAD BEGUN ASSEMBLING THE LANGUAGE OF THE OLD RESIDENTS, REGINA CARTER’S CHALLENGE WAS TO CREATE THE MUSICAL CONTEXT FOR THAT NARRATIVE.

9) Vox: Regina Carter

“I really tried... to have the music create a mood or feeling of what was going on by the stories that Leslie told. Because that’s all I had to go on – since I didn’t live during that time.”

10) Pierce:

IN THE NEXT SECTION WE'LL HEAR, CARTER CREATES EXUBERANT FEELING --BEHIND A ROLL CALL OF TOP-FLIGHT MUSICIANS WHO APPEARED IN BLACK BOTTOM IN THE FORTIES. THEN THE MOOD TURNS SOMBER, AS REESE RECOUNTS THE NEIGHBORHOOD'S DESTRUCTION.

11) Music: Part III "In 1945...I snuck out to dance."

Part IV "The Great Migration and Segregated Neighborhoods"

12) Pierce:

TWO SECTIONS FROM "BLACK BOTTOM," AN ORIGINAL COMPOSITION COMMISSIONED BY JAZZ AT LINCOLN CENTER FROM COMPOSER REGINA CARTER WITH LYRICS BY LESLIE REESE.

THE FINAL TWO PIECES RECOUNT LESSONS IMPARTED BY THE WORKING CLASS RESIDENTS OF BLACK BOTTOM, EVEN AFTER THE DEMISE OF THE NEIGHBORHOOD.

FIRST, "BLACK BOTTOM WISDOM" TAKES THE FORM OF A GRANDMOTHER'S WARNING ABOUT THE NEED TO FIND SOMETHING PRODUCTIVE TO DO.

THEN CARTER AND REESE RECITE PAUL LAURENCE DUNBAR'S POEM "IN THE MORNING," IT WAS ONE OF CARTER'S MOTHER'S FAVORITES.

13) Music: Part V Black Bottom Wisdom

Part VI Paul Laurence Dunbar's "In the Morning"

14) Pierce:

'WE WERE POOR AND DIDN'T KNOW IT.' A MUSICAL PASTICHE OF "BLACK BOTTOM" THE COHESIVE, AFRICAN-AMERICAN AND IMMIGRANT

NEIGHBORHOOD IN EAST DETROIT COMPOSED AND PERFORMED BY REGINA CARTER ON VIOLIN, WITH WORDS BY LESLIE REESE.

15) Pierce:

BILL EASLEY PLAYED CLARINET, WITH HELEN SUNG AT THE PIANO, ALVESTER GARNETT ON DRUMS, AND MATTHEW PARRISH PLAYING BASS ON THE STAGE AT ROSE THEATER.

TO HEAR THIS AGAIN AND FIND OTHER CONTEMPORARY JAZZ PERFORMANCES IN OUR BROADCAST ARCHIVE, LOG ON TO J-A-L-C DOT ORG.

IT'S ALSO A GREAT WAY TO KEEP UP WITH JAZZ AT LINCOLN CENTER'S EDUCATION PROGRAMS- ESSENTIALLY ELLINGTON, SWING U. AND 'WEE BOP', AND OF COURSE THE TOUR SCHEDULE FOR OUR JAZZ AT LINCOLN CENTER ORCHESTRA. J-A-L-C DOT ORG. BRING HOME THE SWING. IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS I'M WENDELL PIERCE.

16) Music: (midbreak) (:59)

17) Background music: Chasin' the Bird, Barry Harris

18) Pierce:

BARRY HARRIS' PIANO PLAYING DRAWS ACCOLADES LIKE "IMPECCABLE" AND "FLAWLESS." ONE OF THE GREAT DETROIT MUSICIANS WHO ROLLED INTO NEW YORK IN THE WAKE OF CHARLIE PARKER AND DIZZY GILLESPIE, HARRIS HAS DEVELOPED A STYLE BOTH MEASURED AND INTENSE. HE PARTICULARLY LOVES TO PLAY WITH DRUMMER LEROY WILLIAMS. WHEN WILLIAMS SUBBED WITH HIM ONE NIGHT AT THE NOW-DEFUNCT NEW YORK JAZZ CLUB "BRADLEY'S," BARRY HARRIS DISCOVERED A NEW LEVEL OF COMMUNICATION.

19) Vox: Barry Harris

“See I play with Leroy Williams...we must have started, good god, in the 70s, playing together. And I found out, one day, I went to Bradley’s,...and you know what I found out? I was the freest I had ever been in my life. And he knows more about me than anyone else in the world.”

20) Pierce:

AT THIS SESSION ONSTAGE AT THE HOUSE OF SWING THE BASSIST EARL MAY, JOINED HARRIS AND WILLIAMS ON THE JIMMY VAN HEUSEN CLASSIC “HERE’S THAT RAINY DAY.”

21) Music: “Here’s That Rainy Day”

22a) Pierce:

PIANIST BARRY HARRIS ON “HERE’S THAT RAINY DAY.” LEROY WILLIAMS PLAYED DRUMS BASSIST EARL MAY ALSO SOLOED. MAY PASSED AWAY IN JANUARY 2008 -- AFTER THIS PERFORMANCE WAS RECORDED.

22b) Background music: “Night In Tunisia,” Jazz at Massey Hall

22c) Pierce:

AS A TOUCHSTONE TO MEASURE HIS OWN PLAYING, THE PIANIST BARRY HARRIS LISTENS TO THE IMMORTAL “JAZZ AT MASSEY HALL ALBUM.”

23) Vox Barry Harris

“You know I was listening, I was riding the car yesterday, and this boy had Massey Hall on tape. And I listened to that Massey Hall. THAT’s what I try to do when I improvise. (laughs) I would like to be like Max Roach, like Bud Powell, like Bird...Mingus, Dizzy. I listen that, and I say, that’s all I want to do. I want to play like them. I want to make “Night In Tunisia” sound like “Night in Tunisia.”

24) Pierce:

HARRIS' LOVE OF BEBOP REMAINS AS STRONG AS IT WAS IN 1949, WHEN THE MUSIC WAS NEW. HE TAKES A DIM VIEW OF THE ELECTRIC AND AVANT-GARDE ELEMENTS THAT ENTERED JAZZ IN THE 60S.

25) Vox: Barry Harris

"I mean there has been no music after Bird. Not for me! I haven't heard too much music after Bird. I haven't heard any continuation of the music. The golden age of jazz was in the 40s. We have to say it.

26) Pierce:

WHILE HARRIS IS UNCHARITABLE TO THE MANY GREAT MUSICIANS AFTER CHARLIE PARKER, HIS ATTITUDE IS A TESTAMENT TO THE STRENGTH OF HIS ADMIRATION. HARRIS WROTE LYRICS TO THE MELODY OF PARKER'S "BIRD FEATHERS." JOINING THE TRIO TO SING IT IS THE NYC JAZZ CHORUS.

27) Music: "Bird Feathers"

28) Pierce:

"I FELL IN LOVE TO BIRD FEATHERS." BARRY HARRIS' LYRICS TO THE FAMOUS CHARLIE PARKER MELODY. SUNG BY THE NYC JAZZ CHORUS.

29) Pierce:

FOR HIS JAZZ AT LINCOLN CENTER COMMISSION, BARRY HARRIS BEGAN WITH A SIMPLE THEME -- OBSERVING THAT HOWEVER MUCH CHANGES BETWEEN GENERATIONS, THE PLEASURE OF A SOOTHING BREEZE IS ETERNAL, STRENGTHENING EVEN ROMANTIC LOVE.

HARRIS PUT THE PERFORMANCE OF HIS NEW WORK IN THE HANDS OF TEENAGE SINGER CASSIA GOLDING. HERE'S "THE BREEZE'S SONG."

30) Music: "The Breeze's Song"

31) Pierce:

ON THE STAGE AT THE ROSE THEATER. THE BREEZE'S SONG – BY BARRY HARRIS. FEATURING THE COMPOSER ON PIANO, EARL MAY ON BASS, AND LEROY WILLIAMS ON DRUMS, WITH CASSIA GOLDING SINGING LEAD BACKED UP BY THE NYC JAZZ CHORUS.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY ANDREW ROSENBLUM. OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA LIM. THE MUSIC WAS RECORDED BY ROB MACOMBER AND JEFF ROTHMAN AT XM PRODUCTIONS IN ROSE HALL THANKS TO MATTHEW LONG-MIDDLETON.

CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS. THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. ARTISTIC DIRECTOR IS WYNTON MARSALIS IN FOR WYNTON, I'M WENDELL PIERCE. THANKS FOR JOINING US.