

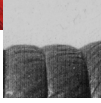
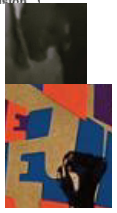
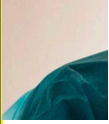
Catalytic Quarterly

IMAGES EDITION / PART II

Paul Lytton
Fred Lonberg-Holm
Zeena Parkins
Chris Corsano
Ab Baars
Damon Locks
Tomeka Reid
Terrie Hessels
Ken Vandermark
Brandon Lopez
Jaap Blonk
claire rousay

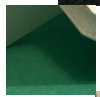
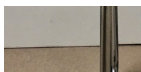
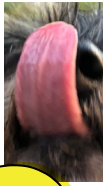
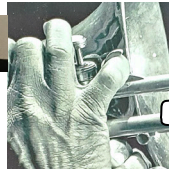
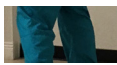
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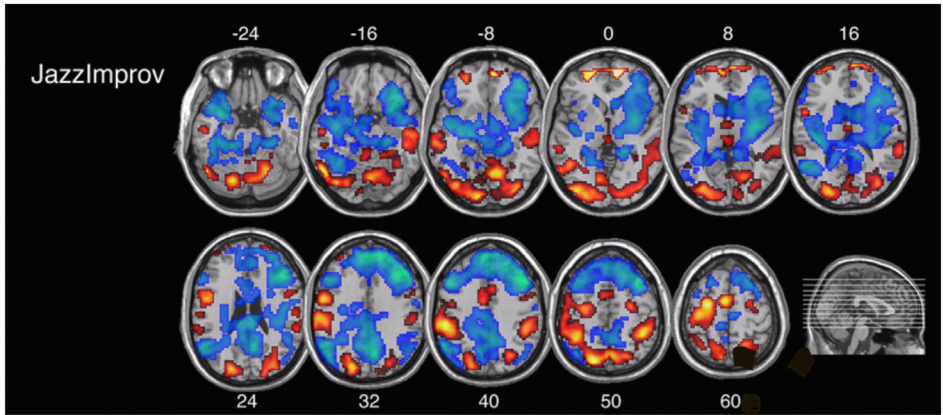


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ivami



the image below. Each scan shows a horizontal slice through the brain beginning



Dr. Braun and his colleagues carried out a similar study in 2012 that examined brain activity in accomplished freestyle rappers while they were improvising. The results for freestyle rappers were similar to the findings Limb and Braun had previously reported for jazz pianists.

November 30, 2020 08:52 PM

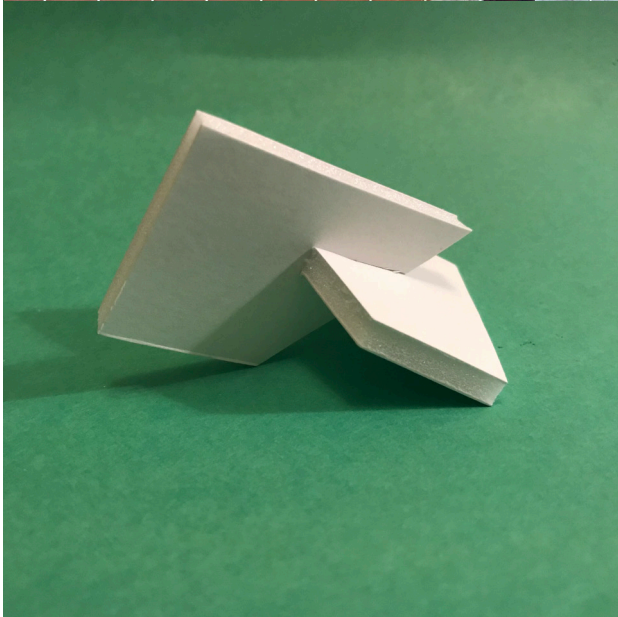


FILE - Dr. Joseph Varon hugs and comforts a patient in the COVID-19 intensive care unit during Thanksgiving at the United Memorial Medical Center on November 26, 2020, in Houston, Texas. (Go Nakamura/Getty Images/AFP)

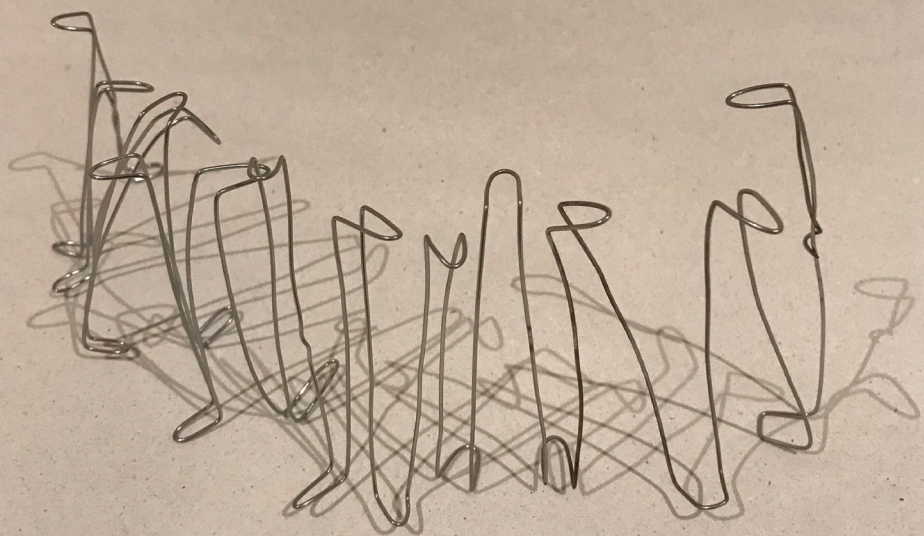
from Paul Lytton

7 Northern Red Cardinal





“Ephemeral Sculptures” by Fred Lonberg-Holm



EXIT



EXIT

NO
SMOKING





from Zeena Parkins





Joe McPhee | The Clifford Thornton Memorial Quartet @Konfrontationen 38 | ph. Ariele 2017

LUNEDÌ	05	12	19	26	
MARTEDÌ	06	13	20	27	
MERCOLEDÌ	07	14	21	28	
GIOVEDÌ	01	08	15	22	29
VENERDÌ	02	09	16	23	30
SABATO	03	10	17	24	31
DOMENICA	04	11	18	25	

MARZO 2018

“This calendar hangs in my basement, eternally set to March 2018 because of that month's GREAT image shot by the GREAT photographer (**Ariele Monti!**) of the GREAT musician (**Joe McPhee!**). When the pandemic set in, I started messing around more with visual art, and Ariele's image of Joe was one of the first things I tried painting. Here's looking forward to hopefully being able to hit the road again soon, and to crossing paths with these two fantastic people. Until then, I may not know what month it is, but I damn well sure know what time it is.” - **Chris Corsano**





Uncle Adri, one of my mother's three brothers. When I was 15 he fulfilled my deepest wish: a tenor saxophone. Adri had learned to play the saxophone in the marching band and soon formed a small combo with which he performed in cafes and dance halls, music that made many people happy and earned him the nickname 'Whisperer of Zeeuws Vlaanderen'. I once got a cassette tape with recordings of a concert of his: light-footed music to dance to, he plays beautifully, lyrically with a big dark sound and generous vibrato. Albert Ayler... At Adri's funeral I played Sidney Bechet's "Petite Fleur", his favorite song. I left my reed on his coffin.

Photo **Ig Henneman**

“Whisperer of Zeeuws Vlaanderen” by **Ab Baars** - Acrylic, 45x35 cm



"THE MALCOLM X MEMORIAL" (A TRIBUTE IN MUSIC)

The story of Brother Malcolm's life is one of the most widely known episodes in modern history. This tribute is based on Malcolm's life subdivided into four distinct parts and these four parts are a model of the four stages of the American Blacks elevation to a higher life.

SIDE 1

"MALCOLM LITTLE"—The first song or stage is "Malcolm Little" which represents Malcolm as a little boy, quite helpless but with good eyes to see and a clear memory. This stage is identical with the condition of Black people when they were brought to America against their will.

Pete Casey sets the mood of "the true blues" in the introduction. Aaron Dodd adds animation in stating the melody on Tuba. And Eugene Easton explores the world of Malcolm, as a little boy, in flute solo.

"DETROIT RED" was the second stage which represented escape through pleasure and forgetting the past. Many Black Americans are still in this stage of dope, alcohol, self-abuse, and refusal to deal with the problem. Tenor solo by Easton, Cornet by Cohran and Bass solo by Satterfield.



Sister
Ella Pearl Jackson
Vocalist



Philip Cohran
Composer, Arranger,
Cornet

SIDE 2

"MALCOLM X" is the awakening and embracing of Black values as the result of Mr. Elijah Muhammad's teaching. This combination was heard around the world and gave many Blacks a choice of ways to live. Chant sung by Myrick, Easton, Williams, Handy, Woods, and Cohran. Cornet solo by Cohran represents Malcolm's ability to rap.

"EL HAJJ MALIK EL SHABAZZ" was the pinnacle of Malcolm's development. Through his pilgrimage to Mecca, Malcolm returned to his Asiatic homeland. It focused international attention on the Black American's struggle for a separate way of life.

Chinese Musette solo by Handy, represents the return of Malcolm (Black People) to the Eastern market place and ancient wisdom received in a pilgrimage. (The applause heard during this solo is for the exit of dancer Darlene Blackburn who rendered a masterful interpretation of the Eastern belly dance.) The Conga solo by Master Henry Gibson proves who we are through rhythm. Crowder on Trap Drums projects the confusion in The Audubon Ballroom assassination and Sister Ella Pearl Jackson sings the ultimate meaning of Malcolm's sacrifice — IMMORTALITY.

THE ARTISTIC HERITAGE ENSEMBLE is one of the most underrated bands that the dual system of America has ever produced. This statement is made on the basis of response the group received wherever they performed. Many brothers and sisters changed their lives after being inspired by this model of dedication, social relevance, musical perfection, originality, traditional concepts and most of all, Blackness. This was a Black group that played Black cultured music for Black people.

Through these efforts the Afro-Arts Theater was opened as a Black Culture Center in Chicago, Illinois, December 1967 through September 1970. This record was taken from a live performance in the Afro-Arts Theater on February 25, 1968 with the technical assistance of Brothers Clarence Bridges, Nora, and "Jack" Chapman.

Mastered by Tim Stollenwerk

MR-016



Charles Handy
Chinese Musette
and Trumpet



Willie Woods
Trombone



Aaron Dodd
Tuba



Master Henry Gibson
Conga



Bob Crowder Jr.
Trap Drums



Pete Casey
Guitar



Louis Satterfield
Bass



Charles James Williams
Alto Sax



Eugene Easton
Tenor Sax



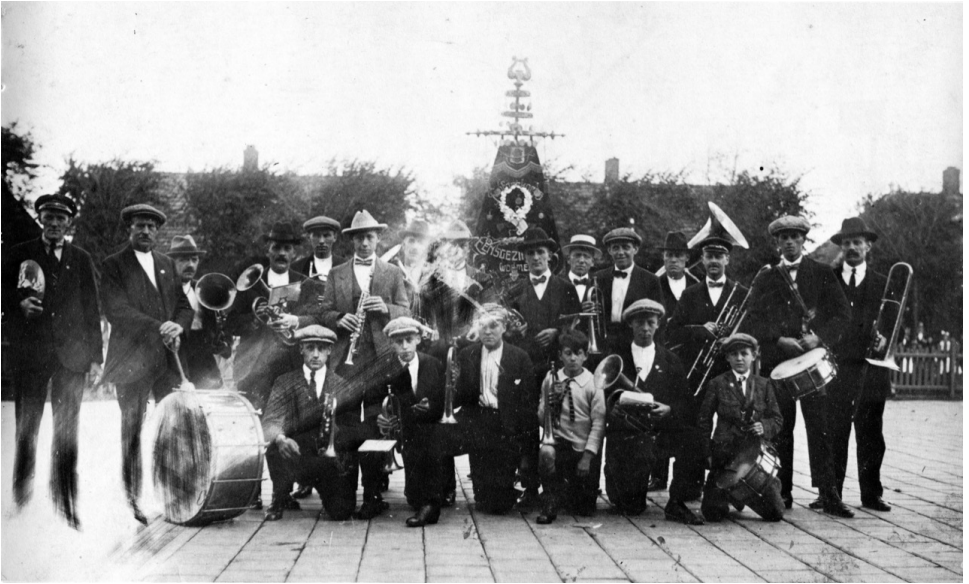
Donald Munnik
Baritone Sax



"Unite (First State)," 1969 (screenprint) | Barbara Jones-Hogou



Picture of Estelle Crouch from **Tomeka Reid**



“Seen in 2019”



Katarzyna Kobro, **Abstract Composition [1924-1926]**, oil paint on glass.

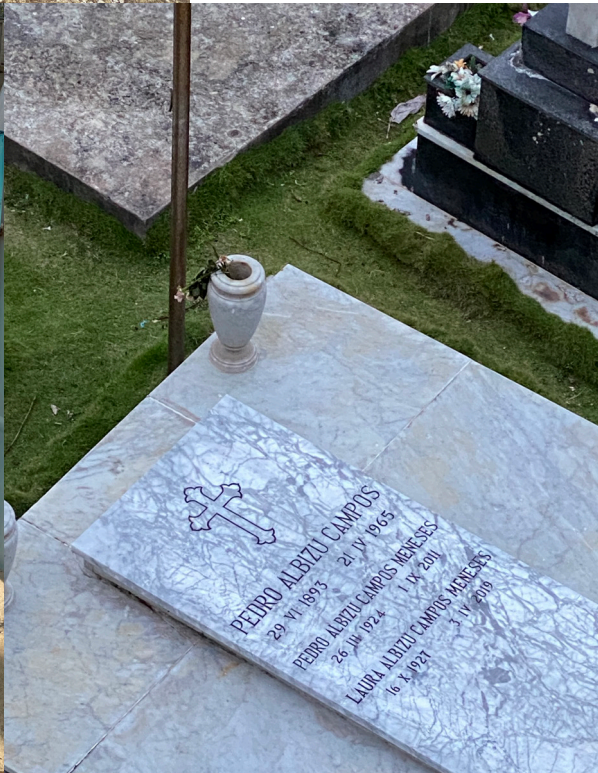
by Ken Vandermark



Richard Serra, **Untitled (Corner Prop Piece)** [1969], lead plate and pole.



from Brandon Lopez





“Drawing made in 1978, shortly after getting my alto saxophone.”

- Jaap Blonk

“Banana is my dog and best friend. She has been a major source of comfort during the last 13+ months of Coronavirus-related self isolation.”

- **claire rousay**

