

VISION FESTIVAL 19



STUDIES
IN
FREEDOM



Celebrating
Charles Gayle
Lifetime of Achievement
&

Visual Artist
Jeff Schlanger
MusicWitness®

June 11-15, 2014

VISION FESTIVAL 19



Charles Gayle, master musician, is a living treasure. He calls upon the entire history of African music and brings it all into the Present tense. For him, the music is not based on a linear time concept of "progress", that is, his Free music does not replace all of the great African or African American music that came before. It is a part of the whole spectrum of African Music. His music reflects the church, the streets, the liberation movement, and his entire experience as an African Human Being in America.

I have heard him play the piano, the trumpet, violin, the bass and all the saxophones. He can sing the blues and play spirituals. If you listen you can hear all of this in a single sound. He is a philosopher and a keeper of the history. Charles Gayle does not play music for himself, but to serve. He has said about his character "Streets" that he dons that attire so that he can get out of the way to let the Music shine. His intention is to move and inspire, and he has dedicated his life to this goal.

| Patricia & William



Photo: Ken Weiss

STUDIES IN FREEDOM



The artist's role is to raise the consciousness of the people. To make them understand life, the world and themselves more completely.

That's how I see it. Otherwise, I don't know why you do it.

— AMIRI BARAKA

TICKETS

\$30/night | \$20/night students & seniors

\$140 5-night pass

\$270 VIP 5-night pass with preferred seating & gift

\$10 (at door only) JUNE 14 *Music is Mine* Youth Groups @ Roulette

\$5 (at door only) JUNE 13, 14, 15 Panels

ADVANCE TICKETS ONLINE: <http://vf19.bpt.me>

Acknowledgements

Arts for Art appreciates the generous support of Robert D. Bielecki, the JEPstein Foundation, Whit Dickey, Councilperson Margaret Chin, Councilperson Rosie Mendez, Josh Roseman and Srinija Srinivisan, Chamber Music America, Little (i) Music, and the New York Community Trust.

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We thank Two Boots Pizza and Whole Foods for the food and beverage donations.

Nicole Mitchell's Sonic Projections and the Fay Victor + Tyshawn Sorey Duo are presented in collaboration with Constellation/Links Hall (Chicago, IL) and Nameless Sound (Houston, TX), whose staff share our dedication to supporting and presenting creative music in their own cities.



A new duo
recording from:

**Omar
Tamez
&
Angelica
Sanchez**

"Días De Sol"



Info: www.angelicasanchez.com or
<http://omartame4.wix.com/omartamez>



Iron Blossoms
Hui Cox Nioka Workman
Project

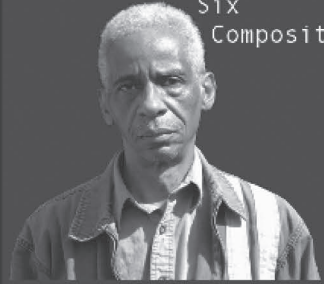
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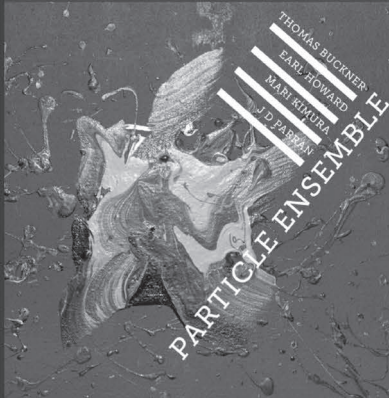
Six
Compositions



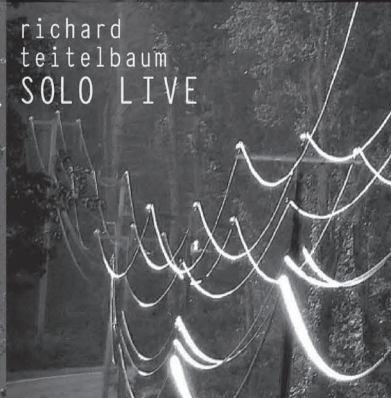
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REVOLUTIONARY
ENSEMBLE
COUNTERPARTS



THOMAS BUCKNER
EARL HOWARD
MARI KIMURA
JD PARRAN
PARTICLE ENSEMBLE



richard
teitelbaum
SOLO LIVE

Muhal Richard Abrams, Joseph Bacon, Borah Bergman,
Big Black, Thomas Buckner, Nils Bultman, Jerome Cooper,
Connie Crothers, Michael Bisio, Noah Creshevsky, Robert Dick,
JB Floyd, Mel Graves, Tom Hamilton, Fred Ho, Earl Howard, If,
Bwana, Leroy Jenkins, Dan Joseph, Mari Kimura, Bun-Ching Lam,
Al Margolis, W.A. Mathieu, Roscoe Mitchell, Ostravska Banda,
JD Parran, Revolutionary Ensemble, Richard Teitelbaum,
Timeless Pulse, Blue "Gene" Tyranny, Randy Weston

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Main stage: projections by Jeff Schlanger; film of Robert Janz at work by ML Sternbach
Live action painting: Jeff Schlanger and Jorgo Schafer



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TO SEE THESE PAINTINGS IS TO BE FLUNG INTO THE VERY
MOMENT OF THE PERFORMANCE. - *Connie Crothers*



AKHENATEN III. Roy Campbell with Billy Bang, Bryan Carrott, Hilliard Greene, Zen Matsuura.
Original art, 40 x 55" made live at Vision 12, NY, June 22, 2007.

Looking at the Work of Jeff Schlanger

[Jo Wood Brown]

JEFF SCHLANGER'S work as I have known it comes from his total immersion in his process whether it be in clay or paint. His work is unique in the simultaneity of the music as an inseparable element.

Jeff refers to live improvised music as how it feels to be alive in the exact moment. Each live painting is formed by each unique sound, within a performance. His work captures a multi-dimensional experience onto a two-dimensional plane and creates a fixed representation of a time-based event.

In the early 20th Century, the Italian painter/sculpture Umberto Boccioni

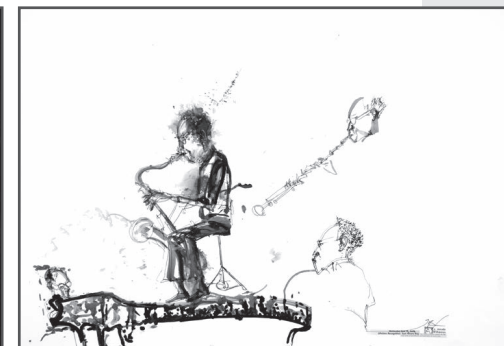
expressed the human experience of moving through time. He declared, "that everything surrounding our body... intersects it and divides it into sections by forming an arabesque of curves and straight lines." These force lines and dynamic motion can describe for us the activity of Jeff at work.

Avant-jazz has a particular in-time unrepeatable essence. It is a way of playing that involves a heightened present. Jazz music developed in part from the story telling rhythms of drum-like talking. The music has a tradition of storytelling and language that goes back to its roots. Post WWII, artists like Jackson Pollock were drawn to Jazz- to basic and complex rhythms, as they were to abstraction in the visual arts. They strove to create a similar non-verbal language in visual form to talk about the inexpressible.

Paintings & Sculpture: Jeff Schlanger, musicWitness®, photo of JS by Tim Maher



Jeff Schlanger at work.



Sam River's Lifetime Recognition at 2006 Vision XI.
Original art. 40 x 55", made live, June 14, 2006.

In the 1960's US art was influenced in part by Asian philosophy and ideas. In an Asian context, the brush marks intersect and disturb the *chi* or life force around them. Mastery of the brush is a discipline through which consciousness emerges; one's very being is inseparable from the line. Jeff forms a bridge between the brush and the musical instrument, a conscious interaction between the forms. His line is active and has a life before during and after the music event, much like calligraphy.

Jeff uses the language of pure color and motion to convey the experience, energy and speed of a particular "song" played on a specific night. He engages the sound with free-flowing color, mark-making flings and swirls. But he can also be seen

as a storyteller depicting the musicians in calligraphic or ideographic portraits where the personalities of individual players are captured. The two kinds of documenting exist simultaneously; there is the movement of the sound and at the same time the frame through which we experience that sound.

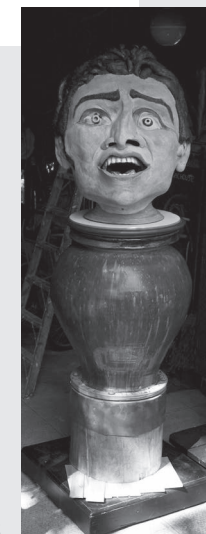
The merging of ideas is contemporary, and Jeff's direction has forged a dynamic in which both the player and the sound that's played are like stuffing the universe back into the bottle and uncorking it again. The observer affects what he observes, Jeff's art affects the music, and the energy of the surrounding audience impacts the whole.



William Parker On Jeff Schlanger : Light In Sculpture

All the sculptures that I see in Jeff's studio—the Faces, the Saxophones, the People—they all are filled with light. The light is passing through them. Here we are dealing with a life-force energy that comes through the hands into the clay. The work is filled with the life-force because that is where it comes from. Jeff has a relationship—connects to—the root of where art comes from and that is where the inspiration is drawn. We could call it the fire of compassion, the fire of going every day obsessed with compassionate Life. Every time you give yourself to something with creative conviction, you become obsessed with the essence of all things, so—you bring life into it.

Jara CHILE Victor, 100" ceramic stoneware monumental covered jar in process. January 25, 2012



[from interview with Ken Weiss]

"BECAUSE OF MY FAITH"

I don't want to play like anybody else. I think because of my faith, being Christian, I just asked to be guided and I want to continue to be guided and just touch places I haven't been. Other people may have been there, but just touch on good places. I want to do what makes sense. To me, it's easy to be what we humans call nonsensical - just laying anywhere and doing anything. And that is still music, it's not any less valid than any other form. I just want to be clear to me and clear in purposes.

I don't feel that anybody owes me something. The only thing on my birth certificate is Charles Gayle, I have to take care of myself. I love people even if they mock me. If I have something, I'll give it to them.

I don't overthink every note to say, 'Oh, this is good for God.' I don't do that, I ask to be guided by Him and make me more what He would like me to be. It's not more than that, and what I play, prayerfully, isn't offensive to God, and if it is, let me know in Your way and bring it to my heart and my mind to know that. I do play what they call church hymns, but I also improvise.

I think there's a difference between playing free and being free. Anybody can play free but are you free? Otherwise you just learn the vocabulary that represents it. Personally, and I'm not bragging, I'm a free person inside, and I don't say that's

always good. I've said before that can work against you, but that's just who I am. So it's a statement for freedom, there is a lot of sadness too, and joy.

Spirituality is my whole life and I'm talking about who I think is God. It isn't just about music; my entire life is about God, about Christ. It is the way I walk, the way I conduct myself as a person. It's everything to me.

[from interview with William Parker]

"WHY COULDN'T I?"

"I like all the instruments, you know we all do. I wanted to play them all one day. I got a trumpet and I really practiced a lot. I played it for years. Then I got a violin and played that. I didn't play guitar but just about all the rest of them. I got a clarinet once and I got the basics, it was just that I was playing trumpet and I finally had gotten my embouchure together, and I thought I would try to be like Clifford Brown, but that didn't work out too good. I never thought about it as being hard or anything, because I thought, why couldn't I? When I heard Louis Armstrong I wanted to play like that so I got me a trumpet and then I got tenor saxophone because I had heard Coleman Hawkins. This was before Coltrane and all. So when I heard of all of them, so I wanted to be like them too. So I learned and went from person to person and music to music, it was a challenge to me. I couldn't understand how I couldn't be able to play all of that so I tried to learn how to do it and that's how I learned to play a lot of different instruments, because I didn't feel good if I couldn't play them, so I just learned them.

Photo: Luciano Rossetti



Jeff Schlanger

musicWitness® Prints



MusicWitness®: **CC VISION** (Connie Crothers Quartet) made live at Vision Festival 11, June 11, 2011

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STUDIES IN FREEDOM



AFA Programs

Arts For Art supports diversity in music, dance, art and ideas that embrace improvisation as a means to transform both artist and audience.

New Under_Line (U_L) Salon Series

This year AFA formed a committee that helps organize a monthly U_L Salon Series to develop young diverse audience. Each month, in a different location, we feature a legendary musician in performance and open conversation so that young creative people can relate to the creative movements that originated in the 60s & 70s and how those movements are relevant today.

THE VISION FESTIVAL (19 years)

- An intensive gathering of artists and audiences from around the world, AFA celebrates Lifetime Achievements by legends in the field, bringing together the work of multiple generations and providing for unique collaborations which expand the artforms.
- AFA invites music educators, who have participated in AFA'S Music Is Mine, to bring their students to perform original music at the festival.
- Includes panels during the festival to bring attention to important social issues.

EVOLVING SERIES (11 years)

This weekly series is AFA's platform for artists of all generations to present work that explores a range of creative possibilities. We work to build content and context with the art we present.

AUTUMN: IN GARDEN SERIES (6 years)

AFA takes a direct approach to bringing creative art to communities. Free shows take place in community gardens, making innovative art a neighborhood event.

MUSIC IS MINE (MIM) EDUCATION / OUTREACH PROGRAM (7 years)

AFA's after-school music program, MiM is an expanding program that uses improvisation and world music to help disadvantaged children develop a strong sense of self. We continue to develop our music improvisation outreach by bringing together educators to develop new music curriculum that uses improvisation and a world music approach.

ARTS & ADVOCACY (18 Years)

Since the first Vision Festival AFA has maintained a commitment to social justice and the artist. We hold Town Hall Meetings / Panel discussions / Salons where artists can network and address the political, and practical concerns of being an artist in our society.

HOPE IS A FREE THING – BUT AFA NEEDS YOU

Visit artsforart.org/contribute

**Crimes Against Eternity**

pledge, plead, compromise
 whether it is mere *noblesse* or uglification
 they want to press you for information like a button
 invisible by allegiance
 assassin nations
 neo neo colonialization
 crimes against humanity
 crimes against eternity

| David Henderson

Can I like a tree - Be?
 Creating my form and structure
 In response to wind and rain?
 Beneath my branches
 The passage of life & death
 Sustaining me / at my roots?
 Am I like the tree?
 Always reaching / for the Sun
 Always creating / in freedom towards freedom
 Can I be ? / Always beautiful
 With -Nothing has to / while everything / just is
 yearning

| Patricia Nicholson Parker

Saga of the Outlaws

wandering thru these strange vibrations to find the spirits & knock down the walls
 it's the outlaws that explore explode & transcend the EDGES of Mystery
 the dream that just the dreamer dreams open to the belly of song
 when the eyes are directed inward past ordinary vision consuming the light
 mapping out the uncharted terrain
 winding thru the brittle air bending the rivulets of silence
 the sighing of free spirited sentinels - the darkness opens & there you are
 music is my world beneath this world of words & paradise is always now
 we are transformed haunted by ourselves as we struggle to be real
 as we struggle to think within this thoughtless world
 Jazz jazz makes me jazz makes me jazz makes me

| Steve Dalachinsky

CELEBRATE CHARLES GAYLE - A LIFETIME OF ACHIEVEMENT

**Charles Gayle Trio + Dance**

Daniel Carter	reeds	7:00
Miriam Parker & guest	dance	
Charles Gayle	piano, bass	
Michael T.A. Thompson	drums	

This first group features Charles Gayle on piano & bass. There will be a combination of solos by Charles, then duos and finally the Dance will bring the group together. Everything is leading up to...

Charles Gayle Quartet

Charles Gayle	tenor sax	8:15
Dave Burrell	piano	
William Parker	bass	
Michael Wimberly	drums	

Here Charles Gayle is on the tenor. A brand new formation of peers to realize a musical understanding, a quartet searching for insight into Gayle's music.

Quincy Troupe | Poet

Reading from Amiri Baraka and his own work

9:30

spirits knee-deep in what we
 have forgotten entrancing our
 bodies now to
 dance, like enraptured water lilies
 the rhythm in liquid strides of
 certain looks

– Quincy Troupe excerpt from
 'Reaching for Something'

Charles Gayle & the Vision Artist Orchestra

Charles Gayle	piano, conduction	10:00
Kidd Jordan	tenor sax	
Hamiet Bluiett	baritone sax	
Ingrid Laubrock	tenor sax	
Ted Daniel	trumpet	
Steve Swell	trombone	
Jason Kao Hwang	violin, viola	
Mazz Swift	violin	
Nioka Workman	cello	
Shayna Dulberger	bass	
Andrew Cyrille	drums	



Photos: C. Gayle by Luciano Rossetti, D. Carter, W. Parker, C. Gayle by Ken Weiss (3)

Charles Gayle began his musical journey as a child playing the piano. It is an instrument to which he always likes to return. Tonight is a very rare opportunity to also see him conduct, to hear his concepts of music expanded into a super group. The chosen musicians have each traveled their own musical journey, for either a long time or not so long. It is unique creativity (personal music) that he values.

CELEBRATE VISUAL ARTIST JEFF SCHLANGER MUSICWITNESS®
FOR A LIFETIME OF ACHIEVEMENT

CHILE•NEW YORK•AfghanIRAQ A film by Michael Lucio Sternbach, Zak Sherzad

6:30

Jeff Schlanger, musicWitness®, is a visual improviser, transforming music into painting. He is also an inspired clay sculptor. This film documents the visual-sonic synergism of his Wall of 400 Ceramic Faces with live improvisations by William Parker, Roy Campbell and eight musicians.

Steve Dalachinsky | Poet

7:00

Reading from Amiri Baraka and his own work

"My poetry is an act of descriptive transformation inside/outside the margin for me Baraka's poetry showed the meaning of freedom and how to attain it."

Wimberly Harlem Ensemble | Signs and Rituals

7:15

Antoine Roney	tenor, soprano sax
Larry Roland	bass
Nioka Workman	cello
Michael Wimberly	percussion
Dyane Harvey-Salaam	dance, choreography
Souleymane Bodolo	dance, choreography



Michael Wimberly's Signs & Rituals Sextet incorporates songs, melodies and dance from Africa and the Americas using folkloric chants, rituals and rhythm as a muse to launch into spontaneous improvisation, exploring new to ancient musical and movement languages.

"This project is a continuation of my exploration of bringing the art forms I love most...dance, jazz and African rhythms together with musicians and dancers whom I have worked with and respect deeply." – Michael Wimberly

Mary Halvorson + Susan Alcorn

8:15

Mary Halvorson	electric guitar
Susan Alcorn	pedal steel guitar

Tonight, Susan Alcorn and Mary Halvorson perform together for the first time.

"I first heard Susan Alcorn perform live several years ago, and was completely blown away. The beauty, mastery, and intensity she projects on the pedal steel guitar is deeply inspiring and original. I have been looking for a way to collaborate with Susan ever since." – Mary Halvorson



Photo: M. Wimberly by A. Luis

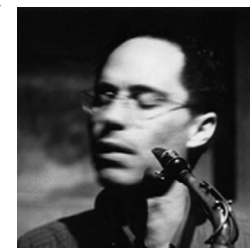
CELEBRATE VISUAL ARTIST JEFF SCHLANGER MUSICWITNESS®
FOR A LIFETIME OF ACHIEVEMENT

Ned Rothenberg's Cardinal Points

9:15

Ned Rothenberg	alto sax, clarinet, bass clarinet, shakuhachi
Gamin	piri, taepyeongso (double reeds), saenghwang (mouth organ)
Samita Sinha	vocals, performance
Satoshi Takeishi	percussion

Cardinal Points is a first-time meeting of four improvisers of broad temporal and geographic scope. Composer/performer Ned Rothenberg's work utilizes an expanded palette of sonic language to create a personal idiom. Gamin is a celebrated Korean artist performing experimental & traditional music. Vocalist/performance artist Samita Sinha combines tradition with experiment to create unique forms, with a deep grounding in North Indian vocal music. The extraordinary drummer/percussionist Satoshi Takeishi performs in genres, from world music, jazz, to electronic music.



Peter Brötzmann + Hamid Drake + William Parker

10:15



Peter Brötzmann	reeds
Hamid Drake	drums, percussion
William Parker	bass

Twelve years after their last performances comprised of the elemental power of German free jazz icon and saxophonist / clarinetist Peter Brötzmann, New York's legendary double-bassist William Parker and Chicago's percussionist extraordinaire, Hamid Drake.

Special Lifetime Achievement in the Visual Arts
JEFF SCHLANGER MUSICWITNESS®



Entering a live musical poetry situation with inspired, articulate artists fully engaged in sharing their courage to create, feels like dancing into the resonant presence of embodied peace in our time, palm-to-palm together.

– Jeff Schlanger

PANEL | The Legacy of Amiri Baraka: Art in Action Cultural Identity / Self Empowerment / The Role of Free Jazz

4:30

Part 1 of 3: A retrospective in the First Person

Moderator: Mike Burke from Democracy Now!

Panelists: Oliver Lake, William Parker, Jason Kao Hwang, Mazz Swift, Fred Moten

Whit Dickey Quartet 'Particle Flow'

7:00

Mat Maneri	violin
Rob Brown	alto sax
Michael Bisio	bass
Whit Dickey	drums

"I like to work with players I trust, who share my passion for creating music in the moment, unconstrained by traditional jazz boundaries. I've spent years melding a pan-African aesthetic personified by Milford Graves – with whom I studied – along with the jazz style of Elvin Jones. The players in this quartet know this aesthetic, and it makes working with them a pleasure."
– Whit Dickey



Ramya Ramana | Poet (2014 NYC Youth Poet Laureate)

8:00

Reading from Amiri Baraka and her own work

Ramya Ramana uses her art to serve the community and fight against injustices. She believes God's vision of unity is a fight that continues and it is the duty of artists to speak against the wrong in which we see so that love may be able to live freely.

Women with an Axe to Grind

8:15

Kris Davis	piano
Shayna Dulberger	bass
Mazz Swift	violin
Patricia Nicholson	dance, words

"We are fed up with smallness. We want to speak truth and say it Out Loud. But we are humble before our own limitations. We search for 'what is true and good' but we are so often at a loss. The Way is our Truth. And we will not be undone." – Patricia Nicholson Parker



Photos (t to b): W. Dickey by Marek Lazarski, M. Swift by BW, P. Nicholson by Peter Gamushkin

Jemeel Moondoc Quintet "See You On The Other Side"

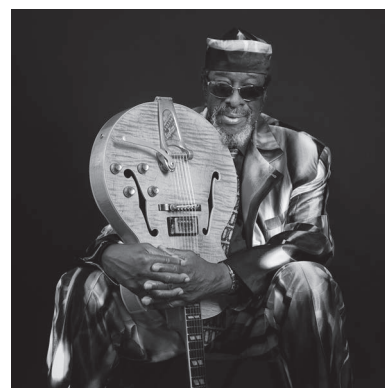


Jemeel Moondoc	alto sax
Steve Swell	trombone
Nathan Breedlove	trumpet
Hilliard Green	bass
Newman Taylor Baker	drums

9:15

This performance is dedicated to our wonderful friend and musician, Roy Campbell Jr, (Sep. 29, 1952 – Jan. 9, 2014). 'See You on the Other Side' includes 'Campbell's Soup' written for Roy by Jemeel Moondoc, and two Campbell compositions, 'Thanks to the Creator' and 'Charmian'. On Oct. 26, 2013, Roy Campbell recorded the CD, 'The Zoo Keeper's House' with Jemeel Moondoc, Steve Swell, Matt Shipp, Hill Green and Newman Baker – Roy's last recording.

James "Blood" Ulmer's Music Revelation Ensemble Revisited



James "Blood" Ulmer	electric guitar
Calvin "The Truth" Jones	bass
Cornell Rochester	drums

10:15

"My intention is to revisit the more than 20 years of music recorded with this project, maintaining our American history of free music and expressing the freedom of guitar Harmolodics. Even though some of the players are not with us, the concept still remains. And the Vision is a good place to start because this is where we began." – James "Blood" Ulmer

WHY DO I...



"Music spoke to me initially in a way that is completely intangible. Music drew me in gradually; then, as I started listening and discovering all types of music, it became absolutely essential as a means for self-expression, communication, creativity, growth, exploration. How music effects people is something that is often taken for granted. But we'd be nowhere without art and creativity. I like to quote Frank Zappa: "Without deviation from the norm, progress is not possible." – Mary Halvorson

A FUTURE FOR VISION

12:30

Education Forum | The Legacy of Improvised Music with a World Music Perspective

Panelists: Dave Sewelson, Jessica Jones, Connie Crothers, TA Thompson, Jake Sokolov-Gonzalez, Lisa Sokolov, William Parker

2:00

THE FUTURE**Visionary Youth Band (Brooklyn)**

Jeff Lederer, Jessica Jones directors

2:30

Achievement First Middle School Band (Brooklyn)

Gene Baker director

3:00

P.S.182Q - CCNY "Quest Band" Queens

Michael T.A. Thompson director

3:30

All Schools (80 young musicians)

Under direction of Jason Kao Hwang + guests

PANEL | The Legacy of Amiri Baraka: Art in Action

4:30

Part 2 of 3: Decolonizing the Music - The Conversation Continues

Moderator: Basir Mchawi

Panelists: William Parker, Juma Sultan, Ahmed Abdullah, Mae Jackson, Hamid Drake, Fred Moten

Satoko Fujii New Trio +1

7:00

Satoko Fujii	piano
Todd Nicholson	bass
Yoshi Shutto	drums
Kappa Maki	trumpet



In 2012, I started a new unit. I think if more than two people make a group, it is already a kind of society. This band has a conventional instrumentation, but when I form a new band, I always think about their personalities and musical values, not about the instrumentation. I just want them to make my compositions come to life. I am very happy with this new unit.

David Mills | Poet

8:00

Reading from Amiri Baraka and his own work

Black Art is like Black Ice — if you fail to recognize it, it could cause you to slip up. – David Mills

Photos: New Trio by Natsuki Tamura

A FUTURE FOR VISION

Matthew Shipp Trio

Matthew Shipp
Michael Bisio
Whit Dickey

piano
bass
drums

8:15



"This trio has a traditional instrumentation--but the music is ours--we all have our own voices on our instruments and are fine tuned as far as interaction with each other. If someone asks what I want to do in music - I basically am not trying to do anything." – Matthew Shipp

TarBaby

Orrin Evans
Eric Revis
Nasheet Waits

piano
bass
drums

9:15



TarBaby embodies the notion of Jazz as a continuum. With that, the group pays homage to the great body of work in the Jazz idiom as well as tackling compositions by some of the great, albeit lesser-known composers. In addition, each member contributes original compositions. We are presently preparing for our 4th recording, "Fanon," featuring Oliver Lake and Marc Ducret, will be released on the RogueArt label. TARBABY exists solely to A) Swing with reckless abandon and B) To continue the trajectory of exploration established by our musical forefathers. "It is not an exercise in the math of music so commonplace in the world of jazz today." - Orrin Evans

Sonic Projections 'The Secret Escapades of Fred Anderson'

Nicole Mitchell
David Boykin
Craig Taborn
Chad Taylor

flute
tenor sax
piano
drums

10:15



"Fred Anderson left an indelible mark on Chicago's jazz. As owner of the Velvet for over twenty years, he provided a stellar environment for the development of creative music inspiring countless generations of musicians while garnering an international audience. He was a quiet man who rarely shared his ongoing struggles with the city and local gangsters to keep things running. 'The Secret Escapades of Fred Anderson' likens Fred to a super hero, whose humble exterior masked his real-life heroic trials and tribulations. I wanted to make Fred smile, and that in this animation he can be a secret agent working against forces of musical demise." – Nicole Mitchell

Photos: Shipp Trio by Peter Garmushkin, TarBaby by Emra Islek, SP by Michael Jackson

PANEL | The Legacy of Amiri Baraka: Art in Action**2:00**

Part 3 of 3: The Legacy of Art in Social Action - Creating Our Future

Moderator: Mike Burke Panelists: Naima Penniman, Daro Behrooz, Hamid Drake, Dave Burrell, Luke Stewart. Patricia Nicholson

Angelica Sanchez + Omar Tamez**5:00**Angelica Sanchez piano
Omar Tamez electric guitar

Formed in 2011, Angelica Sanchez & Omar Tamez are an intimate duo exploring sound through improvisation and composition. Their new project *Días de Sol – Tierra Mestiza* will premier new compositions inspired by composer Mario Ruiz Armengol. "Haunting, dream-like, floating, unsettling yet somewhat calm. "This duo works together, slowly weaving their lines into an unpredictable tapestry. At times they start heading to the outer regions yet always seems to end up in a familiar raft drifting together" – *Bruce Gallanter, DMG*

WHY DO I...

"I've loved music all my life. I grew up listening to lots of music in an open way. No one ever told me how to listen to music, what type I should listen to. Yet one thing I noticed as a child that never left me: I saw people give themselves up to music in a way that didn't exist anywhere else in my world. When I was at parties as a kid I saw grown-ups simply let go and surrender to whatever song or piece of music that felt good to them. Moreover, I was encouraged to do the same thing. That spoke to me deeply and when I decided to make music my life's work it was with this understanding of how powerful music can move me physically as well as be a pillar of happiness and well-being in my life. Now, I want the music to reach you. I want you to hear me. If that happens then my creativity is perhaps moving things, ideas and understanding. Creativity is the power and that's what I try to tap into." – *Fay Victor*

Fay Victor + Tyshawn Sorey**6:00**Fay Victor voice
Tyshawn Sorey drums, percussion,
found instruments

Fay Victor and Tyshawn Sorey began working together in 2009. In 2013 they formed a drum/vocal duo to explore sounds, silence, space and textures that never fall into patterns of a groove-laden, vocal approach. Victor and Sorey have developed a simpatico telekineticism. The binding principle is trans-idiomatic approach to music, which gives freedom to delve into sound worlds that might seem to inhabit Asian, African and European understandings in an organic fashion inspiring boundless sound travel experiences.



Photos: A. Sanchez by Peter Garnustkin, O. Tamez by Erik Lamont

Photos: K. Jordan, W. Burrell, W. Parker by Luciano Rossetti, TT by Scott Friedlander

**Jordan + Burrell + Parker + Drake**Kidd Jordan tenor sax
Dave Burrell piano
William Parker bass
Hamid Drake drums, percussion**7:00**

"An Urban Cosmology performing The New Hallelujah" – *William Parker*

David Henderson | Poet

Reading from Amiri Baraka and his own work

8:00

"Amiri Baraka is a master, who has achieved a voice where he said exactly what he wanted to say. My poetry takes several paths, like yesterday I am writing a poem about museums and the captive bodies within, and now I am writing about childhood summers in the Hudson Valley."

Times ThreeConnie Crothers piano
Henry Grimes bass, violin
Melvin Gibbs electric bass**8:20**

Three musicians, strongly individual, pursued their independent performing and recording paths through years of profound professional and musical experience. They join together to create music that expresses their affinity. Although they have played duets with each other, tonight will be the first time these three will perform together. The music will be a manifestation of integrity, musicianship, heart, sound and spirit—times three.

Sabir Mateen Ensemble Honors Roy CampbellSabir Mateen reeds, conduction
Rob Brown alto sax
Daniel Carter reeds, trumpet
Dennis Gonzalez horns
Andrew Bemkey piano
William Parker bass
Hamid Drake drums, percussion**10:15**

The overarching focus of the musicians will be to honor the Great Roy Campbell by playing improvised, spontaneously created and pre-written compositions series of works, demonstrating the fertility and expressiveness of their free and collective creativity.



**THE FREEDOM IN FREE JAZZ EXPRESSES OUR BASIC YEARNING
TO BE MOST TRULY OURSELVES.**

**WE NEED YOUR HELP TO CREATE A FUTURE
WHERE THIS IS POSSIBLE.**

Why do we spend our lives devoted to Free Jazz, a music that is so often minimized?

This music is essential in our lives because it expresses so well a sense of hope and a belief in the possibility of freedom. It is a gift of the times (60's, 70's) when it originated, when people were filled with the excitement that comes from the belief in the possibility that their actions and their music could make a difference. It was a Freedom to – do and be your unique self and proclaim that to the world. So we pushed ourselves to do more, to redefine, our communities, our music, and ourselves.

This music is particularly relevant today as people see possibilities disappearing, while need is growing. The music allows each artist to discover his personal as well as cultural identity. The music was built by self-determination. Where the artist defines, presents their work, not waiting for permission. Hope, Freedom, Self-determination are powerful ideas in any time, and particularly now.

Arts for Art, along with the Artists that have the great talent and fortitude to practice their art today, together, we are in a unique position to pass on the Hope and Freedom inherent in the music and art. But this can't happen without your help.

HOPE IS A FREE THING – BUT AFA NEEDS YOU

Visit: www.artsforart.org/contribute
or stop by the **Arts for Art table** at the Vision Festival.

Thank You!

| *Patricia Nicholson Parker*



**WHYS (Nobody Knows
The Trouble I Seen) Traditional**

If you ever find
yourself, some where
lost and surrounded
by enemies
who won't let you
speak in your own language
who destroy your statues
& instruments, who ban
your omm bomm ba boom
then you are in trouble
deep trouble
they ban your
own boom ba boom
you in deep deep
trouble

humph!

probably take you several hundred years
to get
out!

| *Amiri Baraka*

Remove all fences
Take the handcuffs and chains off
Let the music out of the cage
Let it run free to touch the sky smell the grass
Let it become the sunrise
And rainfall
Let breathe and become fire to
Let it do what it is suppose to
Do let it change your life
You don't own music
It was here before you arrived
And will be here when you leave
Run through fields of rhythm
Let it vibrate like thunder
And turn into earth and become a mountain
Don't label it, don't try to play it
Become it, be it
Unpredictable, fantastic,
It cannot fit into bars or measures so remove
all fences
And let the music fly
It is never without shape it is never without form
So let it free let it be
Don't think - love, feel, and dance the music
Remove all fences
And let the imagination
Soar can you teach a fish to swim
Well you can't teach music
The only thing you need to know that you are music
I am music he is music she is music
Born that way will die that way
So remove all fences immediately
So the music can be free
It's not jazz it's not blues it's music
Music and sometimes it manifests as sound!!!!

| *William Parker*

Roy Campbell

In His Own Words.

[Scott Currie]

Anyone who's ever heard Roy Campbell play or talk knows what a gift for story-telling he had, just as anyone who's ever been welcomed to the Vision Festival with one of his effusive bear-hugs knows what a warm and generous heart he had. In my case, his generosity of spirit led him to spend hour after hour of his time with me, sharing his wit and wisdom in wide-ranging interviews that I hoped would help me tell his story. In the end, his own words – woven together from the threads of those interviews – tell that story better than I ever could, and reveal something of the man behind the horn, who touched so many of us so deeply.

I WAS BORN INTO THE MUSIC. My father used to play trumpet, and saxophone in the army band. And I was born in California, so, when I was a baby, Ornette Coleman used to come to my house, and practice with my father. They used to play in bebop clubs, on Central Avenue, and they used to play rhythm & blues gigs, and jam sessions. I was a baby, man, but I was hanging out with masters. My father and my mother had jazz records in the house as well as R&B music, gospel music, classical music. I used to listen to all kinds of music when I was a kid, and even when I used to watch TV shows, I

was into the music too. I used to like the music because they had world music in the soundtracks. Zorro had bolero-type things and flamenco, and then Tarzan movies had African sounds, and also, in Ali Baba and the Forty Thieves they had Middle-Eastern and Egyptian music.

From when I was about six until maybe twelve, I wasn't into jazz too much. There were a few jazz people I liked – straight-ahead jazz and hard bop, and some Miles Davis and stuff – but I was really into rock 'n' roll and Motown, and rhythm & blues. Then James Brown had a record called James Brown Plays Today and Yesterday; they had "Song For My Father" on there and "Sidewinder," and they did it pretty good. But I was in the record store one day, and I said, "Maybe I should get the original ones." And when I heard Lee Morgan's version of "Sidewinder" and Horace's "Song For My Father," I got hooked on Blue Note Records right away, you know. So I started buying all of these Blue Note records, and I started listening to my father's entire collection, and stuff, and I became a jazz fanatic. But by the time I was fifteen years old, I was tired of hearing straight-ahead jazz. That's what led me to start checking out free jazz. I think I heard A Love Supreme around maybe '67 or '68, and I really liked that.

Then I started collecting all of Trane's music, and, when I really got into his stuff, I was into Pharaoh Sanders, Albert Ayler.

I saw all the greats: I saw Louis Armstrong at the World's Fair, I saw Coleman Hawkins play in Carnegie Hall, I saw Duke Ellington's band. So I really had a thorough indoctrination in the music in the sixties, during a time when you could hear the beginnings of jazz all the way to the most modern thing, and all the cats were still alive. I mean, you had Louis Armstrong blowing trumpet, and Diz and Miles, and Roy Eldridge, Cootie Williams, and Cat Anderson – and all those cats were around. Then you had cats like Freddy Hubbard and Woody Shaw coming up and Charles Tolliver, and Donald Ayler. I always felt the music was a circle, just like you had a cycle of fourths, or a cycle of fifths, if you put the different periods of the music together, it would form a circle. And when I heard Albert Ayler's music, I felt Ayler's music was a completion of the circle, where they had the beginning and the most modern thing all together. Some of what he did was like New Orleans and march themes, and folk themes, too, but when they started soloing on that stuff, it went to another dimension.

Until my last year of high school, I wasn't playing any instruments for about two, three years. I was just a gangster, hanging out in the streets, getting into all kinds of trouble. I had gotten into some serious trouble – after

I got busted, I was almost suicidal for almost a year, because I was facing three felonies at seventeen years old. I had a good lawyer, and he got the charges reduced to like a loitering charge, because he worked with a judge. But I had this looming over my head for about maybe a year and a half, two years. That's when I decided to be a musician – during that period of time, my life was so dark; the only thing that really reached me was the music. I started playing trumpet, because my father's old horn was around the house, and I started taking it really seriously.

I found out that Manhattan Community had a jazz program with Yusef Lateef teaching there. I loved Yusef's music, so when I saw he was there, I jumped at the opportunity. When I got to Manhattan Community and met Yusef, though, I didn't really have a good knowledge of theory, because when I was in junior high school, I used to memorize all what the teacher played – I wasn't reading music. In the theory class, Yusef was playing

intervals, and I didn't really know what the intervals were at that moment, but I was just telling him all the pitches, you know – he went all up and down the piano and I told him, "Oh this is C to F, or C to Bb," And he said, "You have perfect pitch." I said, "Really? Well my mother used to say all musicians had an ear for music, and that's why they play." He said, "Yeah, but you've got

Photo: R. Campbell Memorial Band by Bill Mazza

Photo: R. Campbell by Luciano Rossetti.



something that most musicians don't have." And, all of a sudden, the word got around the school that I was "The Ear."

I used to go to the Jazzmobile on the weekends, and studied with Lee Morgan and Kenny Dorham. I even saw William Parker up there one time – I mean, we didn't know each other back then, but I remember one day I went by Richard Davis' class, and I saw this serious guy, with

this intense stare. But then after Lee Morgan died, and then K. D. died, I just stopped going up there. Freddie Hubbard heard me, in 1973, when I sat in with him in the Vanguard one night. It was his birthday, and I asked him to play his horn, and he said, "You got the nerve to play my horn? And ask me to play my horn? Yeah, I want to hear you, motherfucker." So, anyway, I played a solo, and

McCoy Tyner was there, and Woody Shaw and some other cats. After I handed Freddie Hubbard back his horn, I said, "I would like to study with you." He said, "No way." I said "Why not, man," I said, "I used to go to Jazzmobile and study with Lee and Kenny, and I really love your playing too, man.

And Lee's gone, you know, so that's why I came here." And he said "No way – the man will hire you instead of me." And I said, "But Freddie, I've only been playing for three years." He really reared back and looked at me and said, "What? You must be bullshitting. And if you're not, I don't want to hear you when you've been playing about



ten years, man." So, I said, "Thanks, Freddie," and I realized he was complimenting me, in a certain way.

In early 1977, though, the band I had broke up, so I got depressed – I wound up not performing in public for almost two years. I was working in the Post Office for a while at night, and going to City College during the daytime. Then, in November 1978, I played a gig in the African Poetry

Theater with this guy I knew who played tenor, Clyde Cotton; he had this Turkish drummer named Sinan and William Parker on bass. So we played, and, I mean, it was some really outstanding stuff. Sinan was taking William home afterward, and when William was getting out, he said to me, "Yeah, man, I'm going to be calling you. We're going to play together again." I was real cynical at that time, and


I said, "Yeah, that's what everybody says, and they never call me back when they have gigs." But William said, "No, I'm going to call you. We're going to hook up again." So, when I heard him say that, I felt some kind of sincerity, I said, "I think this guy is for real." That gig was on a Sunday, so

on Tuesday night, I got a call from Jemeel Moondoc, who said, "Hey, man, William Parker told me you was a good trumpet player, and he gave me your number. I'm playing a gig at Ali's Alley next week for the door – can you make it?" I said, "Yeah." So, we had the first rehearsal that following Saturday, at William's house, and I said, "Yeah, you



said you was going to call," and he said, "See, I'm true to my word." And right then, me and William developed a friendship and a kinship.

Me and William, over the years, we can communicate telepathically. We don't have to speak sometimes on certain matters: we'll just look at a situation and smile and we know what each other's thinking. And that's the same process that goes on with the music. You know, William is a magician – he is. I am too, you know. So are Daniel, Rashid, Billy Bang, Jemeel, you know. There's a certain faction of us, an inner nucleus, where, we do our music but there's a magical thing that happens with it. The spirit of the music and the spirit of the musicians and the spirit of the music. Musicians in the Vision Festival have unique music, unique spirits, and they are forward thinkers. And, they're not your run-of-the-mill, average human beings. So, when you have combinations of different people like that participating in one umbrella, that force can drive people to go beyond themselves. That's what the Vision Festival does. The music and the musicians motivate people to dare to be great and go beyond their personal selves. »

James Baldwin once wrote, "While the tale of how we suffer, and how we are delighted, and how we may triumph is never new, it always must be heard. There isn't any other tale to tell; it's the only light we've got in all this darkness." He might as well have been writing it with Roy in mind, because no one could ever tell that tale quite the way Roy could – and tell it like it is. 

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Photo: R. Campbell by Luciano Rossetti (2)

Photo: R. Campbell (bottom) by Nobu Awata



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Amiri Baraka (b.1934 - d.2014)

[From a Conversation with Kalamu Ya Salaam]

ADVICE TO YOUNG WRITERS.

"I don't feel any less Black trying to find out something I don't know than trying to say something I do know. At one point, you are always trying to find out more which always leaves what you're saying seemingly more discursive because you are not quite clear on what you're saying. But you know a lot of things clarify themselves as you get older. When I wrote that play Dutchman, I didn't know what I had written. I stayed up all night and wrote it, went to sleep at the desk and then woke up, and looked at it and said "what the [f---] is this?" And then put it down and went to bed. Some things you know absolutely what you're saying, you're absolutely clear. Bang, it's an idea you want to express. Sometimes though you can't limit your mind by what you know. You have to always figure that you can hold on and you just open your mind to where it wants to go to, which you don't know at the time, but if it's legitimate, you'll find out what you're saying."



[From "hunting is not those heads on the wall" from *Home: Social Essays*]

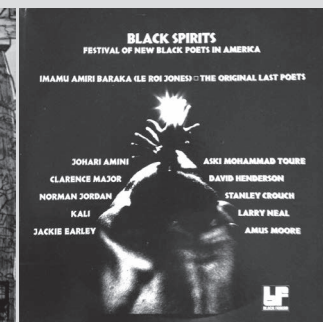
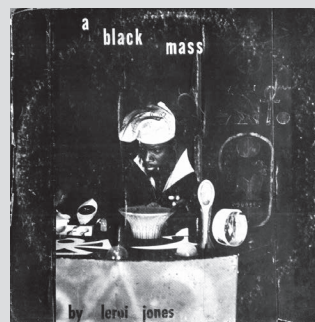
"Thought is more important than art. Without thought, art could certainly not exist. Art is one of many products of thought. An impressive one, perhaps the most impressive one, but to revere art, and have no understanding of the process that forces it into existence, is finally not even to understand what art is."

[From "The Black Arts Movement"]

"...the continuing task we face, as revolutionary Black artists and intellectuals, to make Cultural Revolution. To fight in the super structure, in the realm of ideas, philosophies, the arts, academia, the class struggle between oppressed and oppressor. To recreate and maintain our voice as a truly self conscious, self determining entity, to interpret and focus our whole lives and history. And create those organizations that will finally educate, employ, entertain, and liberate us!"



Photo: A. Baraka by Lucas Noonan, Baraka LPs by Bill Mazza



KIDD, HAMID, WILLIAM, ROSCOE, MATTHEW, CRAIG, JOËLLE, NICOLE, EVAN, ROB...



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KIDD JORDAN



WHY DO I...

I **ALWAYS LOVED MUSIC**, since I was a little kid. I started blowin on my cousins C-melody. I wanted to play so bad - I was playin all the time. So they gave me an alto, and I went into it full force. I learned how to read all kinds of music, I was practicing all the time. So when I was still in High school I started playin with the old men.

In '52, I heard Charlie Parker. Bird was late for the gig. We were at the entrance waitin, me and Alvin Baptiste, the venue manager started complaining to Bird and Bird said "I am talkin to my friends!" - later that night I met my wife for the first time. So that night, I was in high cotton!

I wanted to be good musician. I wanted a good education. And I wanted to play all kinds of music. I finished high school when I was 15 and went to college and studied some more. Later, when I heard Ornette Coleman - I knew I was in the right direction. That was more where I wanted go with my music. But I never imitated anybody's solos. Ornette's music was another level of Hallelujah. Then I started listening to Albert Ayler, Rev Frank Wright and that was really where I wanted to go.

I was also working with Motown - and when I was in Detroit, I went to hear Coltrane and that was where I realized that those people getting the hallelujah in the Baptist church, they weren't faking. Coltrane was playing like a run-mad-dog. He had the Hallelujah and people were leaving but I was in there, feeling the spirit and I was gone.

The Hallelujah and Freedom - You get the looseness and a sense of freedom

It doesn't have anything to do with academics. It has to do with freedom and spirit.

But you better pay your dues and know what you are doing when you open up and really start playing. There is a lot of discipline inside the hallelujah!

CONNIE CROTHERS WHAT IS FREEDOM? WHAT IS IMPROVISATION?

The energy within the first split second when I breathe

I'm in another dimension, somewhere in the unbounded place

then my fingers go into the keys and as if by magic the music rushes through and leaps out of the piano it is alive with its own life pouring through me taking on my configuration of feeling energy surprising me with its force and strange beauty entirely unknown to me before.

The boundaries of my body my arms hands fingers and the surface of the keys give way to

this streaming there are no boundaries anywhere no time no space only the note - and then there is the next note -

Improvisation is going into mystery, the place where creation happens.

Freedom is the note.

The soul of our humanity is the only thing that will release us from centuries of oppression into the freedom of people, together. That is why we have such a burning need for art.

WHY DO I...



Photos: K. Jordan by Nobu Awata, C. Crothers by Scott Friedlander



WHIT DICKEY

WHY DO I...

MUSIC FOR ME has always been an alternative joyful universe that spoke to me like nothing else. At 13 I was a radio fanatic with a big stash of 45s and LPs singing drum parts to Hendrix. Miles' "Bitches Brew" blew me away and so began my life as an avid fan; collecting LPs and seeing this mysterious art live whenever I could. How did Sam Rivers, Dave Holland and Freddie Waits do that? I read all the books about the cutting edge, including LeRoi Jones' "Blues People" and "Black Music". He turned me on to Cecil Taylor. After hearing 'Live at Montmartre', I knew I had to renounce family expectations and be a drummer. It was the avant grade with an aesthetic that defied scrutiny that steered me. Later, after I had been playing with David S. Ware, I became convinced that there was something spiritual in the music that would open the veil of the mystery that seemed at its core. I began working on the drums from the ground up, taking the mantra that I heard in the Ware band and applying it. Since 2009 I have heard the mantra at all tempos and applied it to the tradition which is the foundation of this music and Matthew Shipp's singular sonic explorations. What a joy it is to play in that trio! And what an opportunity it is to be apart of it's unfolding.



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Photo: W. Dickey by Nobu Awata

'CONVERSATIONS' CHARLES GAYLE

Excerpt from interview for
'Conversations' by William Parker

"A SCHOOL THAT NEVER ENDS"



If Louis Armstrong was here and the music was vibrant, and the people were still into that - I would applaud that. The music is just beautiful, why change it? But having said that, I feel that because the scene is changed. Most of the music during my time, wasn't necessarily learned in schools. There was a different input in how to create the music. So I feel like, the music had to open up. Mainly I am known as an avant garde artist, but I am not limited to that. And I don't like that terminology, I am a musician, we are all musicians. I would like to see things

open up more, even the musicians who are in school. To start taking a more personal approach to music as opposed to following the so-called set thing that is out there.

It's good what's out there, it just that I would like to see a little more personal stuff happening. I think it would be more accurate to think of this music as personal music, instead of avant-garde. But we need venues for it. The music will always be here, but we need more venues, and institutions to deal with this more personal music as opposed to just those who are coming up playing in a more technical way. I should like to investigate this area even more, which would mean investigating the mind because it's not just about the music, it's about our thinking process. There is no yardstick for measuring certain things. I would like to be up under that myself because it will help me grow more and think of more things, and scrutinize the music even more. I want to be saying all of this in a positive way. It's all a school that never ends. We can never stop learning or becoming critical of each other, in a constructive way, to broaden the music, cause it's forever, it never ends. So that's my take on it"

"MUSIC IS FOR EVERYBODY"

When I was coming up all the music was in my neighborhood, up until the 60's all the jazz and music that black people made was supported by black people because it was all in the neighborhood. But what happened in the 60's, across the nation, things changed as a result of what they called 'white flight' the neighborhoods changed. The money left the neighborhoods. The clubs closed because there wasn't the support. Before even people who were not black had been coming in to the neighborhood. When I grew up all the people I played for were black people. But it's changed now and that concerns me. In a way it does, in a way it doesn't. Because most of the music especially jazz or the bulk of it, is not in the black neighborhoods any more. A lot of people don't want to

Photo: C. Gayle by Luciano Rossetti

leave their neighborhood to do anything anymore. There are still black clubs in the black community but they aren't as prevalent as they were when I was young, say years ago. We don't have control of certain things. But it does not bother me, for me the music is for everybody. I have a love for everybody in the world regardless of color. That's just me so I'll put it



like that, I don't like what everybody does, but I love people because they're human and everybody doesn't like what I do, so it goes both ways. It concerns me the lack of black people in the audience. When I am in Europe, it doesn't concern me so much, but when I am in America the lack of black people does concern me. I do understand to a degree, why it is that way, so I don't get too bent out of shape because in my mind I have solved my problem. I relate as a human being. I had to get my solution so as not to keep asking what the solution is. It doesn't solve the whole problem. The only thing I see that solves it, is freedom for people who are considered second class.

"THINK: we are more than that"

"Musicians are human beings concerned about all things and if you look at them as human beings, not just musicians, you'll

get it. They go to work as anybody else goes to work and they come home. They are enamored with the music and they are also feeling, that it's really a strange thing – why do I have to keep saying Black? There is this thing hanging over us. I don't know if we talk about it enough. The basic perception of a black person living in America, whatever we do we

are in some kind of ghetto. I don't fault the people for having that concept because that's the concept that's in the papers, the concept that's in the books, but we're more than that. Because we're not in those books, in the general books of psychology, philosophy, general art, books on medicine or advancing certain themes or inventions, we're under something and it's very difficult to escape. If everybody was a thinker I think it would be a better world, you would be freer.

I think everybody can be a thinker but everybody takes time to do it. You see you can't get it in school. They don't teach you to free think in school. I think they teach you not to think. My mother said "think, I don't care if you've got an education, think"! Think about what your saying, think about it in the broadest terms.

But that's just my thought on it."



Photos: C. Gayle by Luciano Rossetti (2)



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Oliver Lake on The Vision Festival



Vision Festival has continued the work that was started by various artist-led organizations, such as B.A.G. (Black Artist Group) St. Louis, Mo., A.A.C.M. (Association for the Advancement of Creative Musicians) Chicago, Il., and Strata-East Records (started in 1971 by trumpeter Charles Tolliver and pianist Stanley Cowell), New York City, to name a few. One of the most important aspects of these like-minded groups is the fact that they propagated ideals of consciously community-centered, outside-the-system self-sufficiency.

To be creative artists, we must define ourselves, and one of the best paths to accomplish this is to form, contribute to and work within a community (or co-operative) of like-minded artists. The Vision Festival is a prominent example of following these ideals, as it now stands as a cultural force and institution for building awareness about our creative music and artistic community and those who are responsible for it. Over the last 19 years, Vision Festival has become a creative institution, and has contributed greatly to our community - constantly striving to improve the artists' lives with better venues, higher fees, etc.

Its presence is invaluable.

VISION FESTIVAL 19

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1

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5

THE GROUP LIVE

2

DAUNIK LAZRO / JOELLE LEANDRE

4

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3

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