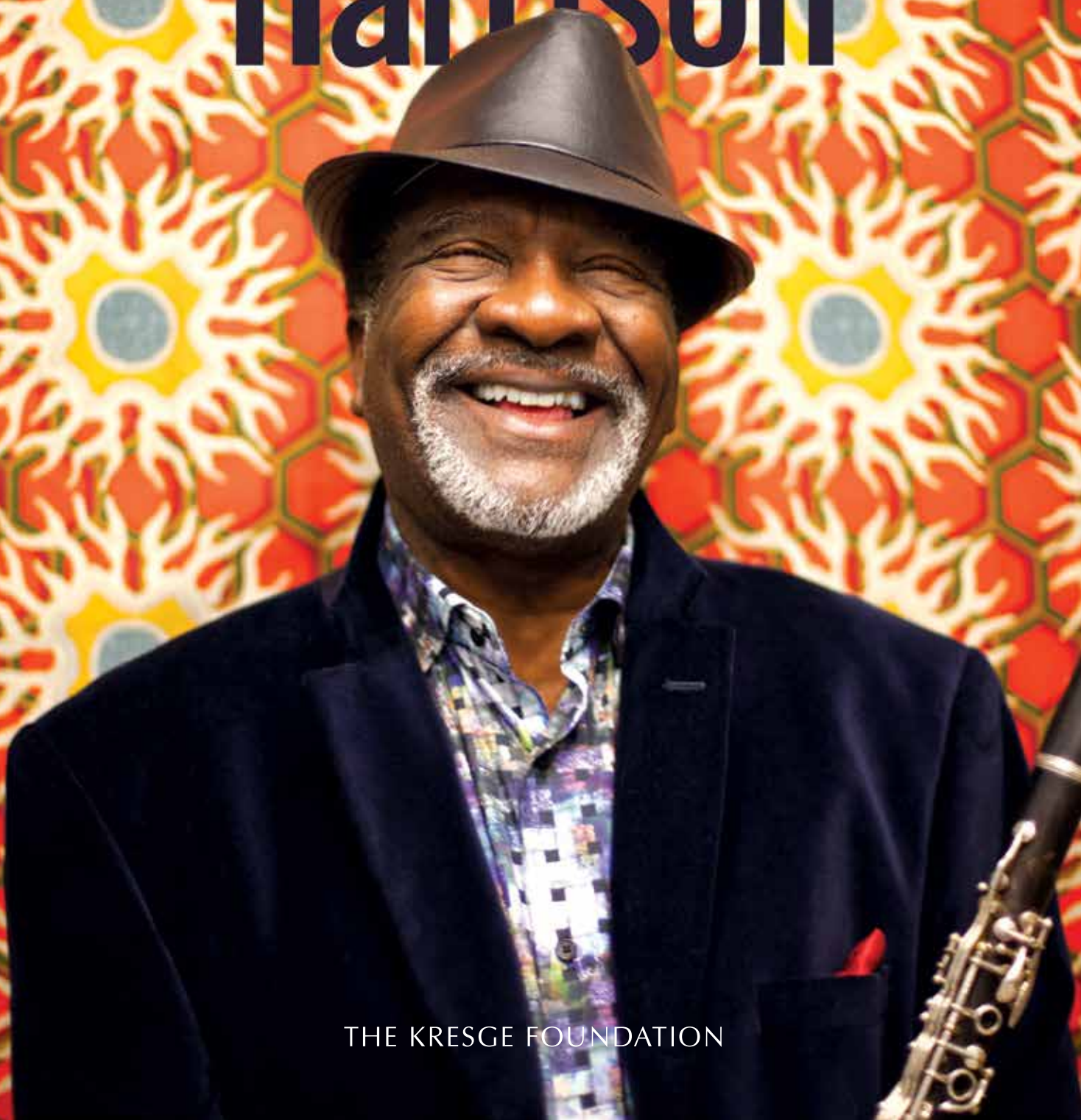
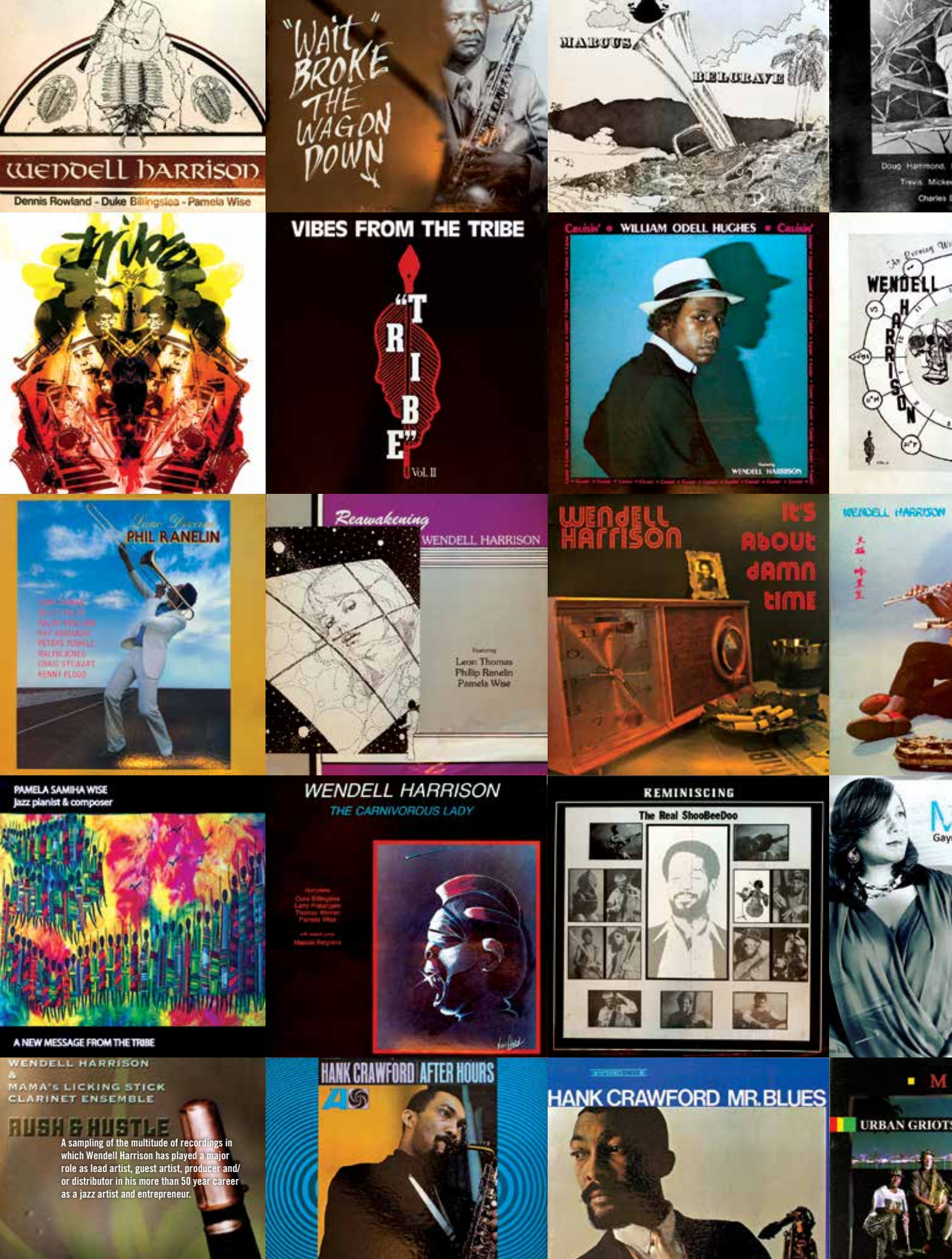


Wendell Harrison

2018 KRESGE EMINENT ARTIST



THE KRESGE FOUNDATION



THE KRESGE
EMINENT ARTIST
HONORS AN EXCEPTIONAL
ARTIST IN THE VISUAL,
PERFORMING OR
LITERARY ARTS

FOR LIFELONG PROFESSIONAL ACHIEVEMENTS AND CONTRIBUTIONS TO METROPOLITAN
DETROIT'S CULTURAL COMMUNITY. WENDELL HARRISON IS THE 2018 KRESGE EMINENT
ARTIST. THIS MONOGRAPH COMMEMORATES HIS LIFE AND WORK.

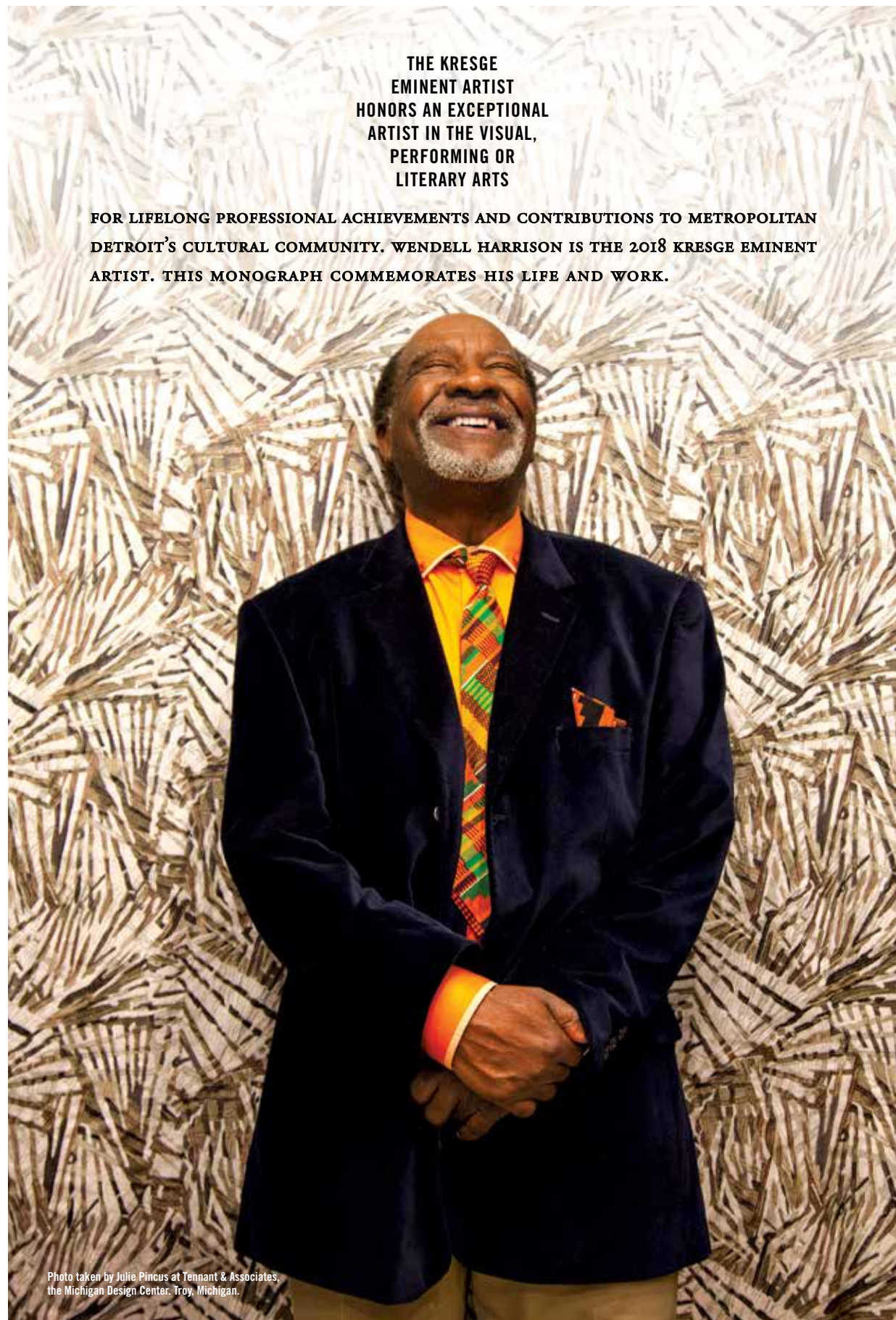


Photo taken by Julie Pincus at Tennant & Associates,
the Michigan Design Center, Troy, Michigan.

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Foreword

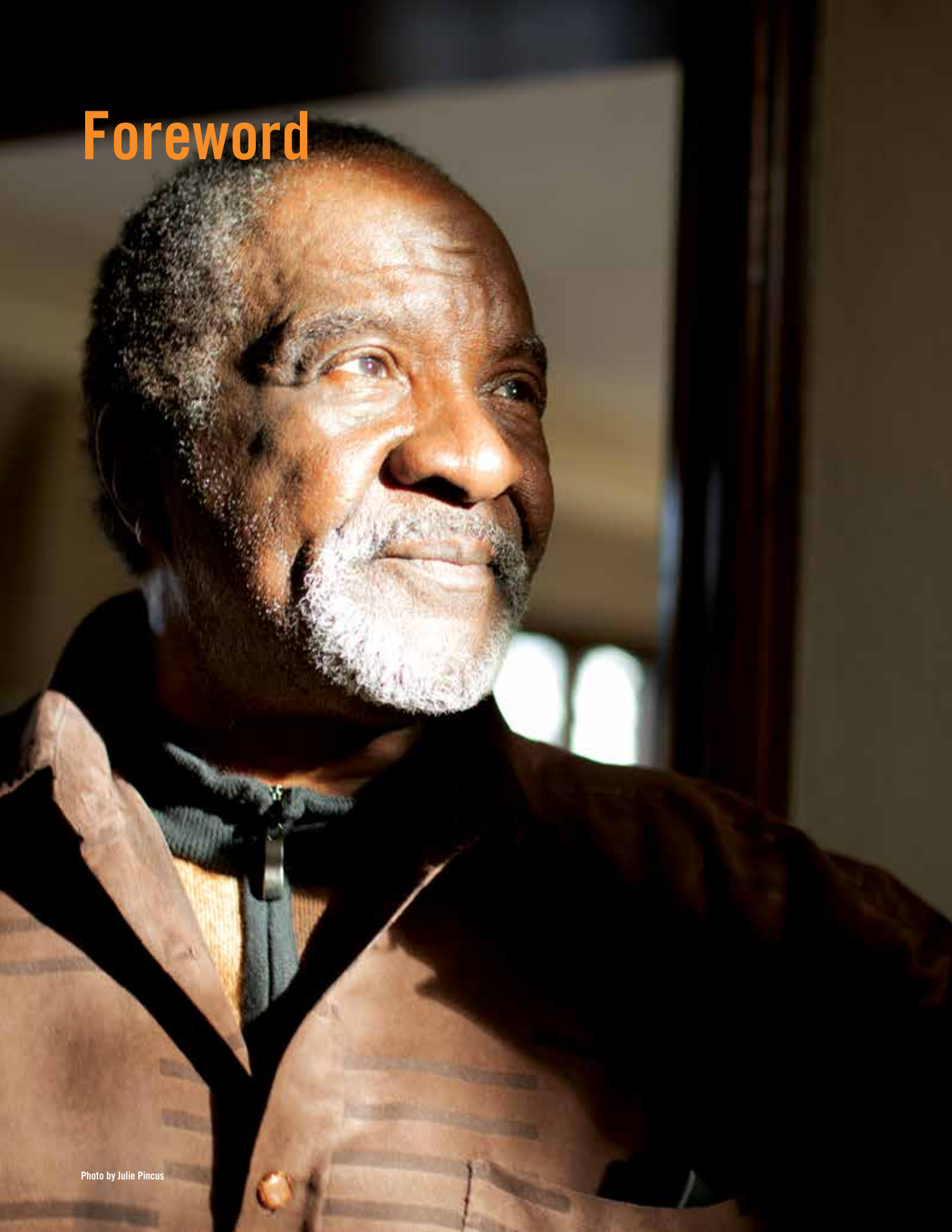


Photo by Julie Pincus

We often invoke as a figure of speech the phrase, “Art moves us.”

WENDELL HARRISON TAKES US BEYOND METAPHOR. HE COMES TO US FROM THE AESTHETIC OF JAZZ, AND HE EXEMPLIFIES THE SPECIAL RELATIONSHIP JAZZ HAS ALWAYS ENJOYED WITH MOTION. THINK OF DUKE ELLINGTON’S PRIME DIRECTIVE: *IT DON’T MEAN A THING (IF IT AIN’T GOT THAT SWING)*. THINK OF MILES DAVIS, WHO REFUSED THE SEDUCTIONS OF MOTION BY TURNING HIS BACK TO PLAY, RIVETING OUR ATTENTION ALL THE MORE ON THE DANCE OF NOTES.

Think of Charlie “Yardbird” Parker with his hyperkinetic bebop, and think of all the musicians who took up the challenge in Parker’s title *Chasin’ the Bird*.

One of the many who joined the chase in the 1950s was a Detroit teen named Wendell Harrison. And Wendell has been on the move ever since.

He set off for New York in the ’60s, sprinting across styles and scenes. He played down-home, bluesy struts in the band of Hank Crawford, an off-shoot of Ray Charles’ pioneering soul outfit. And he learned to blast the blues into orbit with iconoclast bandleader Sun Ra, who preached and sang, “Space is the place.”

Back in Detroit since the 1970s, Wendell has never slowed down. He joined with likeminded musicians in creating the independent Tribe label – and then led writers, visual artists and others to create an equally groundbreaking magazine of the same name. In the ’80s, he and his wife, Pamela Wise, formed the WenHa label and Rebirth Inc., a nonprofit to present music and promote music education.

Wendell has expressed the breadth and depth of his individual artistry in a range of combos and styles, from funk-influenced fare to an homage to Louis Armstrong to exploratory solo saxophone music. He’s played in piano-sax duos, in high-powered Tribe reunions and even assembled a big band with a horn section made entirely of clarinets.

Just as he brings his own creativity into the world, he fosters in others – students and peers alike – the desire to do the same.

And in this year when we celebrate arriving at our 10th Eminent Artist with Wendell, we reflect on these qualities he shares with his predecessors. Our Eminent Artists have all had this expansive, inclusive spirit, this inherent belief that art’s value increases the more widely it is shared, and the more artistry itself is encouraged.

Wendell, we stand as beneficiaries of everything you set in motion. This monograph is a token of our gratitude.

RIP RAPSON
President and CEO
The Kresge Foundation



Artist's Statement

I came up in the age of art — of music as art.

I was taken by music as a young child and developed a serious interest in playing because it introduced me to an entirely new world of people, cultures and a whole new language: jazz.

The more I studied, the more attention I received because I could play and phrase in the language of jazz.

When I arrived in New York, everything opened up to me because I had developed a command of this jazz language by the age of 19 or 20.

I became consumed with jazz.

I still am.

Jazz has been the driving impetus of my life and every jazz musician has this to a certain degree.

When I was coming up, jazz wasn't formalized as a musical idiom — we had to teach one another. Every time we learned something, we passed it on. It's a tradition to spread your information in the jazz culture, to pass on the knowledge.

It's the reason I still teach jazz. Jazz is hard, complex music and I feel a responsibility to help others grow and develop their talent for learning, and hopefully mastering, the special language of this art.

Through the grace of God, I have learned a few valuable insights about myself and about this world along the journey. I've earned just a little bit of success and problem-solving encourages me, incentivizes me to do more, to be more.

I strive to do the same for others with my music and the lessons of my life.

— WENDELL HARRISON, 2018

“Musicians don’t retire; they stop when there’s no more music in them.” Louis Armstrong



Wendell Harrison, age 8, flying solo in his personal plane, just one of many "vehicles" he owned at a young age.

The Sound and Vision of Wendell Harrison

Detroit's great jazzman is recognized as the 2018 Kresge Eminent Artist for advancing the legacy of jazz and its cultural heritage through his music, entrepreneurship and dedication to educating the next generation in the art of jazz. **By Sue Levytsky**

"IF I'M GOING TO GET INTO SOMETHING, I'M GOING TO GET INTO IT DEEP," SAYS WENDELL HARRISON, THE LEGENDARY JAZZ REEDMAN AND MAESTRO AS HE GUIDES THE WAY DOWN INTO THE RECORDING STUDIO OF HIS HOME IN DETROIT'S NORTH END NEIGHBORHOOD. "There's never just touching on something for me. If I'm really interested in it, I go for it. The more I dig, the more enthusiasm I develop, and my motivation just keeps increasing."

Wendell Harrison's lifelong devotion to jazz and its traditions has led him to a 60-year career and international acclaim as a tenor saxophonist and clarinetist, bandleader, composer, publisher, publicist, producer, entrepreneur, educator and organizer.

Harrison has recorded and released over 30 CDs and played and recorded with jazz and pop legends from free jazz avant-gardist Sun Ra to soul-blues crooner Lou Rawls and soul and jazz bandleader and saxophonist Hank Crawford, with whom Harrison toured for five years and made his first recordings.

Harrison's abundant contributions to Detroit's long and significant jazz history spring from his abiding commitment to presenting and preserving the art form.

Detroit is where Harrison developed his "chops," learning the tenets of bebop and improvisation



Harrison, age 10, visiting relatives on their farm in California.

from the great jazz pianist and educator Barry Harris. It's where he launched his recording labels and musical ensembles, established and collaborated with Tribe, the influential jazz collective, successfully published a magazine and mentored generations of musicians.

Harrison still manages rights to Tribe's recordings, negotiating with labels and distributors around the world; he has cut over 25 licensing deals since the 1990s on behalf of Tribe, which he handles through Rebirth Inc., his nonprofit arts education organization devoted to presenting and preserving jazz.

Rebirth Inc. is headquartered in Harrison's Detroit home, along with his own label, WenHa Records,





Wendell, age 3, and his mother, Ossalee. Detroit, 1945. Right: 8-year-old Wendell proudly displays his first clarinet, a gift from his maternal grandfather, Dr. Albert Punche. Detroit, 1950.

on which he continues to produce recordings for himself and selected artists, including his wife and partner, Pamela Wise, an internationally recognized pianist, composer and 2016 Kresge Music Fellow.

His first reed instrument, the clarinet, drew his renewed interest in the 1990s, resulting in a spate of new compositions for the instrument and the creation of Mama's Licking Stick, Harrison's much-heralded clarinet ensemble. The importance of his compositional works was recognized with several commissions from major granting organizations, including Chamber Music America and the National Endowment for the Arts.

New enthusiasms arrive constantly to engage the indefatigable Harrison and he continues to master them all. What Harrison knows about branding, promotion and distribution in the digital-music age is the stuff of advanced degrees – in Harrison's case, a 2017 master's degree in Communications from Michigan's Spring Arbor University which served as the basis for his forthcoming book with Dr. Robert McTyre, *The Fundamentals of Marketing Music for the 21st Century Jazz Musician*.

The new vanguard of Detroit jazz greets openly credits his business advice as an important contribution to their professional success. "Wendell showed me that you have to be an entrepreneur, have your pedagogy together, create your own publishing company, own your own music. You have to wear all of those hats to survive!" says Harrison's former student, the award-winning bassist and educator Rodney Whitaker.



Young Wendell Harrison with his pet cocker spaniel, Poochie, in his Detroit home.

Now 75, Harrison is ingrained in the sound and soul of Detroit. His friend and frequent collaborator, the jazz bassist Marion Hayden calls him "a living link between bebop and contemporary styles of jazz."

"I might be possessed with a drive to get the knowledge out, because I see this as sustaining the future of the jazz diaspora, the jazz tradition," says Harrison in reflecting on his undiminished zeal for spreading the gospel of jazz.

Harrison is the 10th metro Detroit artist to receive the Kresge Eminent Artist award since 2008 in recognition of professional achievements in an art form, contributions to the cultural community and dedication to Detroit and its residents.

"Wendell Harrison exemplifies Detroit's tradition of cultural warriors," says Kresge President Rip

Rapson. "Rooted in the jazz masters that preceded him, he found a voice that is indelibly his own, earthy and sophisticated, at once down-home and out-there. He has been a leader, not only on the bandstand, but in forging opportunities for musicians to record and present their art on their own terms when the commercial world had no interest in doing so."

Early Influences

Wendell Harrison is the only child of highly educated parents, the sole progeny in a family where following a professional path was considered sacrosanct.

His father, Walter Richard Harrison, graduated from Howard University and earned his master's and doctorate degrees in sociology from Cornell University. He met Harrison's mother, Ossalee Punche, while teaching at what was then Prairie View A & M College in Texas, where she earned a master's in history. Dr. Harrison would later teach at Southern University in Baton Rouge, Louisiana.

Wendell was raised by Ossalee in the sturdy two-family brick house on Chandler Street he still calls home. (Harrison's parents separated early in their union, but his father remained a supportive and influential figure in his son's life until his death at 52 in 1954.) The house in Detroit's North End neighborhood was originally purchased by Harrison's maternal grandfather, Dr. Albert Punche, for his daughters Ossalee and Theldle, both of whom had joined the diaspora north to Detroit from Texas.



Harrison on the front porch of his home. Detroit, 2018. Photo by Julie Pincus.



Four-year-old Wendell Harrison with his matriarchal clan. From left, Aunt Theldle Punche, grandmother Punche and mother Ossalee. Detroit, 1946.

Mother and son were ensconced on Chandler Street when Ossalee enrolled Wendell in music lessons, hoping to focus the 5-year-old on an activity to calm and engage him. "I was a nervous child, always running around and making noise. The music steadied my mind," says Harrison.

He began with piano, studying with Clarence Hewitt Sr. of Hewitt's Music stores, before switching to clarinet in the fourth grade at age 8 – "easier to get into the school band." He would later add the alto saxophone at age 12 and then move on to the tenor saxophone, which he started playing in 1954 as a freshman at Northwestern High School. Flute would eventually join his instrumental repertoire.

Harrison, like so many of Detroit's great musicians who came up in the 1950s, is the product of the then highly regarded music education system of the city's public schools. William Helstein was Harrison's music teacher at Northwestern High School; his bandmates included several gifted young musicians: the trumpeter Lonnie Hillyer and alto saxophonist Charles McPherson, both of whom would go on to fame as associates of the legendary Charles Mingus, and bassist James Jamerson, the Motown Funk Brother.

Hillyer and McPherson recognized a potential bebopper when they heard Harrison practicing scales and arpeggios and urged him to enroll in formal jazz studies with their teacher, the renowned Barry Harris. Harris had mentored a number of Detroit jazz greats, including Donald Byrd and

Curtis Fuller. His lessons in improvisation and bebop would have a profound, lifelong impact upon Harrison as would his praise. When Harris told him he sounded like tenor saxophonist Sonny Rollins when he played, “I couldn’t get over that,” says Harrison, remembering the thrill of the moment.

“I still use what Barry taught me in my workshops and in my books,” says Harrison. “Barry taught me music pedagogy; he taught me the tenets of improvisation, and basically, the language of jazz,” he says.

Anxious to join his fellow Detroit musicians in New York, the teenage Harrison enrolled in summer courses during high school to expedite his graduation, earning his diploma from Northwestern High School at age 16. “I couldn’t wait to get out and join my music friends in New York. They were asking after me – Lonnie, Charlie, Roy Brooks, all those ‘music bums’ as my mother called them,” says Harrison.

But New York would have to wait for a few years – Ossalee deemed Wendell too young to live independently, and so he remained in Detroit, where he lived with his mother, her new husband, James Lockett, and Lockett’s teenage son, James Lockett, Jr., who would also later enjoy a professional career as a reed player in jazz and funk. (Lockett Jr.’s bass clarinet can be heard on *Winter*, the lead track on Harrison’s *Reawakening*, originally recorded and released in 1985.)

Harrison continued his musical studies during this time at the Detroit Institute of Musical Arts, where he studied classical clarinet and took classes in music history, theory, and composition. He also enrolled in Highland Park Community College, where he pursued a course of traditional academic studies, including chemistry, algebra and English.

There was even a stint spent earning a certificate in butchery so “I would have something to fall back on!” recalls Harrison in disbelief.

Yet while days were consumed with study and labor, nights were filled with music.

“The auto industry was fueling the economy; people were investing money into clubs and good times,” says Harrison. “There was a club on every block and nationally known blues and jazz players in every club. Miles Davis and John Coltrane would come to town and stay a while. I heard Sonny Stitt and Joe Henderson at the Blue Bird.



Top: Harrison’s Northwestern High School graduation photo, 1959. Middle (left to right): stepbrother James Lockett, Jr., mother Ossalee Lockett, Harrison and stepfather James Lockett. Bottom: Stage from the Blue Bird Inn on display in the Detroit Public Library. The legendary jazz club at 5021 Tireman was the focal point of Detroit’s modern jazz community until the 1970s, with jazz luminaries often performing on its historic stage during its heyday in the late 1950s and ‘60s. Photo courtesy of Detroit Sound Conservancy.



New York City’s Williamsburg Bridge looms over the Lower East Side, home to many of the jazz lofts popular during the 1960s. Saxophonist Sonny Rollins famously practiced next to its subway tracks daily. Photo by Adobe Stock.

That all was part of my background.”

Harrison started gigging steadily at weddings, graduations, and dances in the late 1950s. “My mother was my booker,” laughs Harrison, remembering the calendar she would keep. Harrison was also good enough as a teenager to be drafted by Choker Campbell, one of Motown’s traveling band leaders, to play backup for Marvin Gaye and “Singin” Sammy Ward. “I was 17, 18,” recalls Harrison.

“By the time I went to New York, I was already an accomplished, skilled musician,” says Harrison. “I had played with a lot of people.”

Learning from Legends

Jazz was arguably in its most creative period when Harrison arrived in New York in 1961. Miles Davis had released *Kind of Blue* in 1959, the same year in which saxophonist John Coltrane recorded his *Giant Steps*, both heralding a loosening of the bebop and hard bop styles. That same year, the saxophonist Ornette Coleman and his band arrived in New York from the West Coast with an even more radical sound. Coleman’s 1960 album *Free Jazz: A Collective Improvisation* would name a new musical movement.

Harrison had saved his gig money for the move to the city. His first “crib” was a bedroom in the Bronx apartment of one of his mother’s friends but “that didn’t work for long,” laughs Harrison.

He soon moved to 89 East Broadway, to the loft of jazz trombonist and euphonium player Kiane

Zawadi, formerly known as Bernard McKinney of Detroit’s musical McKinney family. Zawadi’s place was in the heart of Manhattan’s Lower East Side, home to the heated downtown bohemian jazz loft scene that was emerging in New York during that time.

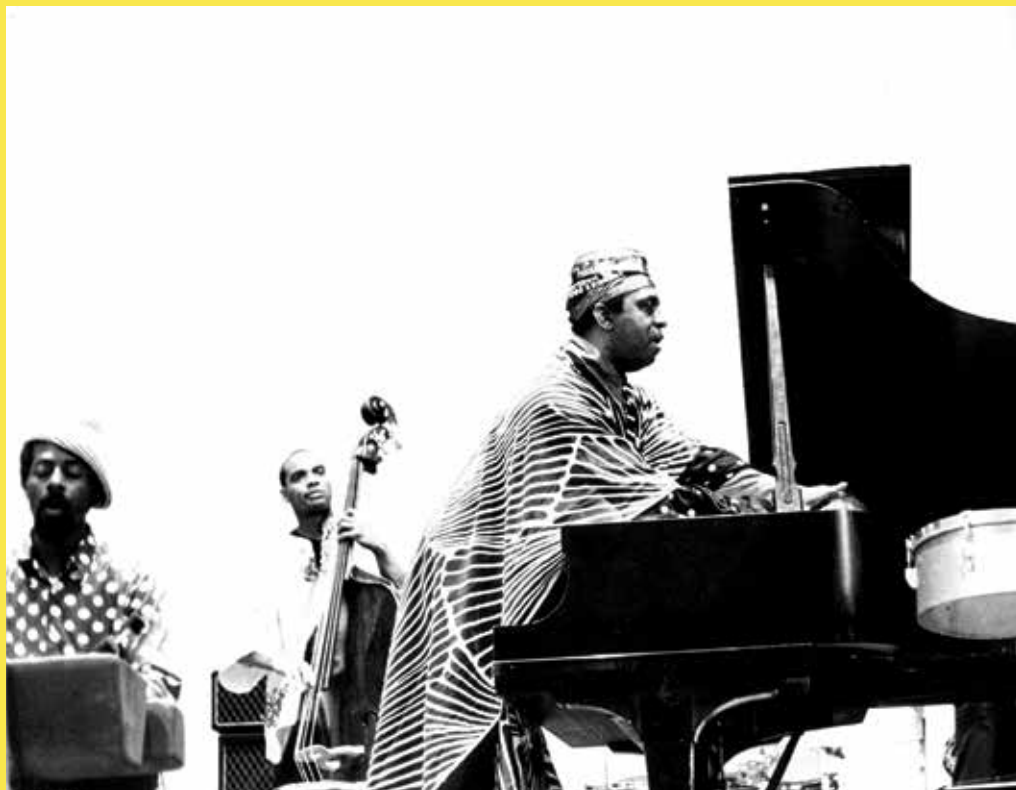
Lofts in Alphabet City and Chinatown, in particular, were popular with jazz “cats,” sought after as they offered cheap living, albeit illegal, in business, industrial and warehouse buildings. While decidedly gritty, the vast spaces were ideal for assembling rehearsal bands and open sessions and hosting free – and often spontaneous – performances.

The lofts were also a locus for networking and talent spotting and as such, the scene was nirvana for young musicians just arriving in the city – professional mentorship was available by virtue of being there.

Jazz loft habitués included some of the most prominent artists of the era – tenor saxophonist Sonny Rollins, for example, who lived on Grand Street and famously practiced on the neighborhood’s Williamsburg Bridge every day between the summer of 1959 and the end of 1961. Rollins was a friend of Zawadi and would come to the loft to visit and rehearse with Zawadi and on occasion, to practice with Harrison.

“Sonny was at least 12 years older than me and I was astounded that he was willing to play with me,” says Harrison. “But he was like my God, and I knew all of Sonny’s stuff, even before I left Detroit.”

Harrison shared his memories of the jazz loft scene in a 2010 interview with author Sam Stephenson



Big band innovator and “cosmic philosopher” Sun Ra was one of Wendell Harrison’s most influential mentors, encouraging the young reed player to become more interpretive and fluid in his playing. Ra is shown here in performance with his Arkestra. Photo by Leni Sinclair.

for jazzloftproject.org. “The lofts were an essential part of the scene. It was kind of the bottom of the industry. The lofts had a lot of musicians who wanted to hone their craft and become proficient. It was a referral service. If you were good enough, you could get gigs out of those lofts and make it ... the same crew went from loft to loft in those days. Bennie Maupin, Henry Grimes, Wilbur Ware, Lex Humphries, Clifford Jarvis, Donald Green and Charles Green, Roger Blank, Thaddeus Griffin, Arthur Hopper, Reggie Workman, Charles Tolliver, John Hicks, Joe Henderson. There were many more. You can’t name them all. Gary Bartz, Archie Shepp, Oliver Beaner, Ali Jackson, John Gilmore, Pharoah Sanders, Edgar Bateman.”

Zawadi proved a valuable mentor to the young Harrison, teaching him about the Eastern philosophy of diet and nutrition along with “how to work – the politics of getting work.”

Harrison would connect with the celebrated bluesy guitarist Grant Green through Zawadi. “I played what you would now call ‘smooth jazz’ with Grant,” says Harrison. “He was a great entertainer, always

had a joke for the audience, sort of like Bernie Mac. Much of my confidence in performing bebop came from working with Green,” says Harrison.

Zawadi was also instrumental in hooking Harrison up with the great jazz experimentalist Sun Ra, who would bring Harrison into his avant-garde Arkestra. “I was playing bebop, and Ra had to baptize me into the free thing,” says Harrison. “He taught me about imagery. He was trying to get more of an organic sound and projection into the music, and he would say, ‘The wind, the ocean in a storm, a hurricane, what do those sound like?’ And soon, I was getting another edge to my playing. It wasn’t as rudimentary and programmed as it had been.” Ra was another advocate of healthy eating, a vegetarian who would often cook for members of the band in their communal loft living quarters.

Harrison was playing with Sun Ra when he was summoned to audition for the acclaimed alto saxophonist Hank Crawford. Crawford was the musical director for Ray Charles before embarking on his own solo career and releasing his critically regarded recordings for Atlantic, CTI and Milestone



Wendell Harrison in a 1964 performance with Hank Crawford and his band. One of the most influential alto saxophone players after Johnny Hodges, Benny Carter and Charlie Parker, Crawford offered Harrison his first recording opportunities on several of his popular albums.

Records. Harrison would tour and record four albums with Crawford from 1963 to 1967. They included *After Hours* on which Harrison had his first recorded solo: two gutsy blues choruses with a wailing sound and soulful shouts on the tune *Junction*. Crawford would feature Harrison on several of his recordings for Atlantic, including *Hank Crawford*, *Double Cross*, *Dig These Blues* and *Mr. Blues*.

In a 2014 interview with Ron English for the *Michigan Chronicle*, Harrison explained Crawford’s influence: “I learned from him how to communicate with an audience in my solos. He showed me I had to tone down the bebop, be more melodic and lyrical, to connect with the audience.”

Harrison also credits Crawford with teaching him how to arrange music for large ensembles. “I still use his method,” says Harrison in explaining one of his own most recent compositions involving key transpositions. “Each key on the piano in a given melodic key represents a different instrument,” says Harrison as he plunks out his arrangement on the piano in his basement studio.

His stint with Crawford also led to introductions to several musicians who would play indispensable roles in his professional life: baritone saxophonist Howard Johnson, trumpeter Jimmy Owens – who as a young man would improbably extol the benefits of union membership and its attendant old-age pension – and trumpeter Marcus Belgrave, whose life would be intertwined with Harrison’s until Belgrave’s death in 2015.

The young musicians toured with Crawford throughout the Jim Crow South. “We were in the deep, deep South, traveling with nine black musicians in a station wagon, pulling a U-Haul trailer with New York plates in 1964. The police, when they would stop us – and they did a few times – would assume we were Freedom Riders,” says Jimmy Owens in a recent interview. “And we would have to explain that no, we were musicians and those were our instruments in the U-Haul. But we were in a band that played fantastic music and we were young. It was a great way to express our freedom, and we really didn’t let the racial situation get to us.”

Time Out

The road also led to what became a dependency on hard drugs for Harrison. The habit began to affect his ability to get the types of gigs he wanted. Afraid his stellar reputation as a versatile player was being damaged, Harrison chose to stop touring and leave New York for a self-imposed hiatus in California at Synanon, the drug rehabilitation program in Santa Monica. Even in exile, Harrison found opportunities to perform and hone his craft. Vocalist Esther Phillips and saxophonist Art Pepper were also at Synanon during Harrison’s 2½ years there; Phillips and Harrison were part of Synanon’s band and choir recording of a jazz cantata, *The Prince of Peace*, released by Epic Records in 1969.





Wendell Harrison performing with the Synanon band and choir. Santa Monica, California, 1968.

Forging His Own Path, Forming His Tribe

By 1970, Harrison was rehabilitated and ready to return to New York to resume his musical career. But a stopover in Detroit to visit family and reconnect with the city's jazz scene proved permanent as Harrison found himself conducting workshops at Metro Arts, a local youth program funded by the federal Model Cities program. He joined the staff, which also included his old bandmate, Marcus Belgrave, now living in Detroit, and pianist and bandleader Harold McKinney, brother of Kiane Zawadi.

"Harold McKinney brought Wendell to us. Wendell had worked with the major jazz artists of the world, so I hired him as one of the workshop leaders immediately," says Dr. Amelita Mandingo, who initiated and ran the program.

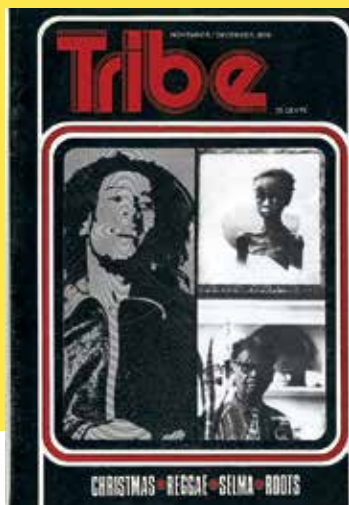
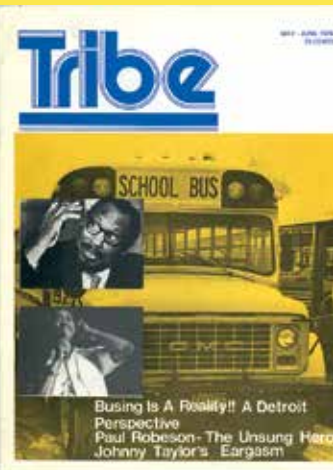
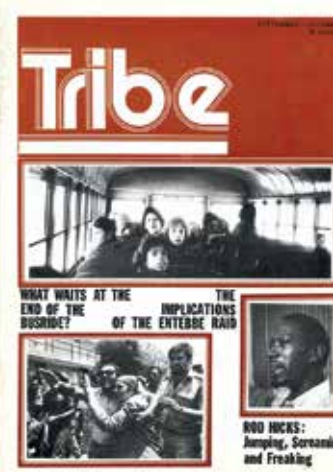
Metro Arts was an important source of income for many of Detroit's musicians in the early 1970s. Recording and touring gigs for Motown were dwindling as the company began phasing

out of Detroit, ultimately moving to Los Angeles in 1972. Detroit's once-vibrant club scene was profoundly diminished as well, a victim of the city's falling population, the changing economy and shifting tastes. Seeking work, many members of the city's jazz community would leave for California and New York.

Harrison stayed, however, seeing opportunity where others saw devastation, realizing that in Detroit, he could control his recordings and master the business of making money from making music.

He was inspired in his vision by discussions with his friend Jimmy Owens about the African-American self-determination movement and its rising popularity. "I had been part of an organization in 1969, the Collective Black Artists, in New York," says Owens. "Wendell and I would talk about that group as a prototype for what he was trying to set up in Detroit."

Harrison's entrepreneurial vision would lead to the birth of Tribe, the legendary Detroit jazz collective founded by Harrison, along with his



colleague, the jazz trombonist Phil Ranelin.

In a 2018 interview, Ranelin, now living in California, revealed his take on how things got started: "Wendell and I had met in the early 1960s, when he was traveling with Hank Crawford's band. We lost touch and didn't see each other again until many years later. We started talking and decided we had some of the same dreams and goals in terms of music and what it meant. We would follow a path of self-determination and extend the continuum, continue the music that we really loved."

The two began by establishing Harrison and Ranelin Publishing in 1970, using Harrison's Chandler Street house as their headquarters. Tribe Records and the collective followed in 1972.

In addition to Harrison and Ranelin, Tribe's central players included trumpeter Belgrave and pianist McKinney. Together with drummer Doug Hammond, they produced numerous recordings for the group's members, releasing them on the Tribe label.

"Wendell was the creative force and producer of the Tribe recordings, which are stunning for their fierce solos, creative compositions, social commentary, universal appeal and freshness. The label provided an important opportunity for Tribe artists to take agency in their creative output – especially during a time when commercial record labels controlled access to recording opportunities and record distribution," wrote bassist and educator Marion Hayden in a recent email talking about the impact and influence of Harrison's brainchild.

Harrison's promotional efforts on behalf of Tribe would expand to include a magazine, also called *Tribe*, which grew from a program handout at Tribe concerts to contain advertising from major companies and serious articles. Harrison's company, The Harrison Association, acted as publisher. The entire enterprise was a family affair, with Harrison's mother, Ossalee Lockett, in charge of soliciting advertising and his first wife, Patricia, responsible for the magazine's graphic design and day-to-day operations.



One of Harrison's first recordings on the Tribe label, *An Evening with the Devil*, featured Marcus Belgrave (flugelhorn), Charles Moore (trumpet), Will Austin (bass), Charles Eubanks (electric piano), Ike Daney (drums), and Phillip Ranelin (trombone). The 1972 release is now a collector's item.



Tribe in performance: Marcus Belgrave on tambourine, Wendell Harrison on saxophone, Phil Ranelin on maracas. Photo by Leni Sinclair.

Tribe, the magazine, was extremely successful, becoming a staple in the Detroit community and the most profitable of all of Harrison's Tribe activities.

"I think we were the precursors to crowd funding – and everyone does it now," says Ranelin, reflecting on Tribe's heyday. "All of our accomplishments were of that nature, being determined to succeed. We were just trying to survive – we were revolutionaries without weapons. Our guns were the music and our minds."

Tribe disbanded by 1977, but the collaborative would reunite through the 2000s to record and concertize internationally on their own and with techno pioneer Carl Craig, spurring renewed interest in their music and recordings.

Tribe records remain highly coveted, available as a result of Harrison's tenacious pursuit of licensing deals with companies worldwide. Reissues of Tribe recordings are in circulation in America, England, Europe and Japan. His most recent deals include the assignment of much of the Tribe catalog for world-wide distribution to the United Kingdom's Pure Pleasure Records and a new 2019 release by Switzerland's High Records of *Dreams of a Love Supreme*, originally recorded and released by Harrison in 1982.

"That's what I do a lot," says Harrison. "I keep the records going."

Reinvention through Rebirth

By 1977, Harrison was ready for Rebirth Inc.

He started the nonprofit arts education organization with Harold McKinney in 1978 with a mission of educating youth and the greater community about jazz through workshops and concert presentations throughout the Midwest.

Harrison was initially helped in setting up the endeavor by writer and activist John Sinclair, who was familiar with writing grants and the ins and outs of nonprofit organizations.

Pamela Wise, Harrison's second wife, is integral to Rebirth's operation and activities. Wise acts as Rebirth's executive director, meeting with board members, writing grants and administering funding in this capacity. Rebirth Inc. fulfills its mission through producing concerts, conducting



Pamela Wise and Wendell Harrison warming up for a Palmer Woods Music In Homes performance of the Pamela Wise World Music Sextet. Detroit, 2018. Photo by Julie Pincus.

workshops and producing and distributing recordings of its affiliated artists.

Since establishing Rebirth Inc. Harrison has recorded extensively as a leader with his own labels, WenHa and Tribe; his CD, *It's About Damn Time*, produced by John Shetler and featuring guest vocals from Detroit's funk maestro Amp Fiddler, was released on the Tribe label and distributed by Rebirth Inc. in 2011; two CDS by Pamela Wise – 2015's *Kindred Spirits* and 2017's *A New Message From The Tribe* – were also released on the Tribe label.

Harrison and Wise frequently record and perform together, with Harrison featuring compositions by Wise on his records and Wise as keyboardist in his ensembles. "Pam is definitely my most successful collaborator, by far," says Harrison. The two have been partners since the mid-'80s.



Above: Harrison's Rebirth Inc. has brought jazz education to music students in metro Detroit through workshops and residential fellowships since the 1990s. Shown, Harrison at Detroit's Foreign Language Immersion and Cultural Studies School in 2007 and Lathrup High School in 2004. Photos by Cybelle Codish.

Rebirth in Education

Rebirth has staged educational music programs in elementary schools throughout Detroit for decades, often working with school music teachers to bring clarinet workshops into schools. Some of the young musicians Harrison first met as elementary students are now playing with him in performance, including drummer Louis M. Jones III and saxophonist Benny Rubin Jr., both rising stars in Detroit's vibrant jazz community.

Harrison has written and published three books on bebop technique – *Be Boppers Method Book Volume I* and *Volume II*, along with *Compositions in Odd Meter* – as tools to teach improvisation skills to the young musicians attending Rebirth's workshops.

Rebirth on the Air

Funding through Rebirth also led to a long-running collaboration with host W. Kim Heron on WDET's *Destination Out* program, producing concerts and live radio broadcasts beginning in the late 1990s.

In a 2018 radio interview with *Detroit Today* host Stephen Henderson on WDET, Harrison provided background. "We received grants to promote jazz artists and their compositions. We brought people in from New York, Chicago and California to come here and play live at WDET every Sunday. Kim would interview them, and while they were in town, Rebirth would book them at different clubs and venues. The show gave us the opportunity to promote jazz artists from New York and other cities, here in Detroit."





The show hosted an eclectic spectrum of artists, ranging from little-known yet spectacularly talented musicians Harrison felt deserved a larger stage to jazz novas whose star deserved a place to shine.

Harrison remembered a few critical favorites in a recent conversation with Heron: “Claude ‘Fiddler’ Williams – who was a jazz and swing fiddler. George Braith, the multi-reedist. He invented the Braithophone, it’s like a two-headed sax. Andy Bey, master of the American song – cat could sing and play the piano. He had a four-octave baritone voice! Steve Turre, he’s a trombonist but he’s really famous for playing sea shells; his orchestra was called ‘Sanctified Shells.’”

Some of the others, just to name saxophonists and clarinetists, included J.D. Allen, Alvin Batiste, Ari Brown, Don Byron, James Carter, Ernest Dawkins, Charlie Gabriel, Alex Harding, Erica Lindsay, Paquito D’Rivera and Harrison’s old bandmate Howard Johnson.

Recent Works in Performance

Chamber Music America, the prestigious granting organization based in New York City, has issued several grants to Harrison’s latest ensemble, Mama’s Licking Stick, his group featuring each member of the clarinet family: E flat soprano, B flat, alto, bass and contra bass clarinets. The group performs as a quintet, but Harrison often incorporates a rhythm section into compositions and performances. Mama’s Licking Stick released its premiere recording, *Rush & Hustle*, on Enja Records in 1994. Harrison has since featured the clarinet ensemble on his recordings *Forever Duke* and *Live in Concert*, with guest artist James Carter for WenHa Music and most recently on *Wandering Thoughts* and *First Love*, part of a suite composed for Harrison’s commissioned award from Chamber Music America.

One of Harrison’s recent grant awards is a residency program called *Exploring Jazz and its African Rhythms*. Harrison presents this as a multitiered experience, with narration, spoken word artistry, dancing and, of course, music. The African influences are pointed out as they are performed, with a PowerPoint presentation playing and Harrison narrating. The program is enormously popular, playing at the Charles H. Wright Museum

Top: Harrison presides over a WDET Destination Out radio concert performance; center: WDET concert recordings; Wendell Harrison and host W. Kim Heron in the WDET studios. Photos by Cybelle Codish.



The Michigan Jazz Masters performed with the Detroit Symphony Orchestra in August 1994 at Detroit’s Chene Park in a celebrated rare concert. Pictured rear, left to right: Wendell Harrison, special guest James Williams, Harold McKinney, Teddy Harris, Jr. and Marcus Belgrave. Front: special guest artist Marion Hayden. (Missing: Roy Brooks.)

of African American History and the Detroit Institute of Arts among other venues.

Plans are afoot to translate the live performance for an online platform.

In Great Company

Harrison has been honored with numerous prestigious awards and grants in his role as a pillar of the jazz community.

One important highlight was being named a Jazz Master by Arts Midwest, as were Tribe members Marcus Belgrave and Harold McKinney; Harrison’s Northwestern High School buddy, percussionist Roy Brooks; and fellow Detroit jazz eminence, pianist, composer and educator Teddy Harris, Jr.

Billed as the Michigan Jazz Masters, they toured the Middle East in 1995 in a trip orchestrated by the U.S. State Department – the undertaking was patterned after a program established in the 1950s when the department cultivated a group of “jazz ambassadors,” who were sent around the world to present America’s homegrown art form at its liveliest. Luminaries selected for the honor included Dizzy Gillespie, Louis Armstrong and Duke Ellington, who was famously photographed smoking a hookah while in Iraq in 1963.

Not surprisingly, Harrison, an archivist at heart, has every scrap of paper associated with the once-in-a-lifetime trip – the itineraries, notes, guides, photos, menus, and matchbooks.

Fulfilling the Promise

Harrison has not been on the road of late, but he plans to be back to touring in the fall of 2018, traveling to upstate New York to present a series of concerts in tribute to his old boss, Grant Green.

Planned stops include the world-famous Eastman School of Music in Rochester, where Harrison is to lecture on the music and legacy of John Coltrane.

There’s also the lure of Africa and its rhythms, which Harrison finds endlessly meaningful. He’ll be traveling to Tanzania and Zambia in 2019 to continue studying the origins of jazz rhythms, their role in the everyday lives of African people and ultimately, African Americans.

Harrison feels it’s his destiny. “When you get up in age,” he says, “you have time to look around and study. I don’t just play to entertain. I’m playing to create something substantial, that contributes to culture as well as educates.”

“Wendell never rests. ... He’s always on a quest. His energy is a gift,” said Marcus Belgrave to Mark Stryker about his friend and colleague in a 2011 *Detroit Free Press* profile of Harrison.

“I am that person, the obsessive. I go deep,” says Harrison, agreeing with the assessment of the late Belgrave. “It’s why I’ll keep on playing jazz, why I’ll always be learning something new. I’ll pass down the knowledge and be true to my creativity. It’s in my DNA to keep the traditions alive.”



MUSIC



*"Do not fear mistakes.
There are none." Miles Davis*

Wendell Harrison leading members of the Tribe collective in a summer concert at Detroit's Harmonie Park. Earl Thomas is on guitar and Harold McKinney at the keyboard. Photo by Patricia Harrison. Detroit, 1981. Right: Photos by Patricia Harrison.



Six Degrees of Wendell Harrison: A Constellation of Connections

LEGEND

- 1st Degree
- 2nd Degree
- 3rd Degree
- 4th Degree
- 5th Degree
- 6th Degree

This graphic links Wendell Harrison with figures throughout the jazz world – and far beyond – primarily on the basis of available recordings on a variety of formats (LPs, CDs, DVDs, YouTube videos, etc.). For instance, Howard Johnson can be found on YouTube in a *Sesame Street* segment backing James Taylor and Oscar the Grouch. Clint Eastwood's DVD *Eastwood After Hours* features a couple of his favorite piano players, one of them being Detroit's Barry Harris. Connections not documented on record include Wendell's to Barry Harris, Grant Green and Sonny Rollins (which he discusses in this monograph) and music teacher Nadia Boulanger's to a number of less number of other connections could be made. Confession: Some tenuous than significant.

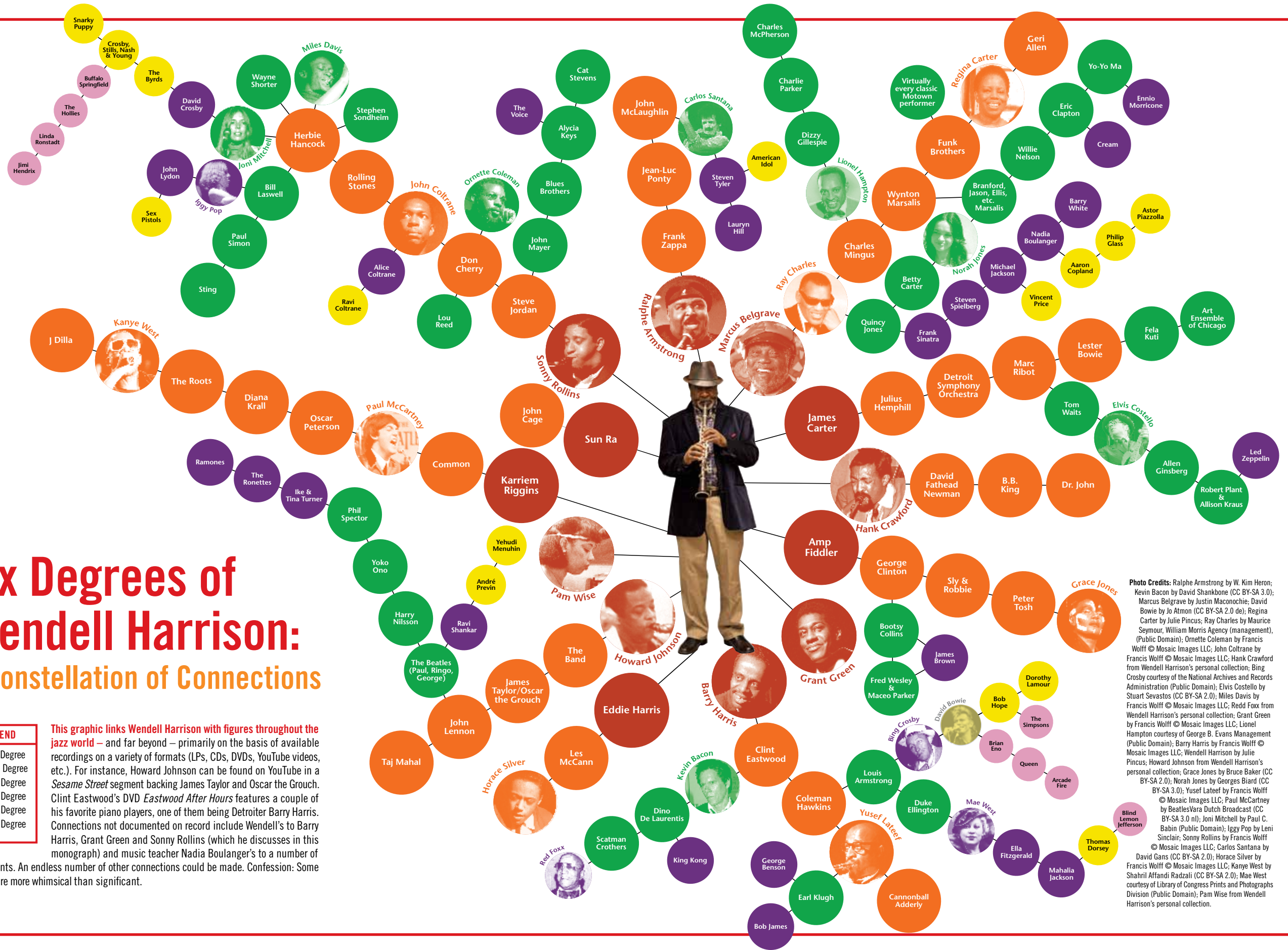


Photo Credits: Ralphie Armstrong by W. Kim Heron; Kevin Bacon by David Shankbone (CC BY-SA 3.0); Marcus Belgrave by Justin Maconochie; David Bowie by Jo Atmon (CC BY-SA 2.0 de); Regina Carter by Julie Pincus; Ray Charles by Maurice Seymour, William Morris Agency (management), (Public Domain); Ornette Coleman by Francis Wolff © Mosaic Images LLC; John Coltrane by Francis Wolff © Mosaic Images LLC; Hank Crawford from Wendell Harrison's personal collection; Bing Crosby courtesy of the National Archives and Records Administration (Public Domain); Elvis Costello by Stuart Sevastos (CC BY-SA 2.0); Miles Davis by Francis Wolff © Mosaic Images LLC; Redd Foxx from Wendell Harrison's personal collection; Grant Green by Francis Wolff © Mosaic Images LLC; Lionel Hampton courtesy of George B. Evans Management (Public Domain); Barry Harris by Francis Wolff © Mosaic Images LLC; Wendell Harrison by Julie Pincus; Howard Johnson from Wendell Harrison's personal collection; Grace Jones by Bruce Baker (CC BY-SA 2.0); Norah Jones by Georges Biard (CC BY-SA 3.0); Yusef Lateef by Francis Wolff © Mosaic Images LLC; Paul McCartney by Beatles/Vara Dutch Broadcast (CC BY-SA 3.0 n.l.); Joni Mitchell by Paul C. Babin (Public Domain); Iggy Pop by Leni Sinclair; Sonny Rollins by Francis Wolff © Mosaic Images LLC; Carlos Santana by David Gans (CC BY-SA 2.0); Horace Silver by Francis Wolff © Mosaic Images LLC; Kanye West by Shahriar Afandi Radzali (CC BY-SA 2.0); Mae West courtesy of Library of Congress Prints and Photographs Division (Public Domain); Pam Wise from Wendell Harrison's personal collection.

All that Jazz

Back cover photo on Wendell Harrison's first release on his WenHa label, *Dreams of a Love Supreme*. Photo by Patricia Harrison. Detroit, 1980.

A reader's guide to selected significant artists, movements and terms in 20th century American jazz and the career of Wendell Harrison.



Photo from WH Collection¹

GERI ALLEN

(June 12, 1957 – June 27, 2017)

Widely recognized as one of the greatest jazz pianists of her generation, Geri Allen was a protégé of trumpeter Marcus Belgrave and was additionally mentored by percussionist Roy Brooks. The acclaimed composer, band leader and recording artist was also an educator, serving as a member of the faculty at the New England Conservatory, the University of Michigan and the University of Pittsburgh (where she directed jazz studies) among other leading institutions.



Photo by William P. Gottlieb²

LOUIS ARMSTRONG

(August 4, 1901 – July 6, 1971)

One of the most influential jazz artists of all time, trumpeter and composer Louis “Satchmo” Armstrong was a leading American singer and entertainer from the 1920s through the 1960s. Celebrated for his virtuoso playing and emotionally charged improvisation, Armstrong played a major role in defining jazz. His distinctively phrased, deep-voiced singing and engaging personality are featured in several classic films including *High Society*; *Hello, Dolly!* and *The Glenn Miller Story*.



Photo by W. Kim Heron

RALPHE ARMSTRONG

(May 17, 1956)

Bassist Ralphie Armstrong was classically trained at Cass Technical High School and Interlochen before joining the Mahavishnu Orchestra, John McLaughlin's multinational jazz-rock fusion band, at age 16. Armstrong has also performed and recorded with Jean-Luc Ponty, Carlos Santana and Frank Zappa and fellow Detroiters Earl Klugh, James Carter and Geri Allen.

ALLAN CURTIS BARNES

(September 27, 1949 – July 25, 2016)

Detroit born saxophonist, flutist and composer Allan Barnes is best known for his soulful contributions to the best-selling 1970s jazz-fusion band The Blackbyrds. Their upbeat anthem *Walking in Rhythm* was their biggest hit. National recording credits for Barnes ranged from Gil Scott-Heron to Nina Simone to hip-hop producer J Dilla.



Photo by Justin Maconochie

MARCUS BELGRAVE

(June 12, 1936 – May 24, 2015)

Trumpeter and flugelhorn player Marcus Belgrave worked with Ray Charles, Charles Mingus, Max Roach and others before settling in Detroit in the early 1960s. Belgrave had a profound impact upon the city's musical culture in his roles as musician, teacher and standard-bearer of jazz. He was named a Kresge Eminent Artist in 2009.

ANDY BEY

(October 28, 1939)

A master of the American song, jazz singer and pianist Andy Bey accompanies himself in performance and on recordings, lending his singing – Bey has a four-octave baritone voice – an especially intimate and spiritual quality.



Photo by W. Kim Heron

THOMAS “BEANS” BOWLES

(May 7, 1926 – February 1, 2000)

One of the unsung heroes of Motown, Bowles was a baritone sax player on early Motown sessions who became a key talent and tour manager for the company. He would later become the musical director for Smokey Robinson and the Miracles. Stevie Wonder credits Bowles – who is uncredited on the record – with writing the famous melody for his 1963 smash hit *Fingertips I and II*.



Photo by Francis Wolff³

KENNY BURRELL

(July 31, 1931)

A leading exponent of straight-ahead jazz guitar known for his harmonic creativity, lush tones and lyricism, Detroit native Burrell made his first major recording in 1951 with Dizzy Gillespie while still a student at Wayne State University. Burrell also founded New World Music Society while at WSU. This private musicians collective included Yusef Lateef, Pepper Adams and Donald Byrd among others. Burrell has worked with Lena Horne, Tony Bennett and James Brown among other jazz, R&B and pop legends. Burrell is also a highly regarded and prolific composer as well as distinguished professor of ethnomusicology and music at UCLA.





Photo by Francis Wolff¹

ROY BROOKS

(March 9, 1938 – November 15, 2005)

Detroit-born master percussionist, bandleader and composer Brooks performed as a soloist and in ensemble with Yusef Lateef, Barry Harris, Beans Bowles, Pharoah Sanders, Chet Baker and Milt Jackson. Brooks was noted for his intense, explosive playing, vibrant, colorful performances and innovative, unorthodox compositions, often featuring instruments of his own devise.



Photo by Francis Wolff¹

CLIFFORD BROWN

(October 30, 1930 – June 26, 1956)

Preeminent trumpeter and songwriter Clifford Brown was only 25 years old when he died in a car accident, but his recordings from 1949 through 1956 greatly influenced later jazz trumpet players. A major figure in the hard bop idiom, Brown was especially noted for his ability to improvise in long, melodic phrases.



Photo by Francis Wolff¹

DONALD BYRD

(December 9, 1932 – February 4, 2013)

Jazz and rhythm and blues trumpeter and flugelhornist Donald Byrd was known as one of the only bebop jazz musicians who successfully pioneered the funk and soul genres while remaining a jazz artist. Byrd famously replaced Clifford Brown in Art Blakey's Jazz Messengers and would go on to play in bands with Max Roach and John Coltrane. Byrd, a Detroit native, became a pioneer jazz educator on African-American college and university campuses, including Howard University, where he brought together his pop-jazz band, Donald Byrd & The Blackbyrds.



†Photo from WH Collection

DON BYRON

(November 8, 1958)

Master clarinetist and saxophonist Donald Byron is known for his individualistic and eclectic style in playing across a wide spectrum of musical genres, including classical, klezmer, salsa, traditional and free improvisation.



Photo from WH Collection¹

JAMES CARTER

(January 3, 1969)

A cousin of violinist Regina Carter, jazz saxophonist and multi-reedist James Carter was only 23 when he released his debut recording *JC on the Set* to near universal acclaim. A musical prodigy, Carter began his studies at age 11 with saxophonist Donald Washington in his native

Detroit. Carter has an extensive discography and continues his whirlwind musical activity in sessions and live performances in a spectrum of groups and ensembles including the Lincoln Center Jazz Orchestra.



Photo by Julie Pincus

REGINA CARTER

(August 6, 1966)

Regina Carter is an internationally celebrated master of improvisational jazz violin. The classically trained Detroit native is also a composer, educator and active mentor who was awarded the MacArthur "Genius" award in 2006 in recognition of her signature voice, pioneering style and virtuosity.



Photo by Francis Wolff¹

DON CHERRY

(November 18, 1936 – October 19, 1995)

Recognized as a jazz great for his highly imaginative and passionate playing and as a pioneer in world fusion music, Don Cherry's instrument of choice was a pocket trumpet or cornet. A founding member of Ornette Coleman's groundbreaking quartet of the late 1950s, Cherry also played and recorded with Sonny Rollins, Albert Ayler, John Coltrane and Gato Barbieri among others.



Photo by Maurice Seymour¹

RAY CHARLES

(September 23, 1930 – June 10, 2004)

Blind from the age of 6, pianist Ray Charles was an international music legend, a polymath who excelled at songwriting, singing and composition. The hugely influential Charles pioneered what is now considered the classic American rhythm and blues style – his own synthesis of rhythm and blues and gospel – in his famous recordings for Atlantic Records.



Photo by Francis Wolff¹

ORNETTE COLEMAN

(March 9, 1940 – June 11, 2015)

Alto saxophonist and composer Ornette Coleman coined the term "free jazz" for one of his compositions and inadvertently named a musical movement. Coleman helped change the course of jazz by leaving behind traditional rules of harmony and rhythm, bringing in his own ideas about instrumentation, process and technical expertise. Coleman was awarded the Pulitzer Prize in 2007 for his album *Sound Grammar*.



Photo by Francis Wolff¹

JOHN COLTRANE

(September 23, 1926 – July 17, 1967)

Considered one of the most influential jazz musicians of the 20th century, John Coltrane, also known as "Trane," was an American jazz saxophonist and composer who achieved enduring fame in his relatively short career. Coltrane, a protean player and a prodigious recording artist, first came to prominence through his work with Miles Davis. Working in the bebop and hard bop idioms early in his career, Coltrane helped pioneer the use of modes in jazz and was later at the forefront of free jazz.



Photo from WH Collection¹

KENNY COX

(November 8, 1940 – December 19, 2008)

Kenny Cox performed as a jazz pianist across many jazz idioms, including post-bop, hard bop and bebop. He was a key player in Detroit's self-determination period of the late 1960s and early 1970s, starting Strata Records.



Photo from WH Collection¹

BENNIE ROSS "HANK" CRAWFORD JR.

(December 21, 1934 – January 29, 2009)

A native of Memphis, Tennessee, Hank Crawford Jr. was an American rhythm and blues, hard bop, jazz-funk, soul-jazz alto saxophonist, arranger and songwriter. Crawford was musical director for Ray Charles before embarking on a solo career that yielded many well-regarded albums on Atlantic, CTI and Milestone.



Photo by Francis Wolff¹

MILES DAVIS

(May 26, 1926 – September 28, 1991)

American jazz trumpeter, bandleader, and composer Miles Davis is among the most acclaimed figures in the history of jazz and 20th century American music. Davis was the most important musician of the post-hippie era to incorporate rock rhythms into his music, inspiring subsequent experimentation in both jazz and rock. Arguably the most revered jazz trumpeter of all time, "The King of Cool" counted among his sidemen the likes of John Coltrane, Wayne Shorter, Bill Evans and John McLaughlin in his storied five-decades-long career.

DAVID DURRAH

(June 5, 1945)

Pianist, composer and major contributor to the jazz underground scene of the 1970s, first in Detroit, where he was part of the Tribe collective and later in Los Angeles. Durrah has recorded with jazz legends Cab Calloway, Dizzy Gillespie, Archie Shepp and Tito Puente and remains an active performer in New York City.

RON ENGLISH

(January 3, 1941)

Jazz guitarist Ron English is a well-respected member of Detroit's music community and a former member of the Detroit Artists Workshop. English has helped shape contemporary jazz styles since the 1960s with a diverse repertoire covering jazz, blues, avant-garde, Motown, soul-funk and gospel.



Photo by William P. Gottlieb²

DIZZY GILLESPIE

(October 21, 1917 – January 6, 1993)

Along with Charlie "Yardbird" Parker, Gillespie initiated bebop, the sleek, intense high-speed playing which came to epitomize the jazz style. With his signature moon cheeks and bent trumpet, Gillespie was instantly recognizable. As much entertainer as virtuoso musician, Gillespie enjoyed a hugely successful 60-year career as composer, bandleader and innovative player, making him a towering figure of American jazz.



Photo by Francis Wolff¹

GRANT GREEN

(June 6, 1935 – January 31, 1979)

American jazz and blues guitarist and composer Grant Green is known for his influential guitar style, particularly his work for Blue Note records as both leader and sideman. Green performed across a range of musical idioms, including soul jazz, bebop, hard bop and Latin-tinged arrangements.



Photo from WH Collection¹

DOUG HAMMOND

(December 26, 1942)

One of the original members of Detroit's Tribe collective, American free funk and avant-garde jazz drummer Doug Hammond is also a composer, poet, producer and professor. Hammond has worked with Sonny Rollins, Charles Mingus, Nina Simone, Motown, Earl Hooker, Little Sonny and many others.



Photo by Francis Wolff¹

BARRY HARRIS

(December 15, 1929)

Barry Harris, the widely influential Detroit-born jazz pianist, bandleader, composer, arranger and educator continues to teach and perform internationally in his late 80s. An exponent of the bebop style, Harris has taught improvisational systems and his unique harmonic theories to many of the greatest musicians in jazz. Harris has additionally worked with leading jazz luminaries Coleman Hawkins, Yusef Lateef and Miles Davis among others.



Photo from WH Collection¹

EDDIE HARRIS

(October 20, 1934 – November 5, 1996)

Eddie Harris was an American jazz musician, best known for playing tenor saxophone and for introducing the electrically amplified saxophone. He was also fluent on the electric piano and organ.



Photo from WH Collection¹

TEDDY HARRIS JR.

(August 27, 1934 – August, 2005)

Theodore “Teddy” Harris Jr. was a pianist, soprano saxophonist, composer, arranger and bandleader, educator and key figure in Detroit’s jazz scene. Harris exemplifies the link between jazz and Motown, where he worked with Marvin Gaye, Martha Reeves, the Temptations and the Supremes, for whom he acted as musical director for more than a decade. Harris also played a supporting role for Aretha Franklin – he was a member of her early backing band and recorded with her for Columbia Records. Harris would go on to become a member of the Paul Butterfield Blues Band, as would Detroit drummer George Davidson and bassist Rod Hicks, with whom he played in Franklin’s band.



Photo from WH Collection¹

LONNIE HILLYER

(March 25, 1940 – July 1, 1985)

Detroiters Lonnie Hillyer was a jazz trumpeter, strongly influenced by Dizzy Gillespie, Charlie Parker, Thelonious Monk and other bebop legends. A student of Barry Harris, Hillyer is best known for his work with American jazz double-bassist Charles Mingus.



Photo by Francis Wolff¹

MILT JACKSON

(January 1, 1923 – October 9, 1999)

Milt Jackson was a Detroit jazz vibraphonist, usually thought of as a bebop player, although he performed in several jazz idioms. A brilliant and highly

respected player, Jackson is especially remembered for his cool swinging solos as a member of the Modern Jazz Quartet.



Photo from WH Collection¹

JAMES JAMERSON

(January 29, 1936 – August 2, 1983)

The uncredited bassist on most of Motown’s best-known recordings, James Jamerson is now recognized as being one of the most influential bass players in modern music. As one of the legendary Funk Brothers, Jamerson brought the bass to the forefront of Motown’s orchestrations through the use of the electric Fender bass, his nimble playing style and sheer musical genius.



Photo from WH Collection¹

HOWARD JOHNSON

(August 7, 1941)

Known for his virtuoso work on the tuba and baritone saxophone, Howard Johnson also plays bass clarinet, flugelhorn, trumpet, cornet and the tin whistle among many other instruments. He has performed with George Gruntz, Hank Crawford, Charles Mingus and Archie Shepp, recorded three albums for Verve and arranged and recorded with The Band, Taj Majal, B.B. King and John Lennon, with whom he recorded Lennon’s *Walls and Bridges* album. Johnson was the live band conductor for NBC’s *Saturday Night Live* in the 1970s.



Photo by Francis Wolff¹

YUSEF ABDUL LATEEF

(October 9, 1920 – December 23, 2013)

The Detroit-raised Lateef was a jazz multi-instrumentalist and composer known for his early innovative cross-cultural fusions of jazz and Asian and Middle Eastern rhythms, a style anticipating what is now known as world music. Lateef’s main instruments were the tenor saxophone and the flute, but his virtuoso reed playing extended to the oboe, bassoon and countless non-Western instruments.

KIRK LIGHTSEY

(February 15, 1937)

Jazz pianist and flutist Kirk Lightsey is known for his sophisticated post-bop modal style and warmly rendered standards. The Detroit native studied with the legendary Gladys Wade Dillard and learned to improvise with jazz pianist Barry Harris. Lightsey has worked with many jazz greats, including Yusef Lateef, Chet Baker and Pharoah Sanders and recorded with fellow Detroiters Wendell Harrison and Marcus Belgrave.



Photo from WH Collection¹

JOHN LINDBERG

(March 16, 1959)

Bassist and composer John Lindberg left his Birmingham, Michigan, high school at age 16 to begin his professional career. He is renowned as an ensemble leader, collaborator in duet settings and as co-founder of the String Trio of New York. Lindberg has performed with a variety of jazz greats including Detroit’s own Regina Carter and Wendell Harrison. He is also a distinguished and highly awarded educator.

BENNIE MAUPIN

(August 29, 1940)

Detroit native Bennie Maupin is a jazz multireedist who performs on various saxophones, flute and bass clarinet. Maupin’s highly personal bass clarinet sound helped define such classic jazz recordings as Miles Davis’ *Bitches Brew*, *Jack Johnson* and *Big Fun*, as well as recordings by Herbie Hancock’s Mwandishi Sextet and his group Headhunters.



Photo from WH Collection¹

HAROLD MCKINNEY

(July 4, 1928 – June 20, 2001)

A patriarch of Detroit’s storied McKinney musical clan, the noted jazz pianist, educator and composer was a driving force in Detroit’s jazz scene through the decades. McKinney worked with several jazz greats including John Coltrane, Kenny Burrell and Wes Montgomery, and recorded several albums with Wendell Harrison and Marcus Belgrave as a member of the Tribe collective in the 1970s and ’80s.



Photo from WH Collection¹

CHARLES MCPHERSON

(July 24, 1939)

A jazz alto saxophonist born in Joplin, Missouri, McPherson was raised in Detroit. He is most famous for his work from 1960 to 1972 with Charles Mingus and as a solo artist. McPherson is a contemporary of Lonnie Hillyer – both were classmates and musical associates of Wendell Harrison at Detroit’s Northwestern High School. He is considered one of the greatest living interpreters of the music of Charlie Parker.



Photo by Tom Marcello³

CHARLES MINGUS

(April 22, 1922 – January 5, 1979)

One of American music’s greatest innovators, jazz double bassist, pianist, and bandleader Charles Mingus is a legendary figure in 20th century American music. Mingus was a prolific composer whose work shaped and transcended jazz trends of the 1950s, ’60s and ’70s – his hundreds of original compositions greatly expanded the palette of jazz.



Photo by Francis Wolff¹

THELONIUS MONK

(October 10, 1917 – February 17, 1982)

One of the founders of modern American jazz, Thelonious Monk was a pianist of tremendous style with an idiosyncratic sense of rhythm, space and harmony. Monk was also a brilliant composer – his many contributions to the standard jazz repertoire include classics *Round Midnight* and *Well, You Needn’t*. Monk is the second most recorded jazz composer after Duke Ellington.

CHARLES MOORE

(1941 – May 30, 2014)

Trumpeter and flugelhornist Charles Moore was a mainstay of the Detroit jazz scene in the 1960s. A major figure in Detroit’s self-determination movement of the 1970s, Moore was one of the founders of the Detroit Artists Workshop. He later received a doctorate in ethnomusicology at UCLA and influenced young musicians as faculty at Oberlin Conservatory of Music and other colleges and universities.



Photo by William P. Gottlieb²

CHARLIE “YARDBIRD” PARKER

(August 29, 1920 – March 12, 1955)

Charlie Parker was a jazz saxophonist and composer and a leading figure in the development of bebop. The blazingly fast virtuoso was a master of chordal improvising, creating new melodies that were based on the structure of a song. Parker was an icon of the Beat Generation, idolized as an uncompromising artist and musical intellectual.



Photo by Barbara Barefield

PHIL RANELIN

(May 25, 1939)

The jazz and experimental trombonist was born in Indianapolis and played there before establishing his musical career in Detroit and co-founding Tribe along with Wendell Harrison. Ranelin has also worked with jazz trumpeter Freddie Hubbard and is enjoying new attention from rare groove collectors interested in his older material.



Photo by Leni Sinclair

SUN RA

(May 22, 1914 – May 30, 1993)

Born Herman Poole Blount in Birmingham, Alabama, the American jazz composer, piano and synthesizer player and bandleader was known for his experimental music and theatrical performances. He was also a poet, a proponent of what is now called Afrofuturism and a leader in pioneering free improvisation and modal jazz.





Photo by Kim Heron

KARRIEM RIGGINS

(August 25, 1975)

Karriem Riggins is a jazz drummer, hip-hop producer, DJ and rapper. A prolific recording and performing musician, Riggins has played with a diverse spectrum of musical artists, ranging from Oscar Peterson to Paul McCartney to Kanye West. A second-generation Detroit musician, his father Emmanuel Riggins played keyboards with Grant Green.



Photo by Francis Wolff³

MAX ROACH

(January 10, 1924 – August 16, 2007)

Maxwell Roach was a jazz drummer and composer. A pioneer of bebop, he worked in many other styles of music, and is generally considered alongside the most important drummers in history.



Photo by Francis Wolff³

SONNY ROLLINS

(September 7, 1930)

One of the greatest contemporary tenor jazz saxophonists of all times, Sonny Rollins has influenced generations of performers with his fluid and harmonically innovative ideas, effortless manner and easily identifiable sound. Acknowledged as a great improviser, Rollins has recorded over 60 albums as a leader in a seven-decade career.



Photo by Francis Wolff³

HORACE SILVER

(September 2, 1928 – June 18, 2014)

Pianist, composer, and arranger Horace Silver is regarded as the father of hard bop piano. Silver helped pioneer the style in the 1950s, placing heavy emphasis on the blues and gospel roots of jazz while working in intricate, original improvisations. His recordings for Blue Note produced some of that label's most treasured albums and featured future jazz stars such as Donald Byrd and Joe Henderson. Many of Silver's compositions, such as *Song for My Father*, are now continually performed jazz standards.



Photo by Francis Wolff³

CECIL TAYLOR

(March 15, 1929 – April 5, 2018)

Pianist Cecil Taylor was a leading pioneer of free jazz and acknowledged icon of the avant-garde. The classically trained musician played the piano in an aggressively physical manner, using the entire range of the instrument to create a unique musical language. He was revered as one of the most bracing and original improvisers of his time.



Photo from WH Collection¹

LEON THOMAS

(October 4, 1937 – May 8, 1999)

Avant-garde and post-bop jazz vocalist Leon Thomas was known for his unique ululating singing style, a type of yodeling, which many compared with tribal singing techniques of American Indians and African pygmies. Thomas recorded the hit *The Creator Has a Master Plan* with Pharoah Sanders in 1969 before going solo. He also worked with the band Santana and Wendell Harrison, providing vocals for Harrison's *Reawakening*.



Photo from WH Collection¹

STEVE TURRE

(September 12, 1948)

Considered one of the world's preeminent jazz innovators, trombonist Steve Turre is also a composer active in jazz, rock and Latin jazz. Turre began performing at age 13 and has worked with jazz greats ranging from Thad Jones to Dizzy Gillespie to Rahsaan Roland Kirk. Turre is also known for introducing the conch shell as a jazz instrument. The *Saturday Night Live* band alumnus is an esteemed educator at the college and conservatory level.

¹ Photographs from Wendell Harrison's personal collection

² Photo by William P. Gottlieb/Ira and Leonore S. Gershwins Fund Collection, Music Division, Library of Congress

³ Photograph by Francis Wolff © Mosaic Images LLC

⁴ Photograph by Maurice Seymour, William Morris Agency (management), Public Domain

⁵ Photograph by Tom Marcello, Creative Commons BY-SA 2.0



Wendell Harrison's beloved Mark VI Henri Selmer Paris tenor saxophone. Photo by Julie Pincus.

Terms and Movements

AVANT-GARDE JAZZ

Improvisational music medium breaking with many of the pre-1960s conventions of jazz, at times crossing avant-garde art music and composition with jazz. Major proponents include the latter-day John Coltrane, Ornette Coleman, Sun Ra and Anthony Braxton.

BEBOP

A style of jazz developed in the 1940s characterized by improvisation, fast tempos, rhythmic unpredictability, and harmonic complexity.

CHOPS

A jazz term originally referring to a horn player's ability to play high notes and now used to describe any musician's playing skills.

FREE IMPROVISATION

Improvised music played without any rules – may be a technique or a genre.

JAZZ FUSION

A musical genre that developed in the late 1960s when musicians combined aspects of jazz harmony and improvisation with styles such as funk, rock, rhythm and blues, and Latin jazz.

HARD BOP

Hard bop is a subgenre of jazz that incorporates elements of gospel music and rhythm and blues. The record label Blue Note was one of biggest supporters of this style.

POST-BOP

Jazz from the mid-1960s onward that assimilates hard bop, modal jazz, avant-garde and free jazz without necessarily being immediately identifiable as any of the above.

WORLD FUSION MUSIC

World fusion may refer to any fusion of international music, but the term also refers to fusions of world music with jazz.

Listen



Find these curated playlists under 'theKresgefoundation' Spotify account.

- Music of Wendell Harrison (featuring Wendell with Eddie Harris, Mama's Licking Stick Clarinet Ensemble, his own groups, and with Harold McKinney).
- Bebop, Hard Bop, "Free Jazz," jazz-rock fusion and world music fusion (works exemplifying the five styles in that order).
- New Sounds for the New Decade (the period from 1959 to 1960 marked a sea change in music with Miles Davis' *Kind of Blue*, John Coltrane's *Giant Steps* and Ornette Coleman's *Free Jazz: A Collective Improvisation*, all reflected on this list).
- Jazz in the Age of Wendell Harrison (many of the figures in this section of the monograph, presented in alphabetical order).



The Axe and the Licking Stick

Wendell Harrison's primary instruments are the tenor saxophone and the B-flat clarinet, sometimes referred to in jazz parlance as the "axe" and "the licking stick." Harrison, like many multireedists, "doubles" on these instruments, playing one or the other as dictated by the type of music he'll be performing.

The Saxophone

The saxophone family of instruments, patented by the Belgian instrument maker Adolphe Sax in 1846, was originally invented to provide a powerful, bold sound for military bands.

The saxophone has since gone on to be among the most popular of all instruments, played in big band and jazz ensembles; in rock 'n' roll, soul music, rhythm and blues, reggae, ska, and funk horn sections; in marching bands; and in classical music concert bands, chamber groups and orchestras.

The saxophone is a signature sound in jazz music and the saxophone itself is perhaps its most iconic instrument

today. The soprano sax was first embraced by New Orleans musicians in the 1920s, and the alto and tenor saxophones subsequently gained prominence. Coleman Hawkins is credited with raising the tenor saxophone to the level of art, and his 1939 recording of *Body and Soul* is still considered one of the masterpieces of jazz.

Wendell Harrison's tenor saxophone is a model made by the French company Henri Selmer Paris called the Mark VI. Beloved for its combination of mechanics and tone, the Mark VI has been the saxophone of choice for many jazz giants, including John Coltrane, Joe Henderson and Wayne Shorter. Henri Selmer Paris ceased production of the Mark VI in 1974, making existing models rare and highly sought after. Harrison also performs on a Selmer Series III saxophone.



Neck

The sound made by the vibrating reed in the mouthpiece enters the body through the neck.

Ligature

Holds the reed onto the mouthpiece of a single reed instrument.

Reed

A thin strip of material used to produce a sound; made from *Arundo donax* (a type of cane plant) or a synthetic material.

Mouthpiece

Placed into the player's mouth – it's the part to which the reed is attached.

Key Touches

Either plastic or mother of pearl.

Bell

Body

Made of brass or occasionally plastic, the sound vibrates within the body, which acts as an amplifier.

Photos of Wendell Harrison's saxophone and clarinet by Julie Pincus.

The slang usage of the term "axe," although now applied to any instrument, was apparently first used for the saxophone in the 1950s, and remains particularly associated with it. "Licking stick" is thought to have derived from "licorice stick," the candy whose shape is echoed in that of the clarinet.

The Clarinet

A member of the woodwind family, the clarinet has its origins in ancient single-reed instruments or hornpipes used in ancient Greece and Europe since the Middle Ages.

The clarinet was originally constructed around 1700 by Christopher Denner, an instrument maker from Nuremberg, Germany, in response to the need for an instrument that would allow trumpeters to play in a high or "clarion" register for compositions being written by Bach, Handel and other late baroque composers.

Denner fabricated his clarinet from a European folk instrument called the chalumeau, which was played at celebrations such as dances, weddings, funerals and other popular events.

The clarinet would continue to evolve in different sizes and scales. By the end of the 18th century, the clarinet had achieved its own identity within the orchestra and was soon more prominent than the oboe. Mozart wrote several works for the clarinet, with the most famous, the *Concerto for Clarinet in A*, written in 1791, the year of his death.

Familiar modern examples include the opening glissando of George Gershwin's *Rhapsody in Blue*, perhaps the most famous clarinet moment in the orchestral repertoire; *Sing, Sing, Sing*, as performed by Benny Goodman; the soaring high register obbligato of Sidney Bechet playing New Orleans jazz; and the pure, rich tone of the great Jimmy Hamilton in Duke Ellington's famous orchestra.

The clarinet became prominent in the big band music of the 1930s and fell out of favor with the introduction of bebop during the 1940s and 1950s. Avant-garde players rediscovered the instrument in the 1980s, and it began to make its way back into the jazz repertoire.

Wendell Harrison began composing for the often-neglected instrument in the early 1990s and made it the centerpiece of Mama's Licking Stick, his ensemble that features each member of the clarinet family.

Today, other than as a solo instrument, the clarinet is commonly played in concert, marching and jazz bands.

TYPES

The B-flat clarinet is the most commonly played clarinet and is also referred to as the "normal" clarinet.

The modern clarinet family includes the soprano clarinets in E flat, B flat, an alto clarinet in E flat, a bass clarinet in B flat, and a contra bass in B flat or E flat.

Wendell Harrison plays three clarinets, alternating between a Buffet-Crampon Paris B-flat Festival, originally designed in 1987, a LeBlanc B-flat Pete Fountain, which is especially suited to traditional jazz instrumentation and a Buffet-Crampon Paris Bass.

Mouthpiece

Holds a single reed which is fixed onto the mouthpiece with a ligature or a cord. The reed is made from the cane of *Arundo donax*. When air is blown through the reed and the mouthpiece facing, the reed vibrates and produces the clarinet's sound. The mouthpiece is typically made of ebonite, plastic, glass, crystal or metal.

Barrel

The body of the clarinet consists of two barrels, one slightly longer than the other. Each is adjusted to fine tune the instrument to the orchestra's or player's pitch.

Upper Joint

Keys for the left hand.

Key System

Opens and closes the key holes; made of metal, usually "German Silver," a nickel and brass alloy for the levers and cups, with steel springs. The parts are covered with a thin silver layer and may also be made of nickel or gold.

Body

Usually made of hard wood such as African blackwood or grenadilla. It may also be made from hard plastics like Resonite (plastic resin), metal or Greenline, a composite of granadilla wood powder and carbon fiber.

Lower Joint

Keys for the right hand.

Bell

Responsible for the sound of the lowest tone.



LEGACY

***"The sun never sets on the
Wendellian horizon."*** Harold McKinney

Made in Detroit: Jazz from the Motor City

On Taking Control and Tribe

By Mark Stryker



Taking Control – Self-determination in the 1960s and '70s

Around 3:30 a.m. on July 23, 1967, Detroit police raided an after-hours club selling booze near the corner of 12th and Clairmount in an African American neighborhood on the west side. Detroiters called such joints a “blind pig.” More than 80 people were arrested, and a crowd gathered to watch. Tempers flared, and long-simmering tensions between black residents and the mostly white cops turned violent. Someone heaved a bottle, and just like that, bricks, sticks and other objects were flying, smashing windows of police cars and storefronts of mostly black-owned businesses. As the violence escalated in the coming days, Gov. George W. Romney activated the Michigan National Guard and President Lyndon Johnson sent in federal troops and tanks to quell the protests.

Pianist Kirk Lightsey lived close to ground zero, and at one point he headed up to the roof of his building to survey the scene. He was soon confronted by National Guardsmen, guns drawn, mistaking him for a sniper. Lightsey talked himself out of the situation, and headed back to his apartment, where another soldier had a bayonet against the neck of pianist David Durrah. “We were almost dead,” Lightsey said. Later, flames from a fire behind Lightsey’s apartment reached up to his window and left a burn mark on the Steinway piano near the window.

The events of 1967 are usually referred to as a “riot,” though many today prefer “rebellion” in deference to the root causes of systemic discrimination faced by blacks in housing and employment and racist behavior of police. Order was restored after five days of bloody chaos. The damage was almost incomprehensible: 43 people died, 33 of them black, 10 white, most shot by police or military. Nearly 1,200 were injured. More than 2,500 stores were burned or looted. Nearly 400 families lost homes and nearly 700 buildings were destroyed. Estimated monetary losses reached as high as \$323 million in 2017 dollars. It remains one of the deadliest and costliest civil disturbances in American history.¹

The violence of 1967 forever altered the physical and psychological landscape of Detroit. The city had been losing population since the mid-1950s, but the exodus picked up speed in the late

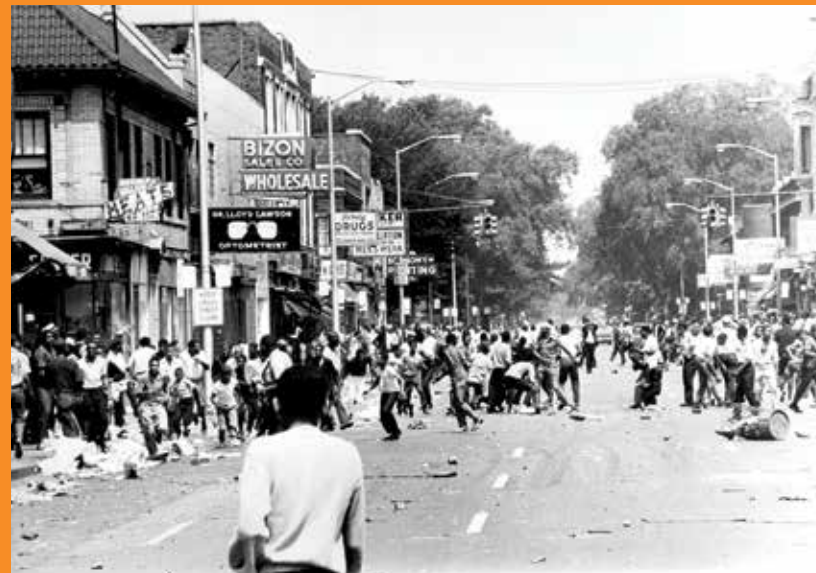
'60s and '70s, and the city’s economic decline accelerated – a process that took decades to run its course. Census figures show that between 1960 and 1970, population in the city dropped by 10 percent. Between 1970 and 1980, population dropped an additional 20 percent to 1.2 million.

In the wake of the post-1967 exodus, Detroit’s vibrant club scene began to splinter. The process was gradual, part of a long arc of change that had started in the early '60s, when urban renewal and construction of the Chrysler Freeway (I-75 and I-375) destroyed the African American neighborhoods of Black Bottom and Paradise Valley. “Things didn’t completely stop, but they slowed down after 1967,” said drummer Doug Hammond. A further blow came in 1972, when Berry Gordy moved his Motown empire to Los Angeles. The shift deprived Detroit jazz musicians of studio work and touring opportunities that had helped sustain many of them.

Detroit musicians increasingly took matters into their own hands to counter diminishing opportunities. The 1960s and '70s saw the rise of numerous artist-driven cooperatives and self-determination efforts. The best-known of these were Strata Corporation (1969-1976) and Tribe (1971-1977), influential ventures that more than 40 years later still loom large in the city’s cultural mythology. At their peak in the first half of the '70s, Strata and Tribe produced recordings and concerts, marketed and distributed their work and, in the case of Tribe, published an Afrocentric magazine. The records remain collectors’ items, the original LPs often selling for hundreds of dollars. The leading Detroit band of the era, the Contemporary Jazz Quintet, closely associated with Strata, continues to inspire musicians in the 21st century.

Lesser-known ventures like the Detroit Creative Musicians Association (1967-1969) and the Detroit Artists Workshop (1964-1967) left behind no commercial recordings but remain a key part of Detroit jazz history. In an age when the city was losing power and population, the self-determination efforts encapsulated the stubborn resolve of the jazz community to build on its storied history.

“We just wanted to find a way to get our music played,” said trombonist Phil Ranelin, who co-founded Tribe with tenor saxophonist Wendell Harrison. “We didn’t have a lot of money to pay guys, but we found ways to make it work. Our number one priority was artistic expression, but nobody was doing it for us, so we had to do it ourselves.”



Top: The scene on 12th Street during the first day of the 1967 Detroit Uprising. Courtesy of Walter P. Reuther Library, Archives of Labor and Urban Affairs, Wayne State University. Bottom: Wendell Harrison, Ron Johnson, Phil Ranelin, Andre Vaughn, Harold McKinney, Lopez Leon and Charles Moore at Wayne State University, Detroit, 1973. Photo by Herb Boyd.

The Detroit collectives of the 1960s and '70s were in spirit linked to the New Music Society, which produced jam sessions and concerts at the World Stage theater in the 1950s. But the 13 years from 1964 to 1977 in which the do-it-yourself imperative flowered most intensely in Detroit represented a new kind of artistic and entrepreneurial ambition. The Detroit Artists Workshop brought together poets, jazz musicians, painters and filmmakers. The Detroit Creative Musicians Association produced interdisciplinary works merging composed and improvised music, dance and spoken word. Strata and Tribe were business ventures investing in musicians and community development.

The Detroit collectives bubbled up from the street as part of the zeitgeist that saw similar ventures form across the country in the 1960s and '70s. The Detroit groups were the city’s answer to organizations like the landmark Association for the Advancement of Creative Musicians (AACM) in Chicago, the Black Arts Group (BAG) in St. Louis, the Collective Black Artists in New York and the Union of God’s Musicians and Artists Ascension (formerly Underground Musicians Association) in Los Angeles. Many of these groups can be seen broadly as part of the Black Arts Movement, which started in New York and spread to other cities, including Detroit, where, for example, Dudley Randall founded Broadside Press as a means of publishing African American poets.

As usual, however, Detroit musicians put their own spin on things. By the mid '60s, the jazz avant-garde was in full swing. Figures like Ornette Coleman, John Coltrane, Cecil Taylor and Albert Ayler pursued a variety of free-jazz idioms that overturned conventional ideas of rhythm, harmony and form. While groups like the AACM and BAG were hotbeds of the avant-garde, the cooperatives in Detroit were melting pots for the assimilation of advancing post-bop, free jazz and fusion styles that were coursing through jazz in the era. Detroit organizations cultivated progressive profiles and pushed against convention but still remained on speaking terms with the mainstream musical values that defined jazz in the city in the '50s.

The familiar components of '60s idealism, consciousness-raising and political activism were in the mix. Yet even as the civil rights movement grew more militant after 1965, there were fewer divisions and less tension between black and white musicians in Detroit than other cities. Tribe and

¹ Figures from Detroit Free Press, July 22, 2017.



Tribe Magazine focused on social, political and cultural issues of importance to Detroit's African American community in the 1970s.

One night around 1969, white guitarist Ron English was hanging out with four or five black musicians in somebody's living room. One of English's best friends, the African American drummer Bobby Battle, was holding court and enthusiastically quoted an incendiary line by poet Amiri Baraka: "The white man, at best, is merely corny!" Battle turned quickly to English: "No offense, Ron."

Tribe

Wendell Harrison's life reached a turning point in 1970. At age 28, the Detroit-born tenor saxophonist and clarinetist had completed a 2½ year stay at Synanon, the drug rehabilitation and residential center in Santa Monica, California. Harrison, who had come of age under the tutelage of pianist Barry Harris, moved to New York in 1960 and worked steadily in jazz, blues and R&B circles. He also spent time in the orbit of Sun Ra, the iconoclastic pianist, bandleader and Afrofuturist. While Harrison was touring with Hank Crawford in 1963, the grind of the road and proximity to junkies led to his own addiction to heroin.

"I'm thinking I'm young and strong and can't be defeated, Harrison said. "At first it was once a week, then every other day, then every day. When I got back to New York, I had a habit."

Harrison, whose parents were educators with advanced degrees, spent his time at Synanon reading and learning about business and fundraising. He drove supply trucks and jammed with fellow residents, including the great alto saxophonist Art Pepper, who noted in his autobiography that Harrison "really played well." Harrison landed in Detroit in 1970 for what he thought would be a pit stop, but fearful of slipping back down the rabbit hole of addiction in New York, he decided to stay put.

Strata were predominantly black organizations, but white musicians were a visible presence in ways they were not in Chicago's AACM – where the marriage of musical experimentalism and black cultural nationalism created a more separatist dynamic.

The warm camaraderie of black and white players had long been a part of Detroit jazz. Detroit's Local 5 of the American Federation of Musicians was one of the rare locals integrated from its start in the early 20th century. Even more important were integrated schools. "All the guys who went to school in the 1940s and '50s went to integrated schools in Detroit with great music programs," said John Dana, a white bassist and part of several Detroit cooperatives. "They all played together in school bands, and they all got together after school to play and learn together. That attitude never went away."

There were still cliques that broke down along racial lines and white musicians dominated high-paying society gigs and lucrative commercial theater work. But Ranelin said that among the city's most creative jazz musicians, whoever was most capable and available got the gig, regardless of race. The highly charged racial politics of the era, however, created some awkward moments.

Harrison got a job teaching at Metro Arts, an inner-city youth organization, where he connected with trombonist Phil Ranelin, an Indianapolis native who moved to Detroit in 1968. Ranelin found studio work at Motown, toured with Stevie Wonder and Gladys Knight, and played with small jazz groups, big bands and Latin groups. Ranelin was impressed by Detroit's musical richness and black community pride. "There was not a lot of black awareness in Indianapolis, but there was in Detroit. There were still blocks and blocks of black businesses, even though a lot had been destroyed in 1967. I felt a unity there."

Metro Arts, which received federal Model Cities funding, was an important income source for musicians who taught there in the early '70s, including Harrison, Ranelin, Harold McKinney and trumpeter Marcus Belgrave. Harrison and Ranelin talked about shared goals and documenting their original music. They admired Strata, but the model wasn't right for them, and other influences hovered. Black power, the counterculture and anti-war left, urban poverty and the shock waves from 1967 were inescapable. Harold McKinney (1928-2001) was again a consigliere, broadening their vision the way he previously mentored the founders of the Detroit Artists Workshop.

This foment gave birth to Tribe. At first it was a band with core members Harrison, Ranelin, McKinney and Marcus Belgrave. The name was chosen for its allusions to mother Africa and collectivism. Harrison's then-wife, Patricia Harrison, a graphic designer, created a provocative logo – an elongated head with two opposing faces bisected by a spear and T-R-I-B-E spelled top-to-bottom. The group's first major concert was on November 26, 1971, at the Detroit Institute of Arts. The program, *An Evening with the Devil*, included music by Harrison and Ranelin that reflected themes of social justice and cultural identity.

Eight weeks later, on January 24, 1972, Ranelin and Harrison registered at city hall a new business called Tribe. Around the same time, the group began recording, playing more concerts and making radio and TV appearances; Harrison and Ranelin created a joint publishing company. (Later they formed individual publishing companies too.) Tribe was back at the DIA in August with an evening-length play with music, *Wait Broke the Wagon Down*, a collaboration with the Black Messengers, an arts theater company. Harrison's



Marcus Belgrave, Wendell Harrison and Phil Ranelin perform in a 2011 Tribe reunion for the Red Bull Music Academy in Detroit. Photo by W. Kim Heron.

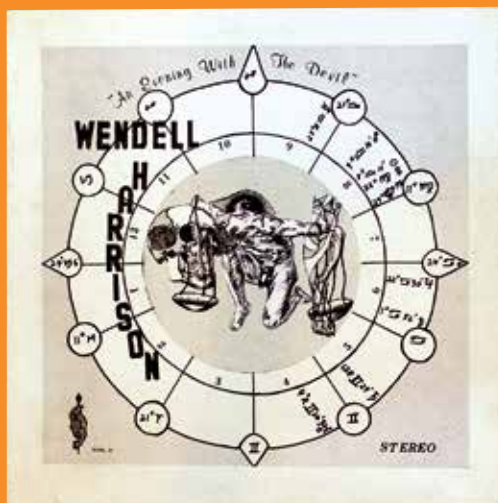
pieces were titled *Farewell to the Welfare* and *Tons and Tons of Bull Shit* (sic). The fall saw the release of the inaugural Tribe LP, *Message from the Tribe*, and the first issue of *Tribe* magazine.²

Tribe operated out of the Harrisons' house on Chandler Street, where the couple and Ranelin shared organizational and administrative duties. Ranelin's liner notes for his LP *The Time Is Now!* capture the mood: "The time is now for oppression, racism, greed, hate and poverty to end! The time is now for revolution! This record itself is part of the revolution, and the whole purpose behind this self-determination venture is survival."

Tribe magazine was a phenomenon without precedent for a musicians' cooperative. As Tribe leaders solicited program ads from black businesses, sales were so strong that the organization parlayed interest into a glossy magazine to address political, cultural and community issues from a black perspective. Harrison was editor and publisher on the masthead, though journalist Herb Boyd was credited as guest editor in the first issue and remained active as the enterprise grew to encompass a pool of freelance writers, graphic designers, copyeditors and sales staff. Circulating only in metro Detroit, *Tribe* was published quarterly at first, then bimonthly.

² Three versions of *Message from the Tribe* were released. The first included Harrison's *An Evening with the Devil* and Ranelin's *What Now? (Freedom Suite)*, and the cover art included a photo of the ocean. However, the LP lacked silent pauses between tracks, so Tribe issued a second version with the requisite silence to make it easier to secure radio airplay; the LP had a new black-and-white cover drawing of the earth, three different Harrison compositions in place of his suite, and a slightly tweaked title, *A Message from the Tribe*. A third version was subsequently issued with a colorful cover painting of Harrison, Ranelin and vocalist Jeanel Lee.





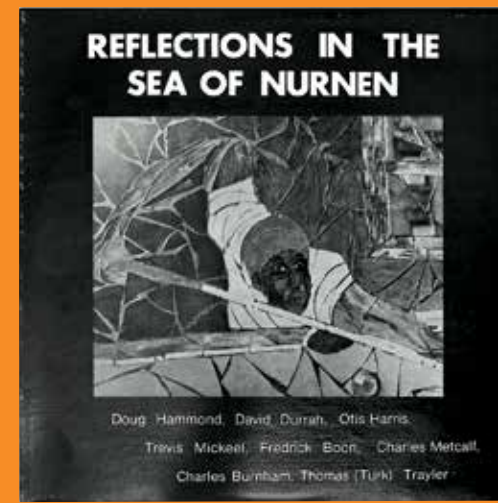
Wendell Harrison released *An Evening with the Devil* on Tribe Records in 1972.



Recorded in 1973 and 1974, released in 1974 on Tribe Records, this is Phil Ranelin's first recording as leader.



Roy Brooks, Wendell Harrison, Harold McKinney and Phil Ranelin lent their groove to Marcus Belgrave in his 1974 release on Tribe Records.



This 1975 release on Tribe Records was headlined by drummer Doug Hammond and keyboardist David Durrah.

Harrison's photo adorns the cover of the first issue (November 1972), and among the articles is an essay arguing in favor of an upcoming state referendum to legalize abortion in Michigan. Later issues feature hefty pieces on school busing in Detroit and racist tactics of the Detroit Police Department (under the provocative headline "N_____ Beaters"). There are stories about Jesse Jackson and Detroit's first black mayor, Coleman Young, as well as features about local musicians and interviews with Donald Byrd and Redd Foxx.

Tribe's politics cut a guerilla profile compared to Strata's quasi-corporate strivings. Yet, ironically, *Tribe* magazine became the most successful business created by either organization. Profits helped subsidize recording, printing and administrative costs. Harrison kept the magazine going until 1977. "My interest was in music not publishing," Harrison said. "This thing popped up, and I took it as far as I could."

Tribe artists financed their own recordings, including production and manufacturing, and retained ownership of their master tapes. The label handled distribution. Tribe released eight LPs between 1972 and 1976. Tribe managed to forge dozens of distribution deals to sell records across America and overseas. Getting paid, however, was never guaranteed. Ranelin is still bitter about a San Francisco distributor who stiffed him for a box or two of his second release, *Vibes from the Tribe*.

"I see a sealed copy on eBay for big money every once in a while, and I wonder if it's that guy," Ranelin said.

While Strata LPs vary enormously in style, Tribe records mostly project a consistent aesthetic borne of a repertory company. Some combination of Harrison, Ranelin, McKinney and Belgrave appear on all but two albums. The flavor shifts depending upon the leader, compositions and rhythm section. Overall, the Tribe sound is typified by a fundamental grittiness, consciousness-raising vibe and idiosyncratic mélange of modal post-bop, populist hooks and occasional streaks of free-jazz abstraction. It is local music, forged in isolation of the commercial centers of New York and Los Angeles, but in touch with the *au courant* spiritualism and Afrocentrism heard in Pharaoh Sanders, Leon Thomas and Alice Coltrane.

The records offering the purest expression of Tribe's house style are Harrison's *An Evening with the Devil* (c. 1972-1973) and Ranelin's *The Time Is Now* (1973-1974). Harrison's LP includes Ranelin, Belgrave on flugelhorn, Charles Moore on trumpet, Charles Eubanks on electric piano, Will Austin on bass and Ike Daney on drums. Everyone also plays "little" instruments and percussion, and poets from the Black Messengers appear. Harrison's title suite opens with *Mary Had an Abortion*. Austin's agitated arco bass and rumbling percussion set the scene. A poet enters: "Mary had a little lamb, her fleece was black as

coal/No matter how hard they tried/They could never reach their goal." Roiling instrumental passages of collective improvisation morph into a Latin vamp and the inquisitive melody of *Where Am I*. The finale, *Angry Young Man*, sways in waltz time. Harrison's brusque tenor barks down low and screams up high.

A similar, feral intensity pervades Ranelin's *The Time Is Now*. On the extended title track, bassist John Dana and electric pianist Keith Vreeland play fast, jagged patterns that loop and interlock while two drummers, George Davidson and Billy Turner, create a vigorous polyrhythmic boil. The horn melody floats loosely, breaking free into expressionist gestures. Ranelin solos passionately, mixing fluid passages, punchy jabs and whooping calls.

Belgrave's *Gemini II* and McKinney's *Voices and Rhythms of the Creative Profile* (both recorded in 1974) are adventurous if inconsistent records. On the former, the trumpeter's spirited playing has aged better than the spacy electronics. McKinney's eclectic LP sometimes sounds like it's going in too many directions at once – ritualistic chanting, choral singing, rock, fusion, hard bop, funk – but the leader plays electric piano and Moog synthesizer with two-handed, rococo flair. The Doug Hammond-David Durrah LP *Reflections In The Sea Of Nurnen* was issued on Tribe in 1975, though it was recorded in San Francisco. The last Tribe release, *Mixed Bag's First Album*, a

fusion record issued in 1976, featured, among others, Larry Nozero and keyboardist Eddie Russ (under the pseudonym Gaff Dunsun).

Tribe disbanded in 1977 after Ranelin decamped for Los Angeles. Harrison created the nonprofit Rebirth Inc. in 1978 as an umbrella for his performing, recording and teaching, and four decades later it was still going. At 75, Harrison was named the 2018 Kresge Eminent Artist, a \$50,000 lifetime achievement award from the metro Detroit-based Kresge Foundation. Tribe became a cult brand as numerous licensing deals kept CD reissues circulating in Japan, Europe, England and America – and made far more money for the artists than the original LP sales ever did. Tribe principals reunited occasionally, including at the 2008 JVC Jazz Festival in New York, and Detroit techno artist and producer Carl Craig championed Tribe's legacy with concerts and recordings.

As drummer Gayelynn McKinney put it, "What Wendell didn't realize at the time in the '70s was that what he was doing with Tribe would extend the impact of Detroit to the rest of the world."

Excerpted from *Made in Detroit: Jazz from the Motor City* to be published by the University of Michigan Press in 2019.

Sound from the Village

By Ron English

In this excerpt from his article featured in *Tribe* (cover at left), jazz guitarist Ron English speaks to the issues facing members of Detroit's creative community as they realign to shape their future in challenging times.

WENDELL HARRISON AND THE PEOPLE OF *TRIBE* MAGAZINE HAVE CREATED A FORUM FOR ARTISTS, ENTREPRENEURS AND INTELLECTUAL AND POLITICAL LEADERS TO ADDRESS PROBLEMS OF SURVIVAL AND DEVELOPMENT. Josephine Love and Your Heritage House continue to expose young people to the richness of their cultural heritage. Harold McKinney and Amelita Bridges and others are striving to maintain the Metropolitan Arts Complex as a viable training ground in the skills and resources of the culture. Herb Boyd, Ed Nelson and Tom Glover have created the Black Jazz Educators Association, and the Jazz Research Institute, a research and archiving facility housed in the Strata building, to recover, preserve and promote the precious heritage. The Allied Artists Association of America is entering into its second season of productions at the Strata Concert Gallery, presenting the strongest self-determined living art we can mount (both Detroit and nationally based) in the most appropriate setting we can create. John Sinclair and his cohorts at Rainbow Multimedia in Ann Arbor are objectively demonstrating, via their annual Blues and Jazz festival, the true (Black) sources of today's mass music culture, and actively fighting to turn the control and the financial rewards of public awareness to its real producers. Strata Corporation and the *Tribe* are producing and distributing records of self-determining artists. DSACE, the Detroit Repertory Theatre, and Concept East have all demonstrated their interest and involvement in the community base, and the recognition of the interrelatedness of all the arts. And we should not overlook the self-determination efforts of our several Detroit based dance companies, and the richness they contribute to the scene.

But all of the selfless dedication of these

artists and educators, and all of the struggle of the entrepreneurs allied with them will come to nothing if we do not all realize the true nature of the struggle for self-determination against the incredible financial and organization resources of monopoly control, and the discipline we must require of ourselves.

We must maintain relentless pressure on all relevant information media, funding agencies, legislators.

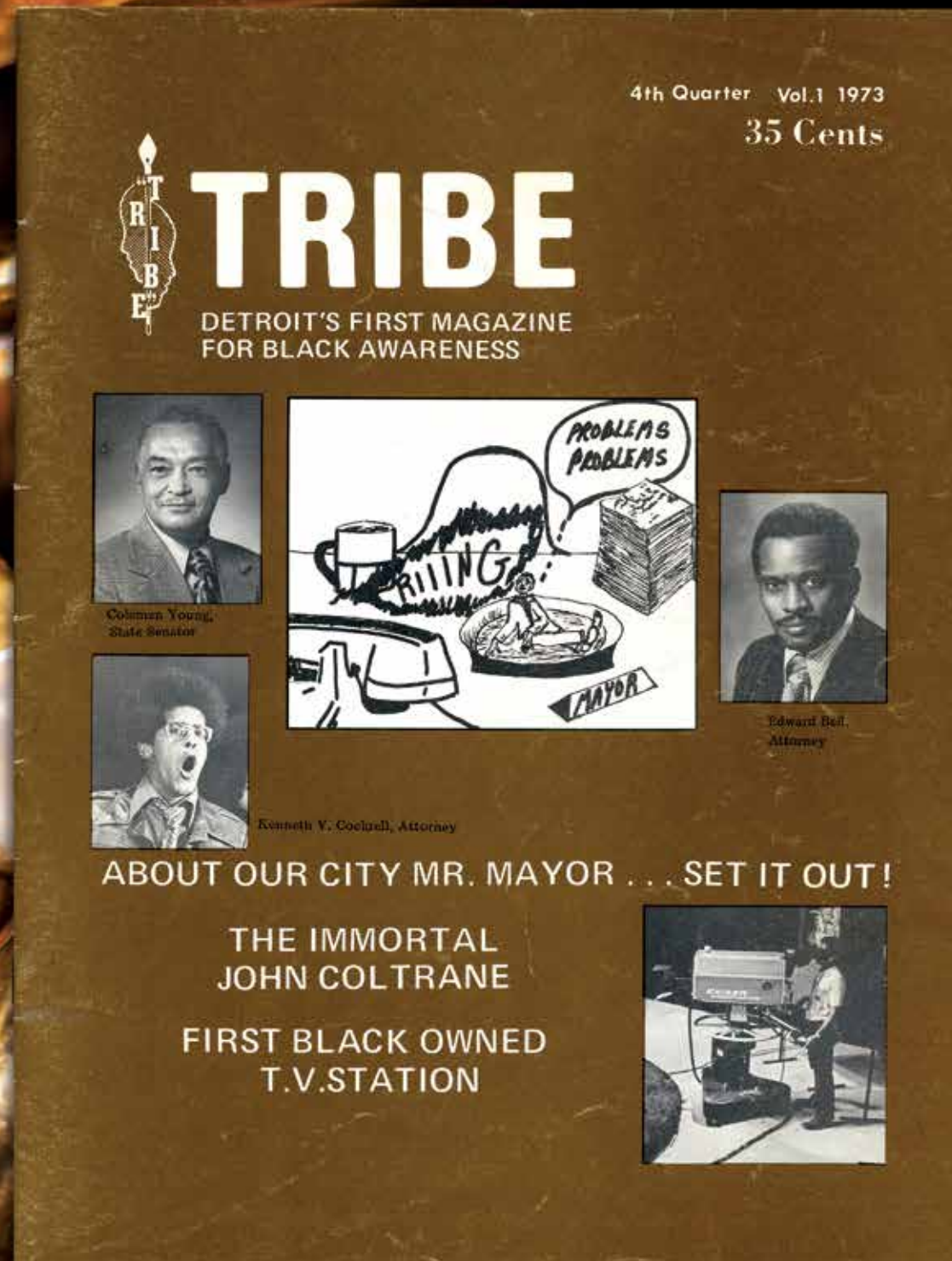
We must recognize and fight the fragmentation of audiences and channels of information, and creatively understand how "One hand washes the other."

We must recognize that we cannot foist off shoddy goods on the people and expect to get over. We must demand from ourselves, our fellow artists, and our related technicians and service entrepreneurs the highest consistent quality of vision and work we can muster.

And we must recognize the necessity for and demand active participation in the production, administration, promotion, distribution and official public support of our efforts. Anything less leads to the ivory tower irrelevance of the hobbyist, the sad dreamer waiting around to be "discovered" while his gifts and those of his people are ripped off and dissipated.

Tribe Magazine, Detroit's First Magazine for Black Awareness
4th Quarter Vol. 1 1973

Following Page: A sampling of *Tribe* magazine editorials, feature stories and advertisements from 1972 through 1977.



After Tribe: Rebirth and Reunion

By Larry Gabriel

IN 1977, AFTER SESSION WORK IN DETROIT DRIED UP FOR PHIL RANELIN, HE MADE THE MOVE TO LOS ANGELES. Marcus Belgrave was on the road, and in and out of the country, on a regular basis. Wendell Harrison and Harold McKinney started working regularly as a piano and saxophone duo. The Tribe was dispersing.

In 1978, poet, political activist and music impresario John Sinclair, who had been a main mover in the Ann Arbor Blues and Jazz Festivals and in Detroit's Jazz Workshop, got together with Wendell Harrison to set up Harrison's new organization, Rebirth Inc., as a nonprofit to support tours and produce albums.

"Getting Rebirth together changed everything," Harrison says. "My second wife, Pam, got it organized. Rebirth was producing some of the same content and the same cats, but it was a different label. We started bringing in some more cats doing straight-ahead stuff, more national cats like Leon Thomas, Eddie Harris and Woody Shaw. With the grants, we could pay people up front. We rerecorded and retitled some of the Tribe stuff with a different hook and fresher grooves. The groove that we did in the 1970s wouldn't work in the 1980s. Traditional stuff stays the same, but the commercial stuff changes."

Tribe magazine was never revived, but Rebirth eventually began doing radio broadcasts with WDET-FM, public radio in Detroit. They also got some shows on rotation on public access television. As society changed, so did the musicians. Today you find all the Tribesmen on the Internet.

The big change for Harrison in the 1980s was getting into the clarinet again. He started playing it when a tour with Lou Rawls called for the difficult reed instrument. Then one day in Cleveland his car was stolen with his soprano saxophone in it. He made do with the clarinet on the job. The audience loved it, and Harrison began exploring the clarinet as a modern instrument, even writing new material and putting together a clarinet ensemble, Mama's Licking Stick, to perform the work. In the new decade, Harrison had again recreated his music with new challenges.

Starting in 1990, Arts Midwest, an arts support organization partnered with the National



The Michigan Jazz Masters, in kente cloth scarves, upon their return to Detroit from their tour of the Middle East. Left to right: Harold McKinney, Marcus Belgrave, Roy Brooks, Wendell Harrison, Teddy Harris, Jr. Detroit, 1995.

Endowment for the Arts and nine Midwestern states, began honoring "Jazz Masters." It shouldn't be a surprise that by 1993 five of the 12 Midwest artists so designated were Detroiters, and four of them – Harrison, Belgrave, McKinney and Roy Brooks – had worked with Tribe.

In 1995, the Michigan Jazz Masters, along with sometimes Tribe rhythmists George Davidson on drums and bassist Don Mayberry, were assembled as a group. The only member with no Tribe background was Jazz Master pianist-saxophonist Teddy Harris Jr. The group played a series of concerts around the state, then with support from Arts America, a government cultural exchange agency, they toured through Ivory Coast, Senegal, Tunisia, Egypt, Turkey, Jordan and Syria. However, the group was focused on more traditional fare, covering music by composers such as Eddie Harris and Horace Silver; and even when the band played original compositions, it gave them a more mainstream interpretation than a Tribe outing.

But Tribe had not been forgotten. Even during the Michigan Jazz Masters tour, Harrison took phone calls from Phil Ranelin about labels interested in Tribe works. Eventually, every one of their records was licensed for distribution around the world on labels such as P-Vine in Japan, Soul Jazz in the UK, Scorpio Music in New Jersey,



Tribe members reunite in 2009. Left to right, Doug Hammond, Marcus Belgrave, Phil Ranelin, Wendell Harrison. Photo by Riva Sayegh Photography.

Ubiquity in San Francisco, Enja in Germany and Tropic in Detroit.

"I was out there taking care of all kinds of international business," Harrison says. "We're selling as much now as we did in the 1970s only it's not as much work. Instead of having to distribute it, we give them a master and get so much up front and royalties every six months or a year."

In 1996, Britain's Universal Sound released *Message from the Tribe*, an anthology of cuts from various Tribe releases. The package included a booklet with reprints of some of the stories and images from Tribe magazine, including advertisements from Ford Motor Company and McDonald's.

In 2003, pioneering techno DJ and producer Carl Craig was a co-producer on 2003's creatively daring *Detroit Experiment* that brought together jazz, Motown, hip-hop and electronic musicians, including Tribe member trumpeter Marcus Belgrave. Belgrave worked on the project along with stellar jazz musicians such as Bennie Maupin, Geri Allen, Regina Carter, Allan Barnes and Francisco Mora-Catlett. Belgrave's "Space Odyssey," from his *Gemini II* Tribe release was included on *The Detroit Experiment*, and Belgrave continued to perform with Craig at concert dates.

In 2007, Belgrave couldn't make a date with Craig in Paris due to teaching commitments at Oberlin College. He suggested Harrison as a replacement. The reedman brought his clarinet and wowed Craig and the audience.

"I knew Wendell would fit right in with that stuff," says Belgrave.

Not only did he fit in, Craig dubbed Harrison's clarinet "The Charmer." The concert

was recorded and released as an EP called *Paris Live*. The Paris concert was the seed that sprouted into a full-blown Tribe revival. Craig gathered Harrison, Ranelin, Belgrave and Hammond – McKinney passed away in 2001 – together in the studio to record new material and remakes of some of their classic works.

Musicians old and young came together on the sessions. Guitarist John Arnold, drummers Karriem Riggins and Gayelynn McKinney (Harold's daughter), bassists Ralphie Armstrong, Damon Warmack and Pathe Jassi, keyboardists Kelvin Sholar, Amp Fiddler and Pamela Wise, and vocalist Joan Belgrave were all in the mix for this Tribe revival.

"I didn't know how it was going to work," Harrison says. "We hadn't played together in 30 years. But it felt like old times because of the reaction we got from people. Carl Craig brings a central focus to Tribe as a producer. We never had that kind of help. We were dealing with Tribe as an umbrella, but we had all our different projects. Carl's got more of a personal interest in Tribe as an entity."

The single *Live in a New Day*, written by Ranelin, was the first release from those sessions. Another single, a re-groove *Vibes from the Tribe*, was released in 2008. And the group played New York's 2008 JVC festival, receiving critical acclaim and creating anticipation for the new project.

This piece was excerpted from *Heaven was Detroit: From Jazz to Hip-Hop and Beyond*, edited by M.L. Liebler, a Painted Turtle book for Wayne State University Press ©2016.

The Teachings of Wendell Harrison

Bringing the cultural heritage of jazz to classrooms and the community By Susan Whitall



THE LAWS OF STRAIGHT-AHEAD, BEBOP JAZZ HAVE SERVED WENDELL HARRISON WELL, NOT ONLY AS A MUSICIAN, BUT AS A TEACHER AND A STUDENT OF LIFE.

It's part of the jazz tradition that musicians teach and mentor younger ones, just as they were taught, and in Detroit particularly, there is a history of organizing and funding their own work that Harrison has come to embody. Through workshops under the aegis of his Rebirth organization, playing and teaching – “edutainment,” he calls it – he passes on the language of jazz to the young while absorbing their energy and fresh ideas.

Teaching comes naturally to Harrison, as the child of two educators – his father, Walter Harrison, a Cornell PhD, taught sociology at Southern University in Baton Rouge, Louisiana, while his mother, Ossalee Lockett, was a science and social studies teacher before going to work for Ford.

In his 30s, after his formative years in New York City and his return to Detroit, Harrison found himself following in his parents' footsteps.

“What makes him a good teacher? Wendell is a humble person,” says Amelita Mandingo, who hired him in the early 1970s to teach young people in her Metro Arts Complex. “I recognized that in him when he came that first day. When people are like that, they are open, they are in awe of things – they never become jaded or know-it-alls.”

Harrison credits U.S. Rep. John Conyers and writer-manager John Sinclair with helping him and other Detroit musicians apply for grants from arts institutions such as the National Endowment for the Arts, starting in 1978. Conyers had long been known as a staunch advocate for musicians. In 1987, he introduced a resolution designating jazz as a rare and valuable national treasure.

“Conyers looked into it and found they weren't filing applications, so he said, ‘If you file some, I'll make sure you get some money,’” says Sinclair, referring to Detroit musicians. “It's a tough process making those applications.”

Sinclair helped Harrison and others with grant applications via his Detroit-based artist co-op Strata, launched with jazz musicians Charles Moore and Kenny Cox. He urged Harrison to set up his own nonprofit with McKinney.

Even in the '70s, Sinclair recalls, organizations such as the Michigan Council for the Arts weren't convinced

that jazz was an art form. “So we hammered them on the federal level, with Conyers' help,” he says.

Grants boosted the presentation of music, but also its continuation through teaching.

Harrison and McKinney dubbed their organization “Rebirth Inc.” “We started getting money to record, tour, do educational workshops in the schools,” Wendell says.

“Edutainment” was a term that Wendell's frequent collaborator Harold McKinney came up with to describe the mixture of education and entertainment they did. “That keeps it interesting,” Harrison said. “It's entertainment, but as we entertain we're telling about the origin of the music, how it's created, and who some of the heroes and originators of this music were. It's kind of like a historical discussion.”

One of Harrison's favorite “edutainments” is his ongoing project, “Exploring African Rhythms in Jazz,” a talk on how the slave trade pushed African rhythms around the Caribbean and into North and South America.

The program, which also incorporates music and dance, was presented in 2014-2016 to several groups, including 300 students over two days at the Charles H. Wright Museum of African American History, and several hundred over two days at the Detroit Institute of Arts.

Grants have also enabled Harrison to conduct music workshops at many colleges and universities in and outside of the state, including University of Michigan, Michigan State University, Northern Michigan University, Rutgers University, The New School, and Cornell, as well as schools in Southfield, Detroit, Ferndale, Farmington Hills and other communities.

Harrison found that the suburban Detroit schools where he gives presentations haven't entirely defunded their regular music education classes, and many suburban students are expected to have private lessons and their own instruments.

But after leading in music education in the 1940s and 1950s, underfunded Detroit schools have struggled in this area for decades (although the current administration has vowed to turn the situation around). To fill that need, Harrison has presented many workshops in the city over the years, both under the mantle of Rebirth, but for other musical initiatives as well, including the Detroit



Jazz Festival Foundation's Jazz Infusion program.

For the last 10 years, he's taught music for Jazz Infusion at Cass Tech, Martin Luther King High School, the Duke Ellington Academy, Detroit School of the Arts (where he is currently teaching twice a week), Bates Academy and Renaissance High School.

“Wendell Harrison embodies the legacy and vocabulary of jazz and Detroit,” says Detroit Jazz Festival Foundation President and Artistic Director Chris Collins. “As a longtime artist-educator in the Detroit Jazz Festival Foundation's Jazz Infusion program, he has been a powerful mentor and supporter of the talented youth in our Detroit community.”

Through his workshops, Harrison has formed a bond over the generations with many Detroit students.

He recalls famed saxophonist James Carter as a teenager, listening to Charlie Parker on his headphones in class at Northwestern High School, and he was the first to record 18-year-old bass player Rodney Whitaker of Martin Luther King High School.

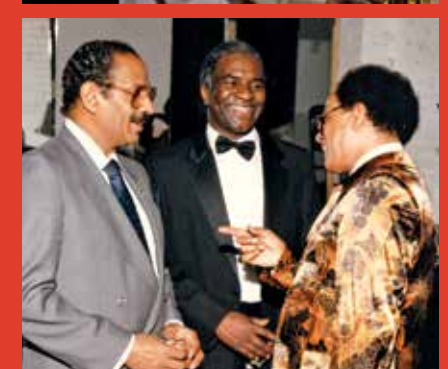
Drummer Louis Jones III, whom Wendell met in a workshop when Jones was 11, now plays in Wendell's World Music Quintet and records with him as a professional.

For many students today, just to be exposed to live music is a novelty, Harrison finds. To be able to touch, and play musical instruments, is often a revelation. “They're used to hearing the radio, or electronic music, 24 hours a day. They don't know how this music is created,” Harrison says. “I'm trying to show them bebop ideas, and I'm giving them ways to modify these ideas. When they come back with something that's altogether different from the basic elements of what I've taught, I can see growth. That makes me happy.”

Harrison's preference is to work with 7- to 11-year-olds, “the younger the better, before the teenage years, when hormones are in the way,” he says, laughing.

The learning is not a one-way street. “We all learn from one another, that keeps us going. That keeps us healthy in America.”

Fortunately, Harrison won't be retiring as a teacher or “edutainment” presenter anytime soon. “I'll be in the ground, that's my retirement, retirement from earth,” he says. “We never retire, we go to the next world.”



Center, top and middle photos: Harrison presiding over lessons and workshops at Detroit's Foreign Language Immersion and Cultural Studies School (FLICS) and Edward Duke Ellington Conservatory of Music and Art in 2010. Photos by Cybelle Codish. Bottom left to right: Congressman John C. Conyers Jr., Wendell Harrison and trumpeter Jimmy Owens. Detroit, 2008.

Susan Whitall is a longtime Detroit music writer, and the author of *Joni on Joni: Interviews and Encounters with Joni Mitchell* (Chicago Review Press) as well as *Fever: Little Willie John's Fast Life, Mysterious Death, and the Birth of Soul* (Titan).

Other Voices

As I join the chorus of hosannas for Wendell Harrison it occurred to me that I have been singing his praises for more than 50 years, most notably when he asked me to edit his *Tribe* magazine. The magazine was just the literary arm of a company that included recordings, promotion, artist and repertory, publishing, concerts, and in the vortex of this enterprise was Wendell and his ensemble of musicians. Working with Wendell, and as many of his cohorts will readily attest, was to witness his ceaseless drive and determination, an inexhaustible creativity. Not too long ago he once again summoned me to write some liner notes for an album he was publishing with his wife, Pam. While it was possible to hear remnants of Wendell's music of the past, there was something refreshingly new and innovative. I should have known from our days in the late '60s and the early '70s that Wendell was not about to let any grass grow under his feet; he was not about to rest on his laurels, no matter how considerable. Recognition from Kresge is a highlight of his remarkable musical career, his cultural contributions, and knowing Wendell, this tribute won't be the last.

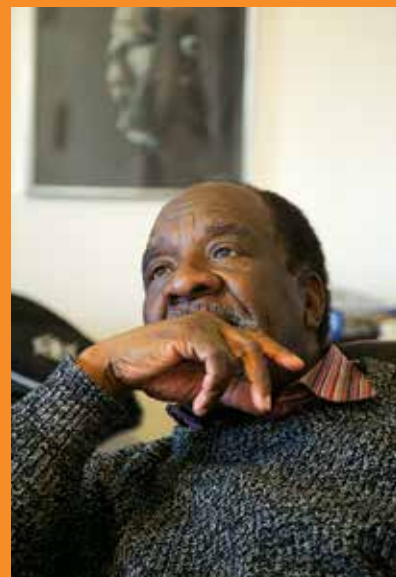
Herb Boyd, journalist, educator, author, activist

Wendell is so worthy of the honor. There are a couple of things in particular about Wendell which have always impressed me. He works religiously to keep his playing at the highest professional level – he regularly plays with the Farmington Symphony just to keep his classical chops sharp. His tenaciousness is legendary – he pulls out all the stops to make sure his group is receiving grants, his groups are being booked, his fellowships are being funded. He’s always doing the necessary research, always on top of the latest technology and onto emerging musical trends across the country. He’s unstoppable.

Damien Crutcher, music educator and Founder/CEO of Crescendo Detroit

It is a pleasure to add my voice in honor of Wendell Harrison. Here is a man who has devoted his extraordinary talents to Detroit for over half a century. He has enriched the lives in our community in so many ways and we are grateful to him for his commitment.

David DiChiera, 2013 Kresge Eminent Artist, American composer and founding general director of Michigan Opera Theatre



You look up one day and realize you are a jazz musician. As with your fingerprints, or being brown eyed, or liking Red Pop more than Rock ‘N’ Rye, that’s just how it is.

You look around again and realize that none of your fans or followers understands how really hard you had to work, the many sacrifices you had to endure to earn that jazz musician designation. You also realize that just because you can make folks smile and pat their feet and hum some hip twist you put in the bridge, you have few illusions of yachts, private jets, or product endorsements dancing in your head.

But you don’t despair. You know that the cosmos, or the spirits, or the bebop gods, in their merciful wisdom, have recognized you as one of the few in the Special Striver Status. So, as Duke was blessed with Billy Strayhorn, Dizzy was with Bird, and Ornette was with Don Cherry, a huge chunk of slack was cut and granted to them, as to you. A match was made, and you got lucky. You got Pam, who gets it, who helps with arrangements, comps along with you, and watches your back.

Congratulations to you both on the well-deserved Kresge recognition.

Bill and Carole Harris, Bill Harris is the 2011 Kresge Eminent Artist, playwright and poet. Carole Harris is a 2015 Kresge Artist Fellow in the Visual Arts.

Wendell was one of my first jazz educators and mentors through a community-based music education program in Detroit. He then hired me for my first professional job as a 15-year-old bassist. We’ve since gone on to a professional and personal relationship of more than 40 years. Wendell’s home continues to be a hub for young musicians interested in learning jazz and young musicians continue to seek his mentorship and critical skills as an improviser – Wendell has had a multigenerational impact on the shape and promulgation of jazz. He is highly deserving of recognition as a Kresge Eminent Artist.

Marion Hayden, bassist, educator, Kresge Artist Fellow

Wendell is an accomplished musician who’s worked with the major jazz artists of America. He knows what he’s doing. He’s right on target, taking care of business. Yet he maintains a humility – and that’s one of his greatest assets. Wendell is dedicated to giving his skills to others and he’s open to new experiences. It’s what makes him so deserving of being recognized as Eminent Artist.

Dr. Amelita Mandingo, founder, Metro Arts, Detroit



Wendell Harrison, like my father Harold McKinney and their friend and collaborator, Marcus Belgrave, has always been about the tradition of nurturing the next generation. He hires young musicians on gigs, teaches them about business aspects. His bebop method books teach jazz students how to improvise and solo. I myself have learned so much from him that has helped improve my performance. Wendell has long been a pillar of contributing to the city in terms of keeping the jazz tradition alive. He’s still hiring young cats and bringing them in, tutoring them and nurturing them. He’s kept going and he’s still keeping it going. He hasn’t stopped. He’s the real deal.

Gayelynn McKinney, jazz musician, multi-genre drummer, Kresge Artist Fellow

Wendell, with his incredible experience, has been great in every capacity. His mentorship has been extraordinary. He’s been most special in investing his own time in his students. He’s shown them the history of jazz, drawing a line from the roots of early jazz to hip-hop. Wendell sees the connection clearly – he’s very open minded and progressive in his musical views. That lineages drives much of the musical taste of our students and draws them into jazz, into learning how to play it and appreciate its traditions.

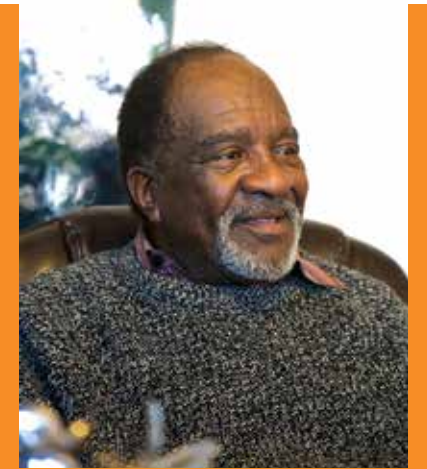
Chuck Newsome, Educator in Residence, Detroit Jazz Festival Infusion Program

When Wendell Harrison was named as the 2018 Eminent Artist, it seemed like such a natural, obvious choice – Wendell is a great innovator and entrepreneur. Wendell is different from other jazz musicians, he marches to his own drummer. He’s not a conformist, he’s more of a disrupter. He came through with Tribe, with Rebirth, and with all of the different iterations that have transpired through the recordings and ensembles. At this point, Wendell represents longevity. He has constantly been contributing and there are generations of musicians who have had the opportunity to study with him, to watch him and learn from him. Wendell’s contributions to the jazz canon of Detroit are significant and have rightly achieved international prominence.

Oliver Ragsdale, Jr., President and Artistic Director, The Carr Center, Detroit

Wendell has several personal strong points which have helped with his endeavors along the way. He’s always had the ability to connect with people who had the expertise he needed when he needed it. He’s always been a good judge of character – and he’s always understood how to treat people well. Very early on, he recognized the importance of networking, of recognizing and acknowledging talent and building on those relationships. I am extremely proud of Wendell for pressing on with everything and for staying in Detroit and accomplishing so much.

Phil Ranelin, trombonist



I have always thought of Wendell Harrison in the vanguard of Detroit’s jazz legacy. He’s in our pantheon of greats not just for his superb musicianship and enduring work as a recording and performing artist but for his commitment to educating the next generation in the art of jazz. In many ways, Wendell is like another Detroit jazz legend, Barry Harris, who believed in passing down the knowledge he had inherited and worked to master. Wendell is charged with the same type of passion for sharing his musical heritage and not just here in Detroit, but around the world, as did many of our other jazz greats, including his fellow Tribesman and Eminent Artist, Marcus Belgrave. Wendell is not about to let the music die with him. He’s definitely of the same tradition that I was taught in: It’s not a gift unless you share it.

Patricia Terry-Ross, 2018 Kresge Eminent Artist, harpist, educator

Wendell’s naming as Eminent Artist is so fitting because he has had a positive impact on so many of Detroit’s great musicians. Almost everyone in Detroit who went on to do something important musically in the last 40 years has been influenced, inspired and educated through performing with and being mentored by Wendell. You can’t be around him and not hear what he has to impart, whether it’s on theory, pedagogy, how to develop your business skills, or whatever he feels he should share with you to help you in your career. Everyone knows who Wendell is but he hasn’t enjoyed the fame he deserves until now.

Rodney Whitaker, double bass player and performer, Professor of Jazz Bass and Director of Jazz Studies, Michigan State University

Biography

Wendell Harrison photographed at his home in Detroit's North End neighborhood by Julie Pincus, 2018.



Wendell Harrison on vacation with family in Mexico, 1951.

EDUCATION

1959
Northwestern High School
Detroit, Michigan

1960
Highland Park Community College
Highland Park, Michigan

1960
Music Theory and Composition
Detroit Institute of Musical Arts
Detroit, Michigan

2012
Associate of Arts
Wayne County Community College
Detroit, Michigan

2014
B.S.
Organizational Management
Spring Arbor University
Spring Arbor, Michigan

2017
M.A.
Communications
Spring Arbor University
Spring Arbor, Michigan

PROFESSIONAL ACTIVITIES

1960-1962
Backing Musician
Marvin Gaye/Choker Campbell
Detroit, Michigan
New York, New York

1961-1963
Member
Jazz Loft Project
New York, New York

WENDELL R. HARRISON

*Born: October 1, 1942
Detroit, Michigan*

1970
Co-Founder
Harrison and Ranelin Publishing
Detroit, Michigan

1971
Teacher
Metro Arts
Detroit, Michigan

1972
Co-Founder
Tribe Records and Collective
Detroit, Michigan

1972-1977
Publisher
Tribe Magazine
The Harrison Association/Tribe
Detroit, Michigan

1978-present
Founder/Artistic Director
Rebirth Inc.
Nonprofit jazz performance and
education organization
Detroit, Michigan

1980
Founder
WenHa Music Publishing/
WenHa Records
Detroit, Michigan

1991
Founder
Mama's Licking Stick Clarinet Ensemble
Detroit, Michigan

SELECTED WORKSHOPS AND RESIDENCIES
Eastern Michigan University
Ypsilanti, Michigan

FLICS Foreign Language
Immersion School
Detroit, Michigan

Martin Luther King High School
Detroit, Michigan

Michigan Tech University
Houghton, Michigan





Photo by Julie Pincus.

Southfield Lathrup High School
Southfield, Michigan

University of Michigan
Ann Arbor, Michigan

Exploring Jazz and its
African Rhythms
Detroit Institute of Arts
Detroit, Michigan

PUBLICATIONS

The Be Boppers Method Book
Vol. I with CD
WenHa Publishing
Detroit, Michigan, 1987

Compositions in Odd Meters Song Book
WenHa Publishing
Detroit, Michigan, 1988

The Be Boppers Method Book
Vol. II with CD
WenHa Publishing
Detroit, Michigan, 1997

**The Fundamentals of Marketing Music
for the 21st Century Jazz Musician**
WenHa Publishing/
Detroit Ink Publishing
Detroit, Michigan, 2018

COMPOSITIONS

1959
Change the Scene
Fly by Night Wendell Harrison
WenHa Publishing & Records
Rebirth Records
Detroit, Michigan, 1990

1971
An Evening with the Devil
An Evening with the Devil
Tribe Records
Detroit, Michigan, 1972
Reawakening
Rebirth Records
Detroit, Michigan 1985
*Reawakening: Wendell Harrison
Anthology*
P-Vine Records
Tokyo, Japan, 2009

1975
Farewell to the Welfare
Farewell to the Welfare (Single)
Tribe Records
Detroit, Michigan, 1975
Message from The Tribe
Tribe Records
Detroit, Michigan, 1996
*Reawakening: Wendell Harrison
Anthology*
P-Vine Records
Tokyo, Japan, 2001
Searching for Soul
Ubiquity Records
Costa Mesa, California, 2005
Pamela Wise – Kindred Spirits
Tribe Records/Rebirth Records
Detroit, Michigan, 2015

1986
Spank
Fly by Night
WenHa Publishing & Records
Detroit, Michigan, 1990
Wendell Harrison: Live in Concert
WenHa Publishing & Records
Rebirth Records
Detroit, Michigan 1992

1992
**Something for Pops – A Celebration of
New Orleans and its Heroes**
Something for Pops
WenHa Publishing & Records
Rebirth Records
Detroit, Michigan, 1993
Commissioned by ArtServe
Michigan

1994
Gonna Take You Out
Rush and Hustle
Wendell Harrison Mama’s Licking
Stick Clarinet Ensemble
ENJA Records
Munich, Germany, 1999
Commissioned by ArtServe
Michigan

2000
Concerto De Barrios
WenHa Publishing
Received its world premiere in 2008
at the Detroit Institute of Arts with
Mama’s Lickin Stick Ensemble:
Wendell Harrison (clarinet, bass
clarinet); Greg Koltyk (clarinet);
Deborah Scales (alto clarinet); Ernie
Rogers (contra bass clarinet)
Commissioned by Chamber Music
of America

2001
The Eighth House
Eighth House: Riding with Pluto
Wendell Harrison featuring
Juma Santos
Entropy Records
Ann Arbor, Michigan, 2001

2003
Blues for the Unseen
WenHa Publishing
Received its world premiere in 2003
at the Kerrytown Concert House in
performance with Mama’s Licking
Stick Ensemble: Wendell Harrison
(clarinet, bass clarinet); Greg Koltyk
(clarinet); Deborah Scales (alto
clarinet); Ernie Rogers (contra bass
clarinet) and Howard Johnson (bass
and contra bass clarinet)
Commissioned by Chamber Music
of America

2004
Urban Expressions
Wendell Harrison Urban Expressions
WenHa Publishing & Records
Rebirth Records
Detroit, Michigan, 2004



Wendell Harrison receiving the Kresge Eminent Artist Award,
March, 2018. Photo by Julie Pincus.



Partners in life and music: Wendell Harrison and wife Pamela
Wise. Photographed in Detroit’s Palmer Woods by Julie Pincus.



Photo by Barbara Barefield



Pamela Wise at the piano during a 2005 recording session with Wendell Harrison at Detroit's WDET studios. Photo by Cybelle Codish.

**SELECTED AWARDS AND
RECOGNITIONS**

1974
**The National Endowment Composer
Award**
National Endowment for the Arts
Washington, D.C.

1984
Best Clarinetist
MetroTimes
Detroit, Michigan

1984
Publishing Award
The Be Boppers Method Book
Detroit City Council
Detroit, Michigan

1988
Key to the City
Steubenville, Ohio

1988
Outstanding Jazz Educator
National Association of Jazz
Educators
New York, New York

1988
International Jazz Educators Award
International Association of Jazz
Educators
Manhattan, Kansas

1992
ArtServe Michigan Commission Award
ArtServe Michigan
Wixom, Michigan

1993
Arts Midwest Jazz Masters Award
Arts Midwest
Minneapolis, Minnesota

1994
Testimonial
Detroit City Council
Detroit, Michigan

1994
**Certificate of Special Congressional
Recognition**
Office of Hon. Barbara-Rose Collins
Congresswoman, 15th District of
Michigan
Detroit, Michigan

1995
**Certificate of Merit for Legends of Jazz
International Hall of Fame Award**
State of Michigan
Lansing, Michigan

1995
Distinguished Service Award
Wayne County Clerk
Detroit, Michigan

1995
Meritorious Service
Office of the Wayne County
Executive
Detroit, Michigan

1995
Certificate of Appreciation
City of Detroit
Detroit, Michigan

2000/2017
Hall of Fame
MetroTimes
Detroit, Michigan

2004
**Residency Partnership Program
Grant Award**
Chamber Music America
New York, New York

2005-2006
Certificate of Appreciation
Wendell Harrison and Rebirth Inc.
Lathrup High School Achievement
Southfield Public Schools
Southfield, Michigan

2006
Jazz Master Award
Detroit African American
Music Festival
Detroit, Michigan

2007
**Residency Partnership Program Grant
Award**
Chamber Music America
New York, New York

2008
French American Exchange Award
Chamber Music America
New York, New York

2010
Lifetime Achievement Award
Shrine of the Black Madonna
Detroit, Michigan



2012
Certificate of Appreciation
Unsung Musicians of the
Motown Empire
City of Detroit
Detroit, Michigan

2016
Award of Recognition
Detroit City Council
Detroit, Michigan

2016
**Residency Partnership Program
Grant Award**
Chamber Music America
New York, New York

2016
Certificate of Achievement
Jazz Entrepreneur-Educator and
Culture Community Warrior
City of Detroit
Detroit, Michigan

2017
**Residency Partnership Program
Grant Award**
Chamber Music America
New York, New York

2018
Kresge Eminent Artist Award
The Kresge Foundation
Troy, Michigan

SELECTED REFERENCES
Jazz Space Detroit
Barbara Weinberg and Herb Boyd
Jazz Research Institute
Detroit Jazz Center
Detroit, Michigan, 1980

"People love to party to his style
of music"
Detroit Free Press
W. Kim Heron. (March 18, 1982)

"Hot Detroit albums for a sluggish
winter"
The Detroit News
Jim Dulzo. (March 7, 1986)

"A bold 'Reawakening' sets Harrison
straight"
The Detroit News
Jim Dulzo. (April 18, 1986)

"A taste of jazz is a soothing
alternative to funk music"
Detroit Free Press
Paula Villarini and Patti Ledesma.
(March 10, 1987)

"Performers kicking out the jams"
Detroit Free Press
Lori Mathews. (May 7, 1987)

"Wendell Harrison: Fly by Night"
Option Music Alternatives
Bart Grooms. (May/June 1990)

"Wendell Harrison: Fly by Night"
JazzTimes
Tom Jacobsen. (May 1990)

"Tuning Up"
The Philadelphia Inquirer
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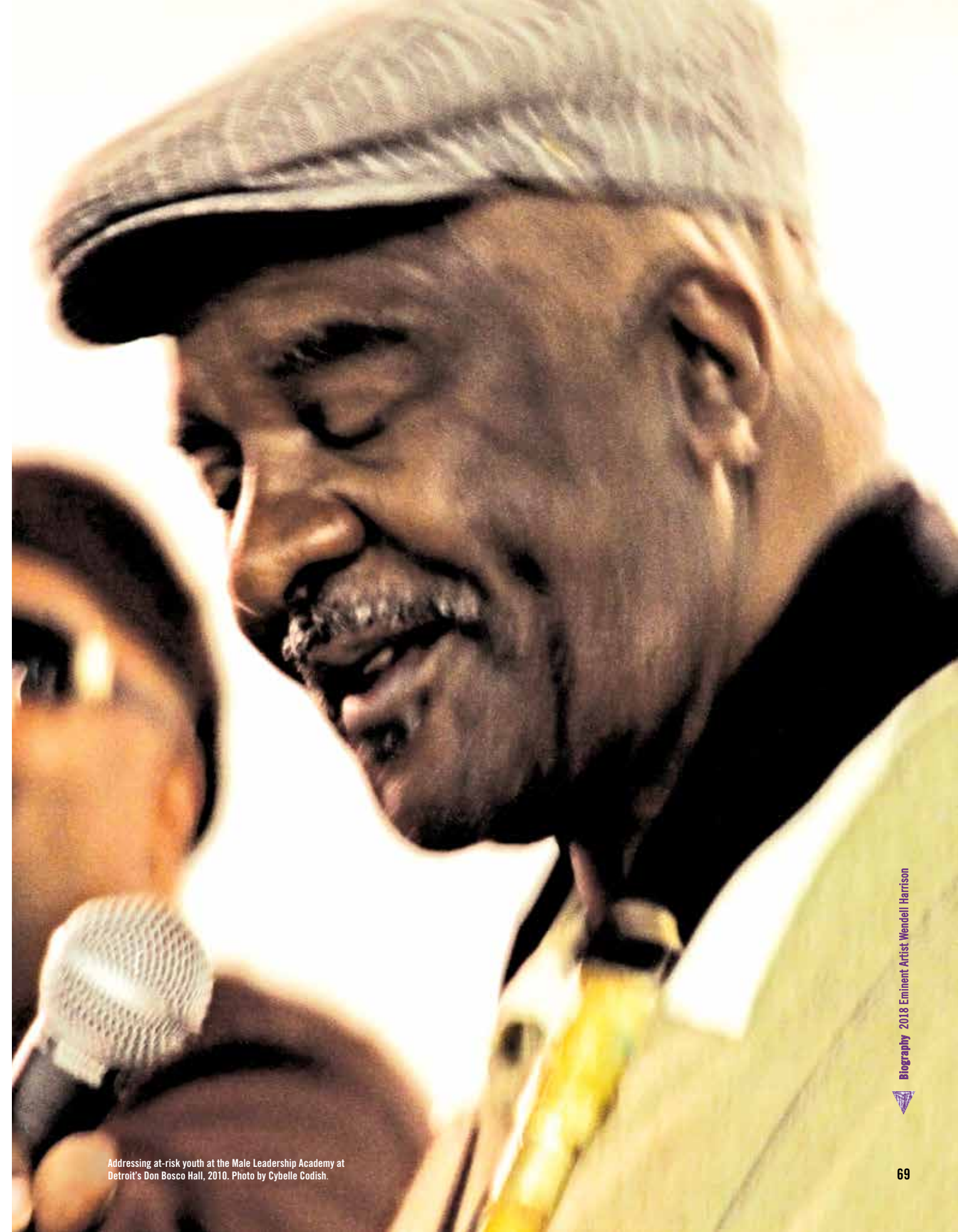
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Addressing at-risk youth at the Male Leadership Academy at
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Wendell Harrison featuring
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No Turning Back

Wendell Harrison
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Detroit, Michigan, 1981

Organic Dream

Wendell Harrison featuring
Miche Braden
WenHa Records/Ubiquity Records
Detroit, Michigan, 1981

Birth of a Fossil

Wendell Harrison featuring
Dennis Rowland
Rebirth Records
Detroit, Michigan, 1985

Reawakening

Wendell Harrison featuring
Leon Thomas
Rebirth Records
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Wait Broke the Wagon Down

Wendell Harrison featuring
Pamela Wise
Rebirth Records
Detroit, Michigan, 1987

The Carnivorous Lady

Wendell Harrison featuring
Marcus Belgrave and Pamela Wise
Rebirth Records
Detroit, Michigan, 1988



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Fly by Night

Wendell Harrison
WenHa Records/Rebirth Records
Detroit, Michigan, 1990

Forever Duke

Wendell Harrison
WenHa Records/Rebirth Records
Detroit, Michigan, 1991

Live in Concert

Wendell Harrison and Mama's
Licking Stick Clarinet Ensemble
WenHa Records/Rebirth Records
Detroit, Michigan, 1992

Something for Pops

Harold McKinney and Wendell
Harrison Duet
WenHa Records/Rebirth Records
Detroit, Michigan, 1993

Rush & Hustle

Wendell Harrison and Mama's
Licking Stick Clarinet Ensemble
WenHa Records
Detroit, Michigan, 1994
Enja Records
Munich, Germany, 1998

Battle of the Tenors

Eddie Harris and Wendell Harrison
WenHa Records
Detroit, Michigan, 1996
Enja Records
Munich, Germany, 1996

Eighth House: Riding with Pluto

Wendell Harrison featuring
Juma Santos
Entropy Stereo Records
Ann Arbor, Michigan, 2000

Reawakening

Wendell Harrison Anthology
P-Vine Records
Tokyo, Japan, 2001

Urban Expressions

Wendell Harrison featuring
Jean Carne and Robin Bradley
WenHa Records/Rebirth Records
Detroit, Michigan, 2001

It's About Damn Time

Tribe Records/Rebirth Records
Detroit, Michigan, 2011

Detroit Jazz All Stars

Wendell Harrison with the Detroit
Jazz All Stars
Blue Note Records
New York, New York, 2012

Tribe Recordings

An Evening with The Devil

Wendell Harrison and Tribe
Tribe Records
Detroit, Michigan, 1972

A Message from The Tribe

The Tribe Presents Wendell Harrison
and Phillip Ranelin
Tribe Records
Detroit, Michigan, 1973

The Time is Now

Phil Ranelin and Tribe
Tribe Records
Detroit, Michigan, 1973

Voices and Rhythms of the Creative Profile

Harold McKinney and Tribe
Tribe Records
Detroit, Michigan, 1974

Gemini

Marcus Belgrave and Tribe
Tribe Records
Detroit, Michigan, 1974

Farewell to the Welfare (Single)

Wendell Harrison and Tribe
Tribe Records
Detroit, Michigan, 1975

Vibes from the Tribe

Phil Ranelin and Tribe
Tribe Records
Detroit, Michigan, 1973

Message from the Tribe

An Anthology of Tribe Records
1972-1977
Universal Sound
London, England, 1996

Rebirth

Tribe
Planet E
Detroit, Michigan, 2009

It's A New Day (Single)

Tribe
Planet E
Detroit, Michigan, 2009

Wendell Harrison as Appearing Guest Artist
Dig These Blues

Hank Crawford
Atlantic Records
New York, New York, 1965

After Hours

Hank Crawford
Atlantic Records
New York, New York, 1966

Mr. Blues

Hank Crawford
Atlantic Records
New York, New York, 1967

Double Cross

Hank Crawford
Atlantic Records
New York, New York, 1968

The Prince of Peace

Greg Dykes/The Sounds of Synanon
Epic Records
New York, New York, 1969

The Time is Now

Phil Ranelin
Tribe Records
Detroit, Michigan, 1973

Voices and Rhythms of the Creative Profile

Harold McKinney
Tribe Records
Detroit, Michigan, 1974

Gemini II

Marcus Belgrave
Tribe Records
Detroit, Michigan, 1974

Vibes from the Tribe

Phil Ranelin
Tribe Records
Detroit, Michigan, 1976

Cruisin'

William Odell Hughes featuring
Wendell Harrison
WenHa Records
Detroit, Michigan, 1981

Urban Griots

Michigan Jazz Masters
Dr. Moto Music
Detroit, Michigan, 1998

Map of What Is Effortless

Telefon Tel Aviv
Hefty Records
Chicago, Illinois, 2004

Inspiration

Phil Ranelin
Wide Hive Records
Albany, California, 2004

We All Have a Plan

Slicker
Hefty Records
Chicago, Illinois, 2004

Grown Man Shit

Proof
Iron Fist Records, LLC
Detroit, Michigan, 2005

Searching for Jerry Garcia

Proof
Iron Fist Records, LLC
Detroit, Michigan, 2005

Style and Pattern

John Arnold
Ubiquity Records
Costa Mesa, California, 2005

Afro Strut

Amp Fiddler
PIAS Recordings
Brussels, Belgium, 2006

Paris Live

Carl Craig
Planet E
Detroit, Michigan, 2007

Rebirth

Tribe
Planet E
Detroit, Michigan, 2009

In Transit

Pamela Wise
CD Baby
Portland, Oregon, 2009

Kindred

Will Sessions
Sessions Sounds
Detroit, Michigan, 2010

Rose

Doug Hammond Tentet
Idibib Records
New York, New York, 2011

Born in an Urban Ruin

John Lindberg BC3
Clean Feed
Lisbon, Portugal, 2016

McKinFolk

Gayelynn McKinney
Detroit Music Factory
Detroit, Michigan, 2018

Wendell Harrison as Producer
Cruisin'

William Odell Hughes featuring
Wendell Harrison
WenHa Records
Detroit, Michigan, 1980

Songo Festividad

Pamela Wise featuring Jerry
Gonzalez and Wendell Harrison
WenHa Records/Rebirth Records
Detroit, Michigan, 1994

Negre Con Leche

Pamela Wise
WenHa Records/Rebirth Records
Detroit, Michigan, 2001

Marion Hayden

Marion Hayden
WenHa Records
Detroit, Michigan, 2006

Pamela's Club

Pamela Wise
WenHa Records/Rebirth Records
Detroit, Michigan, 2006

Kindred Spirits

Pamela Wise
Tribe Records
Detroit, Michigan, 2015
P-Vine Records
Tokyo, Japan, 2015

A New Message from the Tribe

Pamela Wise
Tribe Records
Detroit, Michigan, 2017



Our Congratulations



Photo by Patricia Harrison

WENDELL HARRISON IS AN INSPIRING EXAMPLE OF AN ARTIST LIVING A LIFE OF INSPIRATION, CONNECTION AND CONTRIBUTION.

From the age of five, when his mother directed his abundant energy toward music lessons, until today, Harrison has been steadfast in his commitment to do and learn more. From collaborations with jazz greats around the world to teaching Detroit students, from cofounding Tribe in the '70s to creating his own label, forward momentum has been Harrison's consistent theme.

The Kresge Eminent Artist Award, administered for The Kresge Foundation by the College for Creative Studies, acknowledges exceptional artistic talent and unmistakable impact. Harrison is the 10th artist to receive the Kresge Eminent Artist Award, joining a group of individuals who each exhibit a lifetime of exceptional creative work and professional achievement, unmistakable impact on their art form, generous sharing of their talent and expertise, and critical contributions to the vibrancy of Detroit's cultural environment.

Harrison's legacy is a reminder to all of us to pursue our talents boldly, to follow our passion, and to forge new paths when faced with inequitable systems that block our creativity, our self-expression, or our full humanity. We are delighted to recognize the extensive and groundbreaking accomplishments of Wendell Harrison.

CHRISTINA DEROO

Director, Kresge Arts in Detroit

WHILE MANY ARTISTS MAKE AN IMPACT BY DOING ONE THING EXTREMELY WELL, WENDELL HARRISON DOES MANY THINGS EXTREMELY WELL AND THEREBY MAGNIFIES HIS IMPACT. Highly versatile as a performer – virtuosic across a range of jazz genres – he is just as versatile in his other roles as teacher, writer, presenter and preservationist. He is *sui generis*, not just in the sense of being in a class by himself but of actually expanding the boundaries of what it means to be a jazz musician.

Wendell Harrison is just the kind of artist for which the Kresge Eminent Artist Award was established – one who is deeply devoted to his art, has pursued it relentlessly at the highest level of quality all his adult life, is always learning and evolving, and has received not nearly the recognition he deserves. Being able to participate in honoring such an artist is a privilege for the College for Creative Studies. We hold Wendell up as a quintessential example to our students of what it means to be an artist, of the value of art and artists to society, and of the personal reward that one can derive from making art.

The lessons we take from honoring Wendell Harrison are truly the lessons of the Kresge Arts in Detroit program as a whole. They are important not just for our students who are becoming artists but for our entire community which benefits from the creative energy and production of its artist citizens. The Kresge Foundation's ongoing commitment to the program makes the work of Detroit's artists more and more accessible and continually reinforces the lessons they teach. As an educational institution, CCS is proud to partner with Kresge in this cause.

RICHARD L. ROGERS

President, College for Creative Studies



The Kresge Eminent Artist Award and Winners

Established in 2008, the Kresge Eminent Artist Award honors an exceptional literary, fine, film or performing artist whose influential body of work, lifelong professional achievements and proven, continued commitment to the Detroit cultural community are evident. The Kresge Eminent Artist Award celebrates artistic innovation and rewards integrity and depth of vision with the financial support of \$50,000 as judged by the Kresge Arts in Detroit Advisory Council. The Kresge Eminent Artist Award is unrestricted and is given annually to an artist who has lived and worked in Wayne, Oakland or Macomb counties for a significant number of years.

The Kresge Eminent Artist Award, annual Kresge Artist Fellowships and multiyear grants to arts and cultural organizations in metropolitan Detroit constitute Kresge Arts in Detroit, the foundation's effort to provide broad support to the regional arts community.

The College for Creative Studies administers the Kresge Eminent Artist Award on behalf of The Kresge Foundation.



2008 Charles McGee
Artist Charles McGee was named the first Kresge Eminent Artist in recognition of his work as teacher and mentor to generations of young artists and his founding of arts organizations and galleries to support and share their work.
Photo by Michelle Andonian



2009 Marcus Belgrave
Internationally recognized jazz trumpeter Marcus Belgrave dedicated his energies to music education and performance excellence in his chosen home of Detroit, where he was a beloved mentor to young musicians who achieved greatness themselves. Belgrave died in 2015 at the age of 78. Photo by Justin Maconochie



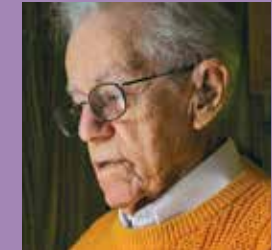
2011 Bill Harris
Detroit's distinguished author, literary critic and educator Bill Harris was named Kresge Eminent Artist for his commitment to cultivating creative writing talent as a Wayne State University professor and for his own literary contributions as an author and playwright. Photo by Carol Dronsfield



2012 Naomi Long Madgett
Award-winning poet, educator and publisher Naomi Long Madgett was named Kresge Eminent Artist in recognition of her commitment to metropolitan Detroit and its literary artists. Now poet laureate of Detroit, Madgett established Detroit's Lotus Press in 1972 to publish the work of African American poets. Photo by Julie Pincus



2013 David DiChiera
Michigan Opera Theatre founder and composer David DiChiera was honored as Kresge Eminent Artist for his dedication to the composition and production of new operas, his nurturing of African American artists in the field and his instrumental role in the revitalization of Detroit's cultural and entertainment district. Photo by Carol Dronsfield



2014 Bill Rauhauser
Photographer and educator Bill Rauhauser was named Kresge Eminent Artist in celebration of his body of work, his role in establishing the photo collection of the Detroit Institute of Arts, his education of generations of photographers and for his contributions to the scholarship of photography. Bill Rauhauser died in 2017 at the age of 98. Photo by Michelle Andonian

2017-2018 Kresge Arts in Detroit Advisory Council

Devon Akmon
Director, Arab American National Museum

Lynne Avadenka
Director, Signal-Return; 2009 Kresge Artist Fellow

Kim D. Hunter
Social Justice Media Coordinator, Engage Michigan; 2012 Kresge Artist Fellow

Gayelynn McKinney
Artist in Residence, Detroit Public Schools; Producer and Composer for Beatstix Music; 2014 Kresge Artist Fellow

Marshall S. Montgomery
Project Manager, New Detroit; Producer/Director, Trinity International Film Festival

Juanita Moore
President and CEO, Charles H. Wright Museum of African American History

Karen Prall
Dance Lecturer, Wayne State University, Artistic Director, To Sangana, WSU African Dance Company

Rick Sperling
President and Founding Artistic Director, Mosaic Youth Theatre of Detroit



2015 Ruth Adler Schnee
Textile artist Ruth Adler Schnee, a maverick purveyor of modern design ideals, was honored as a Kresge Eminent Artist for her work designing building interiors and woven textiles and as an active preservation advocate for metropolitan Detroit's modernist history. Photo by Julie Pincus



2016 Leni Sinclair
Photographer and cultural activist Leni Sinclair was named Kresge Eminent Artist in recognition of her contributions to social change in Detroit and for her documentation of 1960s and '70s counterculture. Her images of major cultural, political, social and musical figures of the time helped visually define a pivotal era in American history. Photo by Julie Pincus



2017 Patricia Terry-Ross
Harpist and educator Patricia Terry-Ross was named Kresge Eminent Artist in recognition of her enduring talent as a musician whose career extended from Motown to the Michigan Opera Theatre as well as her commitment to music education in Detroit, including three decades directing the Harp & Vocal Ensemble at Cass Technical High School. Photo by Julie Pincus

About The Kresge Foundation

The Kresge Foundation was founded in 1924 to promote human progress. Today, Kresge fulfills that mission by building and strengthening pathways to opportunity for low-income people in America's cities, seeking to dismantle structural and systemic barriers to equality and justice. Using a full array of grant, loan, and other investment tools, Kresge invests more than \$160 million annually to foster economic and social change.

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Left to right: Wendell Harrison and vocalists Miche Braden in concert at the Montreux-Detroit International Jazz Festival, Detroit, mid-1980s; portrait of Harrison by Cybelle Codish; Harrison performing at Dummy George Jazz Room in Detroit, 1985; Wendell Harrison and his performance ensemble: Tom Starr, Ralphe Armstrong, Pamela Wise, Robert Piphlo.

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Kresge.org

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