

## About the Author

Ever since producing concerts as a high school student in 1967 featuring such artists as Tony Scott, Jaki Byard and Gary Bartz, producer/manager/activist/writer **Marty Khan** has tirelessly worked for more than 30 years as an advocate for jazz, especially dedicated to those who make the music.

One of the most astute, knowledgeable and committed jazz professionals, Khan learned the business from the ground up, with eight years in retail, wholesale and distribution (the company he co-owned was the first American national distributor of labels like Black Saint, Steeplechase, Concord Jazz and many independent musicians' labels), while studying saxophone with Bill Barron and Sam Rivers and playing for two years in one of Rivers' Studio Rivbea workshop ensembles in the early '70s.

In 1999, after producing more than 30 albums, scores of concerts, arranging over 100 tours comprising more than 1000 concerts, and managing some of the late 20th century's most innovative and provocative artists in and out of jazz, Khan shifted his efforts to devote himself to writing and overseeing the massive film collection of Outward Visions, Inc., the non-profit arts and education service organization he co-founded in 1976 with his wife and partner, Helene Cann.

During those years, Khan handled management for George Russell, the Art Ensemble of Chicago and the World Saxophone Quartet for 14-18 years, as well as shorter, but highly productive stints with such heavyweights as Sam Rivers, Anthony Braxton, Sonny Fortune, Oliver Lake and non-jazz notables like John Zorn, Steve Reich and Kennedy Center Honoree, visionary choreographer Alwin Nikolais. In addition, he was involved in arranging major tours for artists like Randy Weston, Sun Ra, Lester Bowie, Henry Threadgill and many other adventurous and innovative artists.

Khan also produced the Kool Jazz Festival's *New Directions in Sound and Rhythm* in Los Angeles in 1982, a highly successful all "avant-garde" festival featuring such luminaries as the Art Ensemble, Bowie, World Sax Quartet, James 'Blood' Ulmer, Braxton, Roscoe Mitchell's Sound & Space, John Carter, Muhal Richard Abrams, Air, Laurie Anderson and the Nikolais Dance Theatre. He was highly instrumental in setting up the groundbreaking New Jazz at the Public series at Joseph Papp's Public Theater in New York that brought the avant-garde scene of the late '70s and '80s into public prominence, and through the *Outward Visions Touring Program* helped establish jazz presenters all over the country, some of which are among the foremost producers of jazz concerts today.

A widely recognized expert in the non-profit arts world, Khan has helped set up more than 60 non-profit organizations for jazz musicians and service providers, and has provided assistance to dozens more and literally hundreds of individual artists as well. He has lectured at Yale, Rutgers, New York University, the New School University, Columbia University, the University of Arizona, the New England Conservatory, the Hartford Artists Collective, the New York City Department of Cultural Affairs, ASCAP, the New England Foundation for the Arts, the Arizona Commission for the Arts, the IAJE Conference, and provided more than 50 consultations for the National Jazz Service Organization's Technical Assistance Program.

In 1994, after moving to the desert mountains just outside of Tucson, Arizona, Khan began laying the groundwork for the massive *Coltrane Project of Philadelphia* to coincide with the 70th anniversary of the birth of John Coltrane in 1996. Conceived to "expose children and young adults to the ideals that Coltrane represents – commitment, spirituality, passion, enlightenment," the Project involved seven arts-oriented community organizations, the University of Pennsylvania and artists like Fortune, Lake, Reggie Workman, Larry Harlow, Larry Ridley, Makanda Ken McIntyre, Charles Gayle, Rashied Ali, choreographers Eiko & Koma, Rennie Harris, Roko Kawai, and many other artists.

In 1999, after developing a number of programs to address the most pressing needs of jazz musicians, like product distribution, non-profit incorporation, health care and self-empowerment, Khan organized a consortium of non-profits, including artists, service organizations and presenters in partnership with Larry Ridley's Jazz Legacy, Inc. When it became crystal clear that there was no interest in the funding world in addressing any of these issues, he began to devote himself to writing about the increasingly difficult challenges facing jazz artists.

After writing a series of blistering articles for the notorious Pariah's Diatribes at birdlives.com, Khan turned his focus to writing about the music as gmn.com and jazzplus.com's George Lane, and has continued to write on a freelance basis ever since. His writing under both names is always thought-provoking, insightful, passionate, honest and informative.

Reminded of the power and profound value of music following the events of September 11, 2001, Khan returned to active involvement in the music with a primary focus on education. He began working as a management consultant and advisor to Oliver Lake, Dom Minasi, Craig Harris and other artists and organizations, including the African American Jazz Caucus, for whom he conducted a business workshop and other activities at the 2002 IAJE Conference.

In 2003 he produced *The Afro-Latino-Americas Festival* in Tucson, which provided over 30 workshops in 16 schools by internationally acclaimed artists and culminated in a free outdoor festival at an urban park where these artists performed; and established *The Transcendence Initiative* (Dedicated to the Artistry & Spirit of John Coltrane) which was launched in Tucson in the Spring of 2003, with a series of school concerts by the Ravi Coltrane Quartet and an extended multi-year residency by Oliver Lake and his Steel Quartet.

Considered by many to be one of the most knowledgeable individuals in the jazz business, he just completed writing *Straight Ahead: A Comprehensive Guide to the Business of Jazz (Without Sacrificing Dignity or Artistic Integrity)* for both jazz musicians and professionals. He is also working on a book of short stories that take place within the jazz environment.