

Transcription of *The Alley LP: Perspectives & Recollections*

SIDE A

PRELUDE

[SIDE A, TRACK 01] Patric McCoy

[in the background, people talk and play music in the gallery]

Patric McCoy: Okay. You ready? *[laughs]* I want to talk about The Alley, which was a happening. This is a term young people—during *our* time—we said “something’s a happening.” It’s that it just “happens.” It’s no organization. Things just happen. So this happening was something that went on for— When *I* got to it, it was old. This was back in the ‘70s when I got to it. And it ended in 1980. It was an event that occurred, every Sunday, from noon to dusk, in an alley between 49th and 50th, between St. Lawrence and Champlain. This guy would open up this garage in the back of the alley and would play jazz music. And people would come from *all over* the South Side to party in this alley. They would party and do every kind of thing you could think of, in The Alley. And it went on and on and on. Everybody from the high to the low. People would be coming in in minks, and there’d be pimps, *[person in background laughs, Patric laughs]* prostitutes, gay people, just everybody! And they’re all in The Alley, just *partying*. And nobody was organizing it. They’d be shooting craps, they were doing *all kinds* of things, everything you could think of was going on in this alley. It was like a big carnival. Every Sunday. And people *knew*. You know, “I’ll meet you at The Alley!” “I’ll meet you at The Alley!” On the corner—the reason why it starts at noon—right on the corner of 50th and St. Lawrence were three liquor stores. *[laughs]* Back-to-back liquor stores. And on Sunday, you could sell alcohol at noon, back then. So the whole thing starts at noon, and everybody would line up and get their drinks and go in The Alley and drink and smoke and all that good stuff. And there was a vacant lot to the south, and people would come with barbeque pits and they would have barbeque pig ears and all kinds of stuff *[laughs]*...sandwiches...it was a hoot! And this thing went on. Jazz musicians that would come into Chicago—you know, they would play at a set somewhere in a jazz club—and then on Sunday, they would be up in The Alley, playing, performing in The Alley. It went on and on until 1980, when Jane Byrne was

the mayor, and she sent the police—this had been going on for almost 30 years—she sent the police in there and they closed it down. But it was a happening. There was murals on the alley walls—Mitchell Caton, one of the artists that was out of the original mural movement with Bill Walker and so forth—he painted a mural on that wall.

BEGINNING

[SIDE A, TRACK 02] Jimmy Ellis

Jimmy Ellis: I've been interviewed a lot of times. Sometimes it's difficult to know where to start. But we didn't entitle it Universal Alley. We just called it Jazz in The Alley. But that's okay, some people call it Universal Alley. But anyway. It goes all the way back to nineteen...fifty-...it's been so long I couldn't give you exact dates. I'd say it was 1955. It's the neighborhood where I grew up. That's where I grew up, on 49th and Champlain. And The Alley was between St. Lawrence and Champlain. We called the neighborhood The Valley, because those two blocks—St. Lawrence and Champlain—felt valley-like. And in the alley was where the records would spin. It would start off as DJs every Sunday would come and spin records in the alley. And the community would come out: old folks, young people, doctors, lawyers, any people, winos, junkies. Everybody'd come out. Excuse my expression but I'm speaking very plain. It was for the people. Church people after church services would come out, and grandparents, and the babies. It was a wholesome affair. And in the *Garage* is where it started, where there was maybe three or four DJs, would bring their records and then they would have their turntables. And each DJ would spin a record and the audience—people would sit in the audience—and they would judge it according to each one. At the end of the day, you'd give points to who had the best record. And that would include people like Sarah Vaughan, Billie Holliday, Duke Ellington, Count Basie, all the jazz people back in the day. Now this went on for years and years. Now how *I* got involved—I always tell everybody that I didn't *start* Jazz in The Alley, it started off as records being played each Sunday. But anyway, what happened was that one Sunday, I brought my horn down and played with the records. And they thought it was so great and said, "Why don't you bring the band down?" So we decided to bring musicians down once a month. By me being a musician, I was able to get some of the best musicians in the country who were in town to come in and sit in and play for us. And it was *always* free. We gave it to the people. We didn't charge nobody. And it was fun!

MUSIC

[SIDE A, TRACK 03] Douglas Ewart

Douglas Ewart: I think music is *always* political. In fact, I can't really think of much in life that doesn't involve politics: survival, your ideas about things, what you say, how you dress, how you walk, *[laughs]* how you look *[laughs]*. Those are all features of politics—body politic, if you will. So, yes. And, remember that there was, you know, a lot of control exerted on the arts and music, in particular, because music brought people together of all stripes. And when you think about the compartmentalization of Chicago politically, the intersection of various ethnicities—and particularly Black and white people coming together—that was a no-no in Chicago, whether unstated or stated. You know, when I came to Chicago in the '60s, people used to tell me where I couldn't go! Of course, being from Jamaica, I didn't adhere to any of that. Later, when I started looking back, I realized how *dangerous* it was. Because, going past—there were various streets, especially when you think about going west—it was pretty volatile. And so, the music has this power to draw people together and to cause people to interact in a way that makes it impossible for restricting people's interaction. And you can't prevent people from developing both friendships and intimate relationships once people start interacting. And the arts are a powerful *conduit* for that.

[SIDE A, TRACK 04] Kevin Harris

Kevin Harris: At that time, jazz was popular music. It wasn't unpopular, it was popular. So most of the people who were there, and the DJs who were there at that time—in the '70s—were *from* the '40s and '50s, and they *grew up* with jazz. And many of the musicians who played jazz came from Chicago. And so it was part of the community, as jazz at that time was part of, you know, the South Side.

[SIDE A, TRACK 05] Cécile Savage

Cécile Savage: Well, at that time what you would play was kind of straight-ahead jazz. *[pause]* I mean, mostly it was straight-ahead jazz. Maybe here and there they had a blues dude, you know? But mainly it was jazz musicians, you know, straight-ahead. It was not funk, it was not fusion. It was straight-ahead jazz. With some singers, some not-singers. Another one was on it sometimes was Joan Collaso, Maggie, different people, different people.

Kai Parker: And when you say “straight-ahead jazz,” you mean that it wasn’t kind of like a Sun Ra or AACM?

Cécile Savage: No, it was not. That’s what I mean. It was not a progressive— It was not experimental jazz. It was not. It was *mainly*—like when I mean straight-ahead—you know, if I think of Jimmy Ellis, because he’d be playing a tune like “How High the Moon” or Charlie Parker or, you know, Dinah Washington or, you know. That kind of stuff.

[SIDE A, TRACK 06] Cécile Savage

Cécile Savage: There was a certain vocabulary of tunes you were supposed to know. Like if somebody called “There’ll Never Be Another You,” you’d better know the tune, by whoever that it might have been played. So that is part of the vocabulary that allows for people who don’t necessarily know each other to play together. And actually I have a daughter who is into more hip-hop and stuff. And the other day I was playing a gig and I invited her to sing. And she mentioned something that I didn’t think about before. She said, “It’s only jazz musicians, or blues musicians, that can call people to sit in on the gig.” And this is very true. So the jazz idiom *allows* for freedom within a pretty strict—how can I say it?—within a very strict grid, you’re allowed some freedom. And so that’s why other people can come in and play. A cat can show up with a horn and say, “Can I have some of that?” And it’s, “Sure! Go ahead. Play.” You know? So that’s a thing that is proper to jazz. And Chicago is a *mecca* for a certain *style* of jazz, and blues. At least was. But I think it still is in a way.

[SIDE A, TRACK 07] Dr. C. Siddha Webber

[Dr. C. Siddha Webber interviewed by Dr. Rebecca Zorach in 2013-14, courtesy of Never The Same: <http://never-the-same.org>]

Dr. C. Siddha Webber: They had about, say, five to six DJs. Each DJ would have a spin table, and they would play. One guy would play a tune, say a Dexter Gordon, and the next guy would play a tune and try to beat that tune, sound better. He would play maybe...a Sonny Stitt. And then the next guy would play, maybe, a Charlie Parker. People would get up and do they own dance and jig. And then they would—some cats would get up and improvise to the music. So then, when the *live* set would happen, *live* musicians would come. Sometimes they’d be joining like a jam session. Then guys would *sing*—singers, both male and female singers—would sing to the band.

[SIDE A, TRACK 08] Douglas Ewart

Ariana Strong: So, we want to know, like, what was the relationship between the live music and the DJ battles in the Garage and Alley?

Douglas Ewart: Well, you know, DJ-ing is really important because people cannot always afford to go to hear some artists. Some artists *never* come to some geographic locations. And when they do, depending on the venue where they are, people might not be able to go to hear them. But when you have DJs, who are *passionate* about the music, you get to hear records and artists that you would never necessarily be able to see *live*. So that was an important component. And if I remember correctly, the DJing aspect was the initial concept that eventually evolved into *live* music. So we can see that there is a great symbiosis between recorded music and live music and that they both help to *expose* the music and the art to the public.

PEOPLE

[SIDE A, TRACK 09] Kevin Harris

Kevin Harris: There were all kinds of people, from the sublime to the ridiculous. There was no set type of person. There were all types of people. There were little kids, old people, young people, adolescents, alcoholics, drug addicts, preachers, holy rollers, you name it. Everyone was there and everyone was welcome and everyone grooved together to the music. It was a jazz set. It was all about jazz.

[SIDE A, TRACK 10] Jimmy Ellis

Jeanne Lieberman: The other kind of “character” that we have heard a lot about—

Jimmy Ellis: Sandman?

Jeanne Lieberman: Yes. Can you tell us a little bit about the Sandman?

Jimmy Ellis: Oh yeah. We were in grammar school together. And I remember him. We were children. I was in the class with him. And what he would do is sit in the back and go to sleep. And they’d just send him home! But anyway. He used to clean the neighborhood, every Sunday. He would clean the streets, from Champlain and 50th Street— From Champlain—excuse me—to Vincennes, on 50th. He’d clean all the streets. He had his pushbroom. And he told me one time, he said— I said, “Sandman, why you do this?” He said, “This is my kingdom. It’s my heavens.” That’s the way he

talked. “I want it to look nice.” Now this guy wasn’t making a *quarter* doing this. So one Sunday we gave all the proceeds that we’d been able to raise, we gave it to him. For all the good he’d done in the community. And he was a musician! He did singing and dancing. And he could sing— *[laughs]* And he’d put tables in his mouth and dance. But anyway, Sandman was a great person. I’ve got pictures of him, too.

[SIDE A, TRACK 11] Kevin Harris

Kevin Harris: His name was Daniel Pope. He cleaned the street. No one paid him. He voluntarily cleaned the street. He had a pushcart and a broom and a shovel. And his job was to keep the community in order. And he rarely wore a coat in the wintertime. And he rode a bicycle with a basket on it. And he made crowns out of jewelry that he found in the alleys as he was cleaning the street. He made many different types of crowns. He also sang and he was a very spiritual person. Before— In the ‘40s, he sang at the Rhumboogie in an electrified sandbox. That’s why they called him the Sandman.

[SIDE A, TRACK 12] Dr. C. Siddha Webber

[Dr. C. Siddha Webber interviewed by Dr. Rebecca Zorach in 2013-14, courtesy of Never The Same: <http://never-the-same.org>]

Dr. C. Siddha Webber: So then when the mural was done, we had a dedication. Fred Hampton came and they gave a rap, you know, a kind of connection with the Panthers. A few of the Panthers came. Fred Hampton was the guy. And several other community leaders from the organization, such as that. So then after that, it was kind of like, the mural brought, like, a *lot* of people there. Because you think, “Well, I’m going to—” So maybe, I don’t know, *hundreds* of people came. And then after *that* week, since the people had come to that, then they came back *every* week, en masse. So *now* the people just came to stand in front of the mural, and then it would pervade all the way down the alley. And it was like one of the...maybe a very spiritual activity. And people would come together—thousands—and just enjoy the spirit of being in community, and being with each other. And there was, like, you got maybe two thousand people in an alley. It was a place where people could be hip—hip, meaning...like, right now, there’s no place to be hip. Very *few* places to be hip. Blacks have a society—*social* way—of being hip, stylish, and communal. So then you need a place to be hip, stylish, and communal. And that’s part of our culture. And that’s why we are public, street people. Corner people. Corner café people. We need someplace to be hip, stylish, and communal! *[laughs]* You know? And so, like,

when these “no loitering”-type things—those are things that’s anti our natural proclivity as a people to be social.

[SIDE A, TRACK 13] Marcus Sterling Alleyne

Marcus Sterling Alleyne: It grew into the Universal Alley Jazz Jam and it moved from a few different places. I can’t remember *all* the locations it was at. But, ultimately, it ended up at the current location, that’s at the Black United Fund and, you know, we get together every summer, every Saturday, from July to August. And, you know, I met a lot of musicians and became friends with them. And we encourage one another. You know, I think that was basically the essence of the original Jazz in The Alley, was to bring people together. And I think that any movement begins with that energy that attempts to unify a community. And it’s only natural that it just grows into something. You know, it’s like a star gathering planets ultimately grows into a solar system.

SIDE B

MURALS

[SIDE B, TRACK 01] Karma S. Webber, sharing Dr. C. Siddha Webber’s words

Karma S. Webber: I can read something that just says “History.” It just says: *[reading]* “The long-standing community event that began in the late 1950s on 50th and Champlain, in the garage owned by Pops Simpson. On Sundays, jazz disc jockeys would gather and battle each other spinning jazz records. Folks from the community would gather their families and children in The Alley Garage to listen and dance. On special occasions, live music would be organized and performed by community resident, Jimmy Ellis—now a renowned saxophonist—who grew up in the neighborhood affectionately known as The Valley. In 1968, artist Caton Mitchell and poet-artist Siddha Webber painted a mural on the outside wall of the Garage. During the painting, Siddha had a vision, that the mural would create sacred space in the community that would attract thousands of people. Fostering this idea was a poem written by Siddha titled, ‘Universal Alley.’” With the presentation of music, poetry, and art, The Alley became a sanctuary for communal energy. The Alley brings people together to celebrate and participate in the creativity of gathering. Over these many decades, Jazz in The Alley has become an annual community event and product of the South Side of Chicago, that uses art to redeem the spirit of community. Jazz in The Alley in the Valley is free and open to the public. It serves an

important form that always stimulates dialogue between old friends and visitors as well. All who attend end up sharing a feeling of community.” And there you have it.

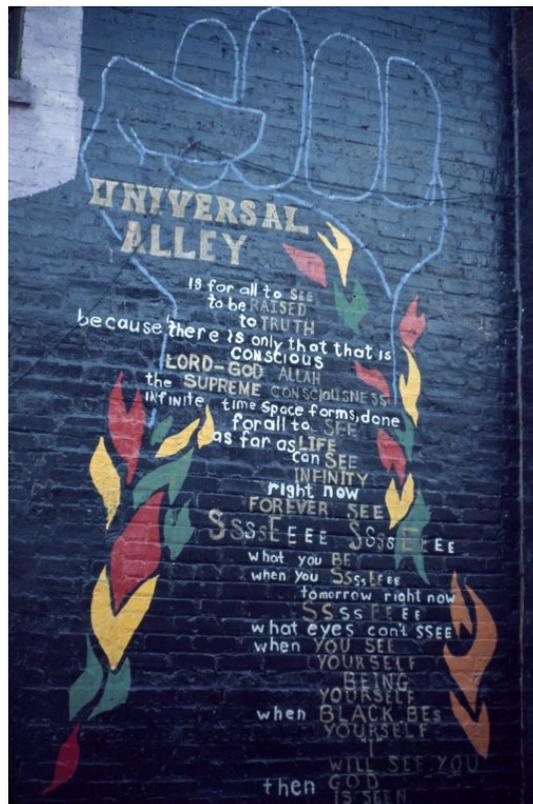
[SIDE B, TRACK 02] Karma S. Webber, sharing Dr. C. Siddha Webber’s words

Karma S. Webber: Well, I do remember there was a mural on the wall, with one poem. And he did the poem that was on the wall. And do you know what the poem says, or do you have the words to the poem?

Jeanne Lieberman: We do, but if you want to read it or something...

Karma S. Webber: Okay, I can. It says: “Universal Alley is for all to see. To be raised to truth because there is only that. That is Lord, God, Allah. Infinite time, space, form, done. For all to see see see see. As far as life can see see see. See see see. What you be, when you see, yourself being yourself. When Black bes you, I will see you, then God is seen.” And that is what he has written down.

[see poem below]



Rip-Off Alley/Universal Alley. Detail: Universal Alley. Photo by Mark Rogovin, Public Art Workshop Mural Archive (<http://pawma.lib.uchicago.edu>).

[SIDE B, TRACK 03] Georg Stahl

Georg Stahl: When Caton started the mural, if I'm not wrong it was dedicated to jazz. So here he portrayed, or actually *depicted*, you know, when you look at the details, music instruments and so— What I found also significant was that the majority of the muralists primed their wall—you know, you prime it before you start painting—they *all* primed their walls *white*. Caton primed his walls *black*. Which was very unusual. Walker, you know, painted on a white background, and Mitchell painted on a black background. Which, of course, gives you *immediately* a contrast in whatever colors you're going to paint.

[SIDE B, TRACK 04] Tyler Mitchell

Tyler Mitchell: So he pretty much just touches base with the things that are going on in the community, you know. How it was, you know? That's why he called it "Rip-off [Alley]," because I guess somebody was getting robbed or stuck up. You know, it's like "put your hands up against the wall," you're getting ripped off. Yeah, he was pretty much just telling the story of what was going on during that time, in that neighborhood, you know? But that's how he painted. He drew pretty much based on the times and what was going on. So he didn't really draw fantasy kind of stuff. His stuff was always very current, very in the now. And also, he always had a lot of— He was influenced by jazz and music all the time. He didn't play no instrument but he loved jazz. He always had some music going on in his artwork. You know. Always. You'll always see something: piano keys, notes.

[SIDE B, TRACK 05] Tyler Mitchell

Tyler Mitchell: Mostly with my father's work, there's a story behind the work, you know? It wasn't just people standing there, looking, posing. Yeah, there was a story behind his work. And when he was alive, he could explain it to me, or explain the story. You know. That was pretty much how he did it. He had a story going. [In] everything he was doing. And he says, you know, at some point, he won't be around to tell the story and, in that case, you got to put your own story together. How you might interpret the mural and that story.

[SIDE B, TRACK 06] Dr. C. Siddha Webber

[Dr. C. Siddha Webber interviewed by Dr. Rebecca Zorach in 2013-14, courtesy of Never The Same: <http://never-the-same.org>]

Dr. C. Siddha Webber: And so I insisted. I took that as my position as a muralist, to touch the spirit. And so when we did the Alley, the first art piece we did, I was evolving as a poet, as a jazz poet, and I developed the forms from those studies to look at the universe as *one*. And so, we fought over—Caton and I had a *mental fight, verbal fight*—over calling The Alley...you know, what we gon' call The Alley? So he wanted to call it "Rip-Off," and his pictures showed that rip-off effect, of police ripping off the people, up against the wall, and that's what he was talking with the titles, "Up Against the Wall" or "Rip-Off." And then I was into "Universal Alley." And so the *people* took to Universal Alley, and they took to the poem. And so the poem just got to the *soul* of the people. That's what made that thing really *come alive* in The Alley. And so Caton dropped the title "Rip-Off" and, I think, in interviews he did, he would still call it Rip-Off, okay? But the title was on the wall, "Universal Alley." And so the people *gave* it that. Because, you know, the people had evolved!

[SIDE B, TRACK 07] Karma S. Webber

Karma S. Webber: But as far as universal space and Universal Alley and just a sacred space, I think my dad truly thought and felt wherever you come together with *yourself* or with people, and you *create* community, that *is* the sacred space. So it is *not* the *physical location* that *defines*. So you know, and that's one reason why he was so proud of all of his murals. I mean, none of them have been vandalized. People would say, "Hey, I'd walk through that mural, I'd be drunk, and read it and feel great." So it's just, wherever you are, if you can be *with yourself* and *one with God* and *one with community*. That is a sacred space.

CONCLUSIONS

[SIDE B, TRACK 08] Jimmy Ellis

Jimmy Ellis: But The Alley was a great place to be, because it was wholesome. But what happened with The Alley. Jane Byrne—I don't even remember what year it was—she became the mayor of Chicago. And Pops Simpson was the old man who had the Garage, who had music playing in the Garage. He used to pass a cigar box around to try to get a little money to support what he was doing, sometimes give it to

the band or something. But anyway. Then he wanted us to play some rock and roll. We don't play rock and roll. We're playing for nothing to begin with. So. What happened— Like I said, we only played *live* music once a month. When Pops started making money because people started coming because of the live music, and he started playing rock and roll, they had violence down there. Some vacant buildings, all kinds of stuff was going on inside those buildings. Jane Byrne closed The Alley down, because of the music. The wrong kind of music was being played.

[SIDE B, TRACK 9] Maggie Brown

Maggie Brown: You guys, it's that I heard the *reason* that *original* one shut down was because things got so *live* and so, you know, *big* and attractive—it attracted a lot of people!—and then it started attracting *seedy* people. And it just got kind of big and deep and, you know, people would be not only in that alley but [they'd be] there in, you know, whatever vacant little houses. There was just stuff, activity getting a little *seedy* and crazy —and then that one day a gun, you know, was fired. I don't know that it was that anyone was murdered, but just that that was enough trouble to make the police and the then-mayor shut it all down.

[SIDE B, TRACK 10] Maggie Brown

Maggie Brown: So *that* was the old one, right? So when I came along—and by this time, I'm starting to perform with my father live and stuff like that—we're getting a call, you know, "I'm going to do a gig with Dad, and it's going to be for Jazz in The Alley." Okay, well *this* location was a vacant lot at the corner of 50th and Champlain. And I think Jimmy Ellis did those. I think Jimmy Ellis is who went and got the monies from the city to do a neighborhood arts festival and called it Jazz in The Alley, right? Okay, what year is that? Ooh, I don't know. I think this is after '81. You know, after—The '80s, probably. Okay. So *then*—that might have happened a couple times—and *then* a person who I know named Oshun—Oshun and her family—I think, again, they got those funds! Got those neighborhood arts funds. And some years would pass in between these activities sometimes. And hers, she got the site of Dunbar Park, right by Dunbar High School. So there was even a time when people were like—there was confusion—like when you said you going to Jazz in the Alley, "Oh, you going to the one in Dunbar, or the one over there?" Because *other* people would still hold theirs. Then, when I started being asked to do the one that was elsewhere—that *wasn't* the Dunbar Park one, right?—which it took *many* manifestations. Again, it was *more* so under the leadership of C. Siddha Webber. Jimmy Ellis would come to those meetings, a brother named Bernard, I know Senabella sometimes would be at these

meetings. And we had a committee of keeping Jazz in The Alley going but didn't want to have to charge. And didn't want it to go into this whole "we have to get funds" from *anybody* downtown. Nobody can, you know, direct what we're doing. C. Siddha—Dr. Siddha Webber—he really remembered how things were! Before! It was an organic thing, it just happened. And he wanted to bring *that* spirit back. That was very important. So *he* would help [financially] some, but there was a time we were behind New Approach Health Food Store and Restaurant on 47th Street. I did a few of those. In fact, if you go on YouTube now and you look up "Maggie Brown," one of the things you'll see is me in this mud cloth poncho and my good friend Cécile Savage—is a French bassist and playing behind me—and I'm singing "Work Song." That is actually what *we* considered a Jazz in The Alley—it was *that* jazz faction of the Jazz in The Alley crew. Unfortunately, things factioned off.

[SIDE B, TRACK 11] Douglas Ewart

Douglas Ewart: I thought it was good! It was still in the neighborhood. The fact that it was being carried on in a respectful manner, and it was still catering to the notion of artists coming out to express themselves *in* an open, healthy environment, one in which whosoever will could come. I think those are important factors. And so succession is a good thing and recognizing the importance of something like Jazz in The Alley. Anything that fosters live music, to me, is fabulous. And then all the other aspects that it fosters—people coming together, other art forms that showcase the other artists. So I think it was positive, and it was still in the Black neighborhood, which is really essential. A part of a continuum. And it still goes on to this day, even though it's moved—yet again.

[SIDE B, TRACK 12] Maggie Brown

Maggie Brown: It's that, you know, so often our music, our creations, get co-opted. They get sort of like—Shut *us* down, go over here and create a new one. They make money and, you know, of course take the credit and get successful and of course start having to hire us! And, to us, that's what the Jazz Fest is. There was no—Jane Byrne and them, they weren't doing the Chicago Jazz Fest before all this stuff happened. And so, *I* wish—especially in the days of such troubles in our communities—if only we knew who we were, that we could just organically create something that was really, really beautiful and just, you know, naturally just kind of grew out of how we are when we get together. You know, all this talent comes out, and this exchange, and everything. That those things are really *possible*. But those have been—*hmm*—severely sort of stifled out of the neighborhood. *Then* you had to

have a permit. And then you can't just do this, and you can't just— *Unh!* Because *now*, we don't *want* you all doing that over there, because we're making money every year doing it downtown.

[SIDE B, TRACK 13] Douglas Ewart

Douglas Ewart: And you can also think about powerful entities that control what goes on in the neighborhood—like the University of Chicago, in regards to Hyde Park and their *deseccration* of Woodlawn. I mean, they're definitely involved. *[laughs]* And, you know, there are many things that point to that. Of course, now there's this drive to kind of “fix” that, with certain aspects of outreach. But, in my mind, I will never forget how they sat by and in some regard facilitated the demise of Woodlawn with a projection of getting that territory. And they pretty much *have* gotten it, and they pretty much *run* things in Hyde Park. Music is beginning to trickle back into Hyde Park, but for a good while, unless you had the Blue Gargoyle—and, of course, there were things at the University of Chicago, but that was primarily fostered by student bodies— And I don't know how many people have spoken to this, because some people—especially people that are still practicing artists—are reticent to speak out about it. But even when I play at the University of Chicago I talk about it, because I think it's important to be critical, and to reference certain historical aspects, so we don't make those mistakes again. I think it's good that there's some aspects of outreach going on, but be careful of people bearing gifts. *[laughs]*

ENCORE

[SIDE B, TRACK 14] Kevin Harris

Kevin Harris: It was community-based. Most of the people there *were* from the community, although there were people who were introduced to The Alley who were *not* from the community, but if you didn't *know* about it, it wasn't something you could find or something that you could just pass on the street. So you had to be *led* to it, and then it was kind of like a wonder world. It was a party, a block party. It was a happening, it was a music festival, it was a fashion show. It was everything wrapped into one, on a Sunday.