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**The Observer/Reuters
Christopher James**

The Accidental Producer

On Sunday, September 20, 1987 I published the article "The Choreographed Accident" in The Observer. My article announced the discovery of Paul Avery's *Warsaw Notebook*, found under the floorboards of his family's former London home. Paul Avery, a.k.a. Pawel Avorsky, was a British Secret Service Agent who lived and worked undercover in Warsaw, Poland from 1951-1964. The Observer article included a description of the location of a secret darkroom Avery had built in the rafter portion of his 4-storey apartment building in 1952, as stated in his notebook. On Friday, November 6, 1987, six weeks after the publication of my article, Avery's darkroom was found in his former Warsaw apartment. Eight days ago, nearly 21 years after the discovery of the darkroom, the Polish government has finally granted international media sources access to all the remaining items found there.

Avery is of course well known for his detailed claims of the British Secret Service exploration into time-travel, for which he supplied documents that he had illegally photographed at the National Photographic Interpretation Center in 1961. The NPIC, run by the British Secret Service was in full operation during the Cold War to covertly track Soviet missile movement. Among the documents he photographed was a print of a reconnaissance aircraft photograph, reprinted here once again, from Avery's illegal copy. The single negative of this photograph is still preserved on microfilm and held within a high security vault at the NPIC. In the notebook Avery describes in detail how he was *in* the photograph, and was in fact the first officer on the scene in Cardington, Bedfordshire where the photograph was taken. The story created a scandal in the British Intelligence community, and Avery was called a "traitor" by Sir Clifford Gordon, who was Head of British Intelligence from 1985-1991.

Avery lived on the fourth floor of a 1930s apartment building just west of the old Jewish Ghetto. Each apartment in the building had a raised living room space with storage beneath, and a ladder up to a mezzanine level that came down 150 cm from the ceiling and created a space above the kitchen and bathroom. Like many other residents, Avery used this mezzanine level as a sleeping unit, to gain more living room area. Being on the top floor Avery cut a hole into his ceiling from the mezzanine, creating an entry to the rafter section of the building's roof, which he found was insulated, completely dark, and strangely isolated from the totalitarian People's Republic of Poland. This is where Paul Avery built his darkroom in 1952.

Now, there, among some dusty dark room equipment was everything mentioned in the Warsaw Notebook: an enlarger, photo chemicals, handmade developing trays

and a sink with a hose attachment, a small hand-held mirror, an enormous reconstructed print of the illegal photograph (consisting of 37 overlapping parts), a Soviet made television, record player, and film projector, and 417 mostly foreign vinyl records were found. However, the most startling revelation of the newly released items are three additional volumes of Avery's notebook, and 3-minutes of Super 8mm film footage. The film is scheduled to premier in a broadcast special on Avery on BBC World News Special this Saturday. The footage, has been speculated to be the "experiment with film" that Avery wrote about in the notebook, that was meant to reenact the incident, as it occurred in his recurring dream and also as it occurred to him that morning on the ground the day of the accident.

Only three pages have been published from the newly released Avery notebooks so far, and it's already a stunning discovery. The three pages dating from February 12, 1962 reveal a handwritten note by Kryzstof Komeda (1931-69), the Polish Jazz legend. Komeda wrote some of the finest Jazz music and film scores ever written, writing music for a dozen of Roman Polanski's films including *Knife in the Water*. Komeda died mysteriously while in Los Angeles working with Polanski on the soundtrack for *Rosemary's Baby*. Komeda's written note begins with "My Dear Pawel," and is clearly addressing a close friend. Avery lived just down the street from Stodola, the first official jazz club in Poland where it is speculated that he befriended Komeda in 1953. The note praises Avery for introducing him to American, Latin, African, and Caribbean jazz, and especially to Bernard Herrmann, the great American soundtrack composer who worked with Orson Welles, Alfred Hitchcock, and Martin Scorsese. Komeda's note to Avery sketched out an idea for a musical score for the 3-minute Super 8mm film that Avery had shown Komeda. However, the score as written on paper was either an elaborate musical joke, or a work of brilliance. Nine separate "sampled" compositions, layered one on top of another included works by Miles Davis, John Coltrane, a Brazilian film score, and Komeda's own music.

In 1945 jazz was banned by Stalin and existed only in clandestine concerts in Warsaw's apartments, and catacombs until the ban was gradually lifted after the end of Stalinism in 1956. By then, jazz musicians were already an informal party of opposition, finding common cause with painters, writers, poets, playwrights and filmmakers. "Censorship is the mother of metaphor," remarked the Argentine writer Jorge Luis Borges, referring to the literary strategies which writers resort to when faced with the possibility of their texts being stifled by totalitarian power. The great Polish poet Czeslaw Milosz writes in his book *The Captive Mind*, that censorship was not a subjective choice but an automatic response created through the politics of living in a totalitarian state. Avery names Milosz as the single greatest influence on his covert activities in Poland.

When Komeda and other musicians interested in Jazz began playing "underground" in the late-40's and early '50's there was no access to foreign records. The first jazz festival in Poland in Sopot, which took place in August 1956, is regarded as the key event in the history of Polish jazz, and Avery was a big supporter. It ended the

"catacomb era" and launched the "time of frenzy". Jazz came out of the catacombs and immediately became recognized as a symbol of freedom and liberation from boredom and obscurantism, as well as a chance for contact, solidarity and unity with the rest of the world. Avery had been an avid jazz listener and amateur musician since his days at Oxford.

With his diplomatic clearance at the border, Avery eventually smuggled in over 400 records that he distributed among several important Polish Jazz musicians, most notably, Kryzstof Komeda, and those in his immediate circle including the young trumpet player, Thomas Stanko. Interviewed last week, Stanko claims his first major influence was Ornette Coleman and that Avery had introduced him to the music. "I always looked for something new, and I found out about Ornette in the mid-50's. One guy in the Warsaw music scene, Pawel Avorsky-smuggled these Coleman LPs into Poland, *Free Jazz* and *The Shape of Jazz to Come*, and we studied them closely; this and the George Russell Lydian system were the two things that built my beginnings [in jazz]." The note by Komeda, found in Avery's newly discovered notebooks, has already created several warm dedications in the music magazines *Jazz* and *Jazz Form* published in Poland. *Jazz Form* pictured Avery on the cover with the title Pawel Avorsky: Patron Saint of Polish Jazz.

Image Captions

1. This photograph appears to depict a minor zeppelin accident. However, in Avery's Warsaw Notebook he claims he was there on the ground when the photograph was taken, and that the entire incident was a cover-up by the British Secret Service to mask its research into time travel.
2. Avery's 4-storey apartment building just west of the old Jewish Ghetto of World War II, he built a secret darkroom in the rafter portion of the roof.
3. These items found in Avery's apartment 21 years ago, are finally being made public by the Polish government.
4. Still image from Avery's 3-minute 8mm film, found in his secret darkroom.
5. The legendary rally for the 1956 Sopot Jazz Festival was the first step for Polish Jazz to come out of the catacombs and apartments and into the public. The rally march was inspired by New Orleans Jazz Funeral parades. Paul Avery led the march and was a main supporter.
6. Komeda and an early band of his. Paul Avery is in the background.
7. Handwritten note from Kryzstof Komeda to Paul Avery, dated February 12, 1962.
7. Record player and hundreds of Jazz records found in Avery's darkroom.
8. Pawel Avorsky: Patron Saint of Polish Jazz. Paul Avery on the cover of the Polish magazine, *Jazz Form*.

Wall Text

After Paul Avery's 3-minute 8mm film was shown last year on BBC World News, it has become a sensation on Youtube, and other file sharing networks. I downloaded the films from an illegal file-sharing network that shall remain nameless. I then collected all the music in the form of mp3 files that Komeda mentions in his note and attempted to mix it precisely to his specification. The layered effect of Komeda's music is seen here with Paul Avery's film for the first time.