

Arts & Entertainment

Zimbabwe oddities stop Westerners in tracks

LA and peated a circular riff while it was bassist Never Mutare who led us on tangential excursions. The drummer and bandleader Marashall Munhumumwe, who sang lead vocals, seemed to follow rather than drive the beat.

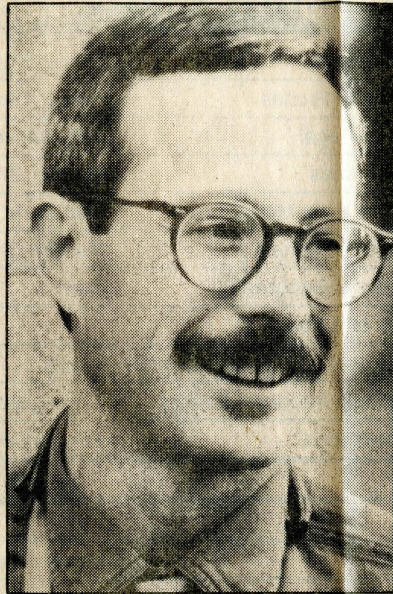
The off-beat rhythm was nonetheless immediately infectious and eminently danceable (although organizers must be roundly criticized for calling it a dance-party and leaving a sell-out crowd of 650 little more floor space than three bus shelters would consume). But after half a set, those lead guitar lines became far too predictable.

That is easily explained by the Zimbabwean practice of playing several two and three-hour sets during an evening's labor. You can't blame a band for some recycling.

But while The Four Brothers' won't do for African music what Bob Marley did for reggae, their inclusion at the festival made for a horizon-broadening and certainly pleasant evening.

The Rich Halley Band Chinook Theatre

For reasons probably known only to themselves, the members of the



Rich Halley
... lead Lizard Brother

Rich Halley band are also known as the Lizard Brothers. It's a pretty freaky moniker and it leads one to expect some pretty freaky musical goings-on. It didn't happen Friday evening, at least not in the precious, self-consciously avant-garde way one might have anticipated.



As it turned out, tenorist Halley and associates — trombonist Thomas Hill, pianist Geoff Lee, drummer Will Thomas, altoist Gary Harris, bassist Philip Sparks — came across as a serious, studious, highly focused ensemble, one whose inspirations lean far more to Charles Mingus, say, than that other infamous band of reptiles, New York's Lounge Lizards.

Playing to an appreciative audience of 70, Halley's Oregonians presented a two-set, 11-tune program that effectively mixed intriguing arrangements of covers (Miles' *Serpent's Tooth*, Strayhorn's *Lush Life*, Mingus' *Eclipse*) with appealing originals like a 15-minute suite/tableau called *A View of the World from Third and Burnside*.

To his credit, Halley — a reedman whose personal sax concept, if not his tone and actual execution,

owes a lot to Sonny Rollins — has fashioned something more than just a virtuostic blowing vehicle here. In effect, his sextet functions as a small big band, with detailed arranging serving to integrate bantering ensemble passages with lavish solo expression.

Lunar Adventures Centennial Library Theatre

Nine days of Jazz City concerts in the basement of the Centennial Library came to an end Saturday with the cry of an alto sax, the swelling feedback of an electric guitar, a bass' bagpipe-like drone.

The sounds were courtesy of Vancouver's Lunar Adventures. Playing to a, ahem, crowd of 35, the quartet provided one of the more interesting performances of Jazz City '88 — and demonstrated there's still some life

Today in Jazz City

The ninth annual Jazz City International Jazz Festival closes today with free afternoon performances in Churchill Square:

- Blue Sky, 11:45 a.m.-1:15 p.m.
- Dave Turner Quintet, 2-3 p.m.
- David Friesen Trio, 3:30-5 p.m.

left in the old "fusion music" carcass.

In fact, saxman Coat Cooke, guitarist Ron Samworth, bassist Clyde Reed and drummer Gregg Simpson have concocted a compelling ensemble sound from diverse inspirations — Ornette Coleman, Pat Metheny, John Scofield (circa the Bar Talk LP), Captain Beefheart, John Surman, even Celtic music.

All these elements came together in a very heady brew Saturday, from the catchy Coleman-esque funk of Cooke's *Ranul*, to the rollicking strains of Simpson's *Celtic Calypso*, and to the foreboding and feedback of Brooklyn. Occasionally it all sounded like the mating calls of rogue police sirens but in every instance these "free" tendencies were balanced with winning lyrical touches.