

# CODA MAGAZINE

THE JOURNAL OF JAZZ AND IMPROVISED MUSIC \* ISSUE 206 \* FEB/MARCH 1986 \* THREE DOLLARS

in his playing — eg. Errol Garner; nonetheless, Jones has a distinctive sound). Same with Lofsky. More than most guitarists, he is very much the horn-player, and has a distinct affinity for Bill Evans. Lofsky spent time studying in New York with Lee Konitz, has an album out on the Pablo label at the urging of the aforementioned Peterson (who produced it) and at a time when lesser guitarists were hyped, deserves as much attention as he gets. As good as the rest of them, Lofsky is a hell good

— Brian Turner

**VANCOUVER** — The Vancouver jazz scene received a considerable shot in the arm this year with the formation of the Pacific Jazz and Blues Society. The organization is the brain-child of Ken Pickering, owner of the local jazz record store Black Swan records, John Orysik, former disc jockey for C-JAZZ (now KISS FM), Ron Simmons, blues disc jockey for CO-OP radio, and record store manager Bob Kerr. In conjunction with a six to twelve member board of directors the society presented the First Annual Pacific Jazz and Blues Festival, August 19-25.

The festival organizers took a low key approach in their inaugural year, emphasizing local (B.C. and Washington State) talent. The venues were bars throughout Vancouver as well as the Expo Center. The festival was extremely well attended with highlights including Washington's **Bert Wilson** (tenor sax), Vancouver's **Paul Plimley Octet**, and Hungarian bassist **Aladar Pege**.

This year the festival's scope will be more international, coinciding with Expo 86's World's Fair. The jazz festival receives some support from the Expo organizers and with an increased budget for this year some major talent is expected.

In addition to the festival, the Pacific Jazz and Blues Society continued to promote major jazz concerts, which represents an attempt to maintain an active profile for jazz throughout the year in Vancouver. Acts promoted by the society included **Dave Holland** and his band, **The World Saxophone Quartet**, blues guitarist **Albert Collins**, blues singer **Koko Taylor** as well as several local talents.

"Jazz Prose" (Concord 269) is the latest offering from Vancouver tenorman **Fraser McPherson**. Performing with McPherson on the album is Ed Bickert. Bickert has made the rounds this year performing on no less than eight albums.

The album is a live performance and also includes pianist Dave McKenna. McKenna and Bickert have performed together on previous Bickert efforts. "Jazz Prose" has received rave reviews from the Jazz Times and the Vancouver Sun.

Vibraphonist **Paul Plimley** and his octet are still touring in Europe. Plimley is extremely

popular on the local scene and has been receiving great reviews throughout his tour.

**Kate Hammett Vaughan** is a local improviser making a considerable impact on the Vancouver scene. Vaughan, originally from New York, has been performing regularly at the local jazz scene.

**Dwyer**, who is 19 years old and plays in a style reminiscent of Joe Henderson, departed for New York at the tender age of 17. Dwyer, who is originally from Qualicum Beach on Vancouver Island (population less than 1,000), is in no hurry to return. Commenting to Mark Miller (Globe and Mail) Dwyer stated, "I won't be going back for a while. Maybe I was too young, but I wouldn't trade the experience for anything."

**Hugh Fraser**, 26, and a popular pianist and trombonist in Vancouver, made two trips to New York this year. Fraser describes himself as an "organizer" and has rounded up many musicians in New York for jam sessions. "It focuses your direction being in New York. There are so many people at so many levels you don't have to be a jack of all trades, as in Vancouver, to be playing."

The free jazz style of Ornette Coleman is being kept alive and well by the Vancouver Art Trio. The trio consists of **Clyde Reed** on bass, **Gregg Simpson** on drums and **Bruce Freedman** on saxophone. Simpson has been a part of the Vancouver art and jazz scene for some time (he has a showing at Simon Fraser University with the West Coast Surrealists).

Both Simpson and Reed played in the experimental and highly successful New Orchestra Workshop in the late seventies, as well as in Paul Plimley's band Motion. Freedman is best known for co-founding Rio Bumba, a latin-flavoured jazz band with Albert St. Albert.

"Music is stepping off the edge," says Freedman, "In our music the emphasis is on organic improvisation as a group. It was very free. Often I don't know if I'm following Clyde or he's following me. I'm not sure it matters."

— Grant Shilling

**BOSTON** — Just some highlights from the past two months:

The November 16th meeting between **Billy Bang** on violin, **Andrew Cyrille** on drums, and **Joe Morris** on guitar, at Tufts University produced some serious discussion on a wide range of musical topics. The exploratory first set, in which everyone got musically acquainted, found them pushing and pulling each other into energetic realms with funky or swinging beats, or areas with no explicitly defined beat. Bang seemed exhilarated at the opportunity to freely improvise, intertwining his sweet, bluesy lines with Morris' more biting melodic leaps and chording. Cyrille, one of the most liberating of drummers, alternately supported or goaded

the... as the tricky and highly per-... the... melodic content of Morris'... and added his own complementary touches. A blues for the Reagan age, called **A Heart Don't Bleed If It's Stone**, featured some screaming guitar work from Morris, and a low down, brutally direct solo from Steinberg. A quiet **The Object Of Color**, tinted by sounds from scraped guitar strings, rumbles from Barker's tom-toms, and bowed bass, erupted into a boisterous vamp tune, whose title escapes me, to close the set.

**Thurman Barker** returned (for the eighth time this year, by my count) for a solo concert on traps, marimba, glockenspiel, and percussion, at Brandeis University on December 18th. Barker's sound on traps is invitingly warm but filled with tension between an earthy buoyancy and a brooding, dark, blues drenched undercurrent. The tensions made these well-structured solo pieces lively and emotionally varied. A trap piece started with an introductory cymbal cascade which gave way to African-derived tom-tom patterns and drum and bugle corp inspired snare work. Barker created emotional nuance with displaced accents, sometimes funky and sexy, sometimes marching and proud. The following piece, played on marimba, glockenspiel and traps, was both texturally and emotionally different. He created an icy, bleak atmosphere using hard mallets on the instruments and cymbals. The composition ended with cymbals over a bass drum pulse which was as lonely and isolated as the heart beat of the last man on earth. A beautiful performance, hampered only by some logistical problems in moving among the instruments. This was only Barker's second solo concert, and I'm sure these problems will be overcome in time.

— Ed Hazell

**DETROIT** — The University of Michigan's Eclipse Jazz organization was ten years old on November 2. Ten years of music of all descriptions, by ensembles of all sizes, instrumentalists. We were at that first concert (11/2/75), by McCoy Tyner and a quintet that (if memory serves) included Azar Lawrence and June Booth. Through the years the musical quality has varied, as you might expect, but the quality of the presentations has always been uniformly high. That includes the three years (1978-1980) during which Eclipse produced an Ann Arbor Jazz Festival in the early fall; I enjoyed those festivals as much as I've enjoyed the more recent, larger, slicker Montreux-Detroit festivals (which essentially knocked Eclipse out of the festival business).

November 2 happened to fall on a Saturday this time around, and Eclipse booked the duo of pianist **Stanley Cowell** and saxophonist/blues clarinetist **David Murray** to play at a new venue, the relocated Ark coffeehouse. The perfor-

# AROUND THE WORLD

**CANADA** — Johnny Griffin, Al Cohn, Jimmy Knepper, Harry Edison and Woody Shaw were among the recent attractions at East 85th and more are promised for 1986 despite the increasingly difficult situation of the exchange rate on the U.S. dollar. This increased cost has curtailed the Stage Door's initial policy and it seems unlikely in the foreseeable future that there will be much change... Tommy Flanagan, Oliver Jones, Sammy Price and Lou Stein kept a steady flow of people through Cafe des Copains but it seems that Bourbon is not much more than a memory... George's Spaghetti House, the city's longest established jazz club, continues with its intelligent mix of local attractions. A highlight was the one week stint of Phil Nimmons in November with Gary Williamson, Steve Wallace and Barry Elmes... Elmes, long associated with Time Warp, is finally beginning to emerge as a well rounded jazz drummer. He has been heard on Toronto Alive and was the anchorman in a Unisson Records session showcasing Art Ellefson's talents in November. Tommy Flanagan and Dave Young completed the quartet on that occasion... Unisson Records' first two releases — a Rob McConnell Sextet date (with Rick Wilkins, Guido Basso, Ed Bickert, Steve Wallace and Terry Clarke) and a collaboration between Lorne Lofsky and Ed Bickert (with Neil Swainson and Jerry Fuller) — were released early in December. Innovation came out with two lps of The Boss Brass; one of which features Phil Woods.

**Kenny Wheeler** performed in concert at the Music Gallery November 30 with Toronto's Composers' Co-Operative Jazz Orchestra in a program of the trumpeter's compositions. The orchestra, a mix of such younger musicians as John McLeod, Perry White, Jill Townsend, Mike Murly, Martin Rickert, Jim Vivian, Rob Frayne and Mike White as well as veterans Don Thompson (piano), Arnie Chykofski, Ian McDougall and Claude Ranger responded well to the challenge to make the event one of the highlights of the fall season.

**Paul Cram** brought his Orchestra of instruments and voices to the Music Gallery December 11 for a performance of his work, *Detente: Music From No Man's Land* (a post-modern song cycle). The players included Marilyn Boyle and Bob Olivier (voices), Taras Chornowal, Rob Frayne, Nic Gotham, Mike Murly, Perry White, Graham Norrish, John Gzowski, James Young and Franklin Kirmayer.

Buddy Rich was at the Bamboo December 4 for a one nighter. Pianist Barry Kiener was one of the band's outstanding soloists... Madame Gertrude, Salome Bey's well-conceived musical about the life of Ma Rainey, concluded its lengthy run at Garbo's on December 28. Ron Small and Jackie Richardson handled the vocals admirably while musical director Joe Sealy at the piano, bassist Bill Sharpe and drummer Archie Alleyne all participated wholeheartedly — both instrumentally and in an acting capacity... guitarist Reg Schwager, who was profiled in the *Globe* and *Mail* November 26 by Mark Miller, has recorded an lp for Justin Time Records. He can also be heard on the already



released Oliver Jones lp "Lights of Burgundy"... Ed Bickert's Concord lp "I Wished On The Moon" and the Budd Johnson / Phil Woods collaboration on Uptown headed the list of CJRT's best jazz records of 1985. Also prominent were lps by Lloyd Glenn, Benny Carter, Barry Harris, Lorne Lofsky/Ed Bickert, Warne Marsh, Anthony Braxton, Joe Williams, Frank Foster/Frank Wess, Dick Katz and Misha Mengelberg. Top archival choices were Jackie McLean's "Tippin' The Scales", the Bud Freeman-Shorty Baker collaboration on *Swingville*, *The Real Sound of Jazz* and Bob Brookmeyer's "Traditionalism Revisited". ... Moe Koffman was in the studios in December recording a new lp for Duke Records... Competition is fierce in both Toronto and Montreal for the remaining FM radio channels. One group seeking the Toronto station includes Moe Koffman, Henry Cuesta and Peter Appleyard on its advisory roster, but the Montreal group seems to be preparing a deeper commitment to jazz in its programme outlines.

Muhai Richard Abrams will be guest composer at the 1986 Banff Jazz Workshop to be held between July 14 and August 8. African master drummer Abraham Adzinyah, trombonist George Lewis and pianist Richie Beirach have been added to the faculty this year. The program is under the direction of bassist/composer Dave Holland and brochures and full details are available from The Banff Centre School of Fine Arts, P.O. Box 1020, Banff, Alberta T0L 0C0.

The CBC's Jazz Beat program (heard Saturdays between 8 and 10 p.m.) will shortly feature music by Brian Browne, Tim Brady,

Jeff Johnston, Fred Stride Big Band, Floyd Hall, Rachel Paiment, Dave Young, Makoto Ozone, Ran Blake/Ricky Ford, Jon Hendricks, Paquito D'Rivera, Ramsey Lewis and Birelli Lagrene.  
— John Norris

**HALIFAX** — While much of Canada was shivering in November, this town remained warm inside and out. Inside at Pepe's, **Oliver Jones** came to town, prior to a trip to Toronto's Cafe Des Copains. It was a recording session for Justin Time records (his fourth for that label), and promises to be a bit looser, perhaps more exciting, than previous releases. Still firmly in the mainstream with great tunes, and that special ability to make everyone present feel a part of things, Jones pianistic personality was tapped and probed by bassist Skip Beckwith, who not only books for the club, but obviously enjoys his work, and by Amil Sharma on percussion. Sharma doubles as a medical doctor, and his relatively "free" approach undoubtedly had much to do with Oliver's repeated praise of both the ambience of the club, and the desire to record with this backing. Apparently, one half of the album was done in the studio in Montreal... should be an interesting contrast.

I first heard/saw guitarist **Lorne Lofsky** at a Saturday afternoon jam in a Toronto pub along with Greg Pilo (both were about 17 years old), with perhaps the nominal leader being tenorist Glen McDonald, one of the most natural players Toronto ever had access to. Lorne followed Oliver Jones into Pepe's and, at 31, has developed into very much an individual voice. Much like Jones, who is compared to Oscar Peterson (not bad for starters, but dig the other masters