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ENTERTAINMENT

Dizzy & Moe in NB

Does the 72 year old trumpet player still have the chops? Is the 61 year old reedman really good or just trendy? Can Canadian sidemen really play jazz? It was to answer such questions that I made the pilgrimage to Saint John last Friday to see the Dizzy Gillespie whose trumpet playing started the revolution called 'be-bop' in the early-forties. Sharing the stage was the equally famous Moe Koffman with a reputable background in jazz but known mainly for the flute solo "Swinging Shepherd Blues". Backing the superstars were other Canadian jazz greats. Ed Bickert, who formed a duo with saxist Paul Desmond in the mid-seventies, was the guitarist, another Winnipegger, composer, arranger Bernie Senesky was the pianist. On drums was the much traveled and recorded Barry Elmes. And completing the group was a new face on bass, Patrick Collins. This then was the famous Moe Koffman Quintet that might be considered the house band of George's Spaghetti House in TO. It was a group that numbered several Junos amongst them. And it contained two 1989 award nominees - Bernie Senesky's trio with Barry Elmes for "Friday the 14th"; Barry Elmes/Alan Henderson quartet Timewrap for "Off-centre". Truly impressive credentials.

The quintet led off the night with a real variety from Fats Waller's "Jitterbugwaltz" to the oboe solo of Bach's Magnificat played, jazz-wise, on alto. Senesky was represented by "Paco Paco" and Elmes by "Sonny's Tune" in honor of Sonny Rollins. Then, as Moe admitted, there was the one tune you either liked or hated, "Swinging etc." played as "a medley of my hit."

Dizzy appeared after intermission in an all white US Olympic track suit which really fitted his personality. Like Louis Armstrong, he is the consummate showman with or without horn. He struts, bumps, grinds and does Bill Cosby-like facial contortions. But, also like Satchmo, he plays a mean trumpet that is high and fast in short bursts developing from his scat singing style. He was, and still is, the sharp anular bop trumpeter in contrast to the long smooth linear style of Mile Davies which is closer to Bix Beiderbecke. The night finished with the old be-boppers' anthem made famous by Dizzy and Bird, "A Night in Tunisia".

What about my opening question; what were the answers. Again like Satchmo at the same age, Dizzy has slowed down. The solos seem shorter and the tone is fuzzy at times but he can pop speakers, has lost none of his dexterity and the harmonic and rhythmic sense is still perfect. Moe remains an enigma. His technique on both flute and alto is flawless and, while the alto tone is thin (especially when compared with Bird's on "Night"), the flute is crystal clear. He improvised like a true bopper but somehow in comparison to Dizzy it seemed stilted. Above all, he swings but then isn't that what his hit was all about.



For me, the playing of Ed and Bernie made the trip worthwhile. Ed, like Barney Kessel and Sonny Greenwich, is a linear not a chordal player with an intuitive sense of harmony and a mellow laid-back sound. Bernie's technique is more than just impressive; it gives a secure feeling to the group because the notes and rhythm are always true. Collins and Elmes both fit in with the light fast-moving improvising character of the quintet. This was not just six competent professional musicians making music together. It was a homogeneous group with that sixth sense that allows them to swing and bop together. Proof that first-rate jazz which is alive and well in Canada had finally visited New Brunswick.

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UNB Film Society Theatre St. Thomas presents two comedies "Night of the Hunter"

At 8:00 pm on Friday March 23 and Saturday March 24, the UNB Film Society will be screening Charles Laughton's *The Night of the Hunter* in Tilley Hall, Rm. 102. Starring Robert Mitchum, Shelley Winters, and Lillian Gish, the movie stands as a first-rate horror movie in which the murderous hypocrisy of a churchman is invisible to adults but terrifyingly apparent to children. Laughton's film features an interaction of innocence and experience--in the forms of fright and complacency, respectively--which creates an extreme atmospheric tension. And this tension is brought to the foreground through Laughton's subtle directorial style, which relies less on grotesque images of terror than on the unspoken, unseen apprehensions of the innocents.

In the *Night of the Hunter*, a psychotic, money-hungry, sex-obsessed, hymn-singing preacher (Mitchum) attempts to get his hands on a sum of stolen money by pursuing the family of the deceased thief. Hence, he first ingratiates himself with Shelley Winters, and then, suspecting that the children know where the money is hidden, does away with Winters and begins to chase the youngsters. Mitchum, with "love" and "hate" tattooed on his knuckles, has never been so maniacal, and Laughton, in his directorial debut, manages to film Mitchum's pursuit of the children as though the whole scene were a nightmare. An allegorical message lurks in this fable of the corrupted clergyman--it is, perhaps, not surprising that when the children require salvation, they do not turn to Mitchum. Instead, they turn to the matronly Lillian Gish, who "saves" them from the crazed churchman.

When *The Night of the Hunter* was first screened, 35 years ago, it received only a few good reviews--largely because nobody went to see it! Pauline Kael reports that she "saw it in a theater with about two thousand seats, of which perhaps a dozen were occupied." And Kael, having seen it, pronounced it to be "one of the most frightening movies ever made." *The Night of the Hunter* features not only the brilliant direction of Charles Laughton, but also the inspired acting of Gish, Mitchum, and Winters. If you missed it 35 years ago, don't miss it again! **press release**

Theatre St. Thomas will present two one act comedies March 28 to March 31 at the Ted Daigle Auditorium.

The Romancers is a romantic melodrama involving a young 'Romeo and Juliet' type couple whose parents are at odds, threatening to break up their budding relationship. It is somewhat of a take off on the typical young lovers drama, complete with moonlight and sword fights. It was written by Edmond Rossand., translated by Joachim Neugroschel, and is directed by Ron Spurles. It features Dan Murray, Peter Corkett, Tonya Chisholm, Genevieve Bossy and Jim Axelrod. Paula Dawson is stage manager.

Death Knocks by Woody Allen is directed by Troy Cloney. It features Krista White as Death and Gavin Couchlan as the businessman she visits. It is a satirical look at life and death, and is directed by Troy Cloney. Both shows will be performed at lunchtime on Wednesday, Thursday, and Friday, March 28 to March 30 and Friday and Saturday, March 30 and March 31 in the evening. Look for posters for times. Admission is \$1.00 at the door. **dress release**

Don't Miss...

"It's Your Life"

a light look at saf-er sex
By The Pack Rat Players
AIDS program of UNB

Wed. March 28th and Fri. March 30th D'Every Auditorium