

UNIVERSITY NUCLEAR DISARMAMENT ORGANIZATION

MEETING

Wednesday, September 23, 1987 3:30 p.m.
Business Bldg. Rm. 1-09

A brief business meeting (including election of the 1987-88 executive) will be followed by a guest speaker:

Marie Laing — the MLA for Edmonton-Avonmore, who will discuss the question:

Why a Nuclear-Free Zone in Alberta?

Ms. Laing recently introduced in the Legislative Assembly a resolution which would see Alberta declared a nuclear-free zone. She will also discuss her impressions of the recent World Congress of Women meeting in Moscow which she attended as a delegate of the Congress of Canadian Women.

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The Gateway

High Moe-mentum album

Moe Koffman
Moe-Mentum
Duke Street

review by Mike Spindloe

Moe Koffman is a venerable institution of the Canadian jazz scene, and along with Pat Metheny, one of its best-known international exponents as well. *Moe-Mentum* finds Koffman returning to form after a recent foray into schlock/easy listening via an American K-Tel release, "The Romantic Flute of . . ." (or something like that).

Happily, *Moe-Mentum* is Koffman's best record in years, his well-known prowess on both flute and soprano and alto saxophones generously evidenced on this collection of ten tracks encompassing a wide variety of styles. Credit for this rejuvenation can be shared by the band Koffman assembled for the sessions: long-time colleague Ed Bickert on guitar, Bernie Senensky on keyboards, Kieran Overs on bass and Barry Elmes on drums. Elmes and Senensky also contribute to the writing.

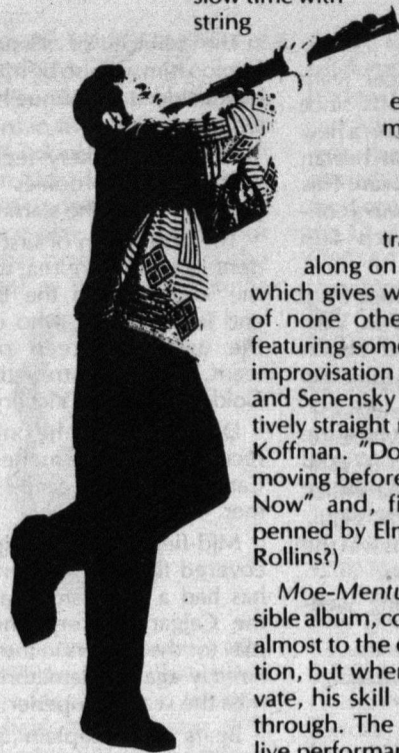
The playing sounds generally relaxed yet tight throughout, the arrangements allowing each player free rein within identifiable structures. The recording and production are crystal clear, allowing Koffman's trademark fluid playing to shine through.

Side one bounces along in toe-tapping fashion, from the Latin groove of "Cravo E Canela" right through to the appropriately

titled "A Little Snake Music", finishing off in slow time with Senensky's "Ham-Blues", a competent jazz-blues number that, while perfectly enjoyable, is perhaps the most unremarkable number of the set.

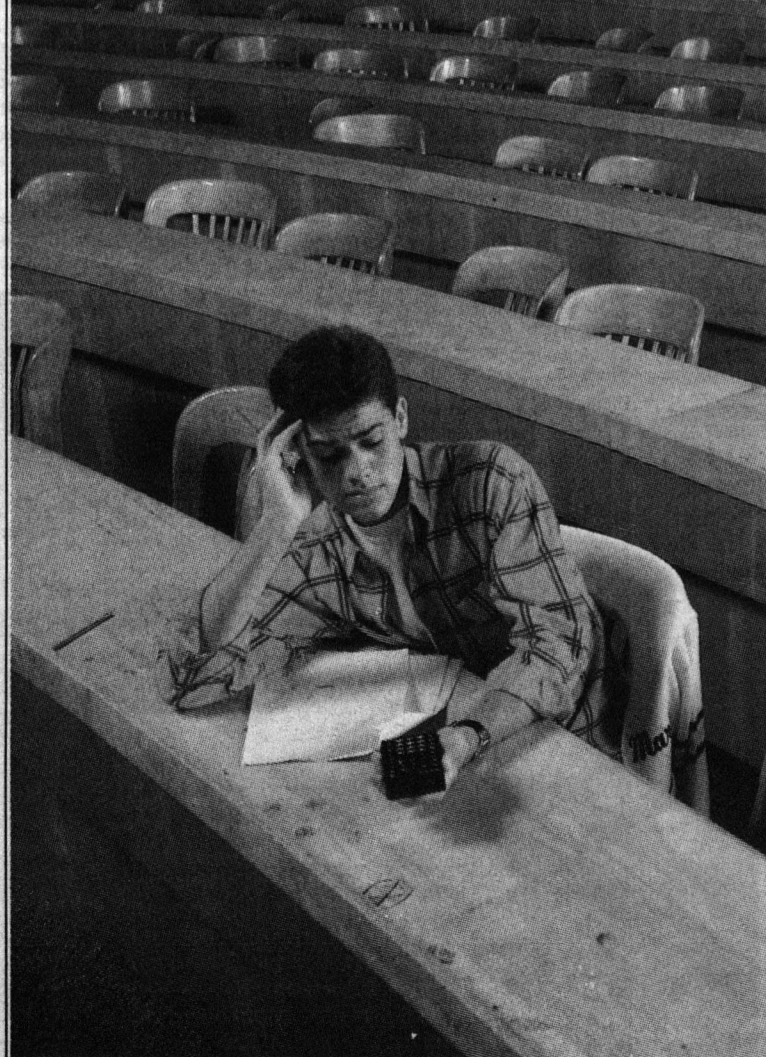
Side two starts off with sparks flying; the title track careening frantically along on a catchy saxophone riff, which gives way to Koffman's version of none other than "Greensleeves", featuring some flute, guitar and piano improvisation from Koffman, Bickert and Senensky respectively after a relatively straight melodic introduction by Koffman. "Double Life" keeps things moving before the wistful "I Need You Now" and, finally, "Sonny's Tune", penned by Elmes (in honour of Sonny Rollins?)

Moe-Mentum is an extremely accessible album, conventional in some ways almost to the exclusion of real innovation, but where Koffman fails to innovate, his skill as an entertainer shines through. The easygoing nature of his live performances is very much in evidence here, and to this long-time listener, *Moe-Mentum* sounds like an old friend knocking at the door.



Moe Koffman

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