

ARTS

# Jazz falls short of Buddhist Potential

by Jason Nolan

Jon Taylor Artet  
at the Music Gallery

Toronto is infamous for its Jazz. The total lack of a stable reliable Jazz scene has always frustrated aficionados who had to travel to Montreal or the States to experience Jazz in its native environment. This is not to say that there is no Jazz here, just that there is nothing easily recognizable as a Jazz-Scene.

The Specific Dangers concert series at the Music Gallery, was an attempt to ruin Toronto's reputation.

Specific Dangers, featured, among others, the Dean of the York Music department, David Mott.

The Hanah Jon Taylor Artet left me with a mixed impression. The promo touts Taylor as a "one of

the latest links in Chicago's creative music tradition." Though this may be the case, the show was not in the least bit consistent.

Most of the set fluctuated between static waves of A-melodic scales from Taylor's soprano sax, accompanied by equally indecisive rifts from the rhythm section. It's not naive to expect Jazz to mellow a mood or induce a feeling of tenseness, but this was not the initial effect.

Just as hope was fading, however, Taylor changed to a tenor sax, and the trio caught the groove and took off before anyone was aware of what had happened.

Once on the tenor, Taylor and the rest of the Artet seemed to shed their self-conscious artistry and experimentalism for a more engrossing texture. Later on, his flute work again pulled the group together. Taylor used it to create some dynamically effective

phrases.

The whole performance was too loud. The concept may be blasphemous when seeing Iggy or the decibel-dependant form of music, right?

The Artet itself fit the stereotype of what Jazz "should" be. The bassman was all bass. Top to bottom, this guy was a study in neo-African cool. His style and phrasing was subtle and precise. A far

cry from many younger players who figure that if you get enough notes out, one is bound to be the right one.

He had a sense of Buddhist calm, a serenity, which unfortunately couldn't rise to the requirements of the requisite solos. Perhaps he should have stuck to the rhythm work which was warm and rich.

The remarkable shifts from utter tripe to fluid grace within a single

piece had a real dynamism. Taylor, however, has yet to master the key emotional shifts which cause apparently disjoint passages to make sense.

The international interest in Taylor and his Artet is not misplaced.

All the components of genius were present, but as with all genius, as often as not, the whole is often less than the sum of its parts.

## Sub-Pop's spawn

by Chris Wodskou

Those who've bemoaned (or hailed) the death of rock and roll just haven't listened to anything from Seattle's Sub-Pop Records.

Home of such awe-inspiring behemoths as Mudhoney, Tad, Nirvana (we'll forgive 'em Soundgarden), and a rip-snorting stable of problem children whose amps go to twelve, and for whom "subtlety" is just another dumb word in the dictionary.

The latest version of the Sub-Pop Roadshow swaggered into Lee's Palace on Oct. 29 and showcased two of the label's lesser known lights, Skin Yard and The Fluid.

Both are proof that the woeful lack of any fulsome, snarling rock on the airwaves is a direct result of a conspiracy by The Electric Circus, IBM, and commercial radio to repress anything that isn't entirely computer-generated.

Skin Yard straddles and embraces both '70s prog-rock and hardcore—curiously, the very reaction inspired by bloated '70s pretensions.

For a band with such a small oeuvre, they manage to capture the best and the worst in both genres: their attack is headlong and furious with a modicum of melody, but Ben McMillan is too much the caricature of hardcore vocalists, making Lemmy's range sound positively operatic. On the other hand, the baroque heralding the likes of Yes and Boston does well to break up the single-mindedness of their music, but I don't think anyone needs a guitar solo on every song.

At their best, Skin Yard could be as exhilarating as Nomeansno; at their worst, they merely echoed the worst excesses of Nomeansno.

For their part, The Fluid probably thinks Yes is for wimps, computer geeks, or Dungeons and

Dragons heads.

No time or point for guitar solos, not when you can have both guitars play the same part and make it twice as hard.

The Fluid's music is as raw and lean as it gets. Pure late '60s/early '70s power-pop dragged through the Detroit gutter and out the same speakers used by The Stooges and MC5.

The very figure of singer John Robinson is better proof that Iggy Pop is still alive than the last three Iggy Pop albums.

Not one note or scream was wasted over the course of their set. Every song was built around a sublimely simple melody and filled out to the bursting point with perfect harmonies, a funky rhythm section, and enough grunge and grind from the guitars to more than fill the half-empty Lee's Palace ballroom.

The Fluid kicked 'til they were black and blue—but no one ever said rock and roll should be pretty.

# ARTS CALENDAR

compiled by Trevor Campbell

**GALLERIES**  
From **Nov.19-23**, the **I.D.A. Gallery**, in the Fine Arts Building, Phase 2, presents *Mind the Gap*, new sculptures by Trish Lyons and Ulrika Zackrisson.

From **Nov.26-30**, the **I.D.A.** features *How is it that We Come to Know Things*, by Angela Somerset and Stephen Doyle.

The **Art Gallery of York University** (N145 Ross) presents *The Wedding: a Ceremony, or Thoughts About an Indecisive Reunion Revisited*, from **Nov.14-Dec.14**. Gallery hours are 10am-4pm (Tue-Fri) and 10am-8pm (Wed).

**FILM**  
On **Nov.23/24**, at 7 and 9pm, the **YFS/FEY's Reel and Screen**, presents *Jesus of Montreal* and *My Left Foot*. The films will be shown in the Curtis L screening room and the price of admission is \$5.50, for both, or \$3.50 for second show only (for non-members). Or \$4.50 and \$2.50 for members.

**READINGS**  
On **Mondays** at 5pm, the Creative Writing Dept. has its *Creative Collective Poetry Readings*

in the **Vanier Senior Common Room**.  
On **Nov.21**, at 5pm, *The York Women's Centre* presents a reading of feminist prose and poetry in **Founder's Senior Common Room**.

**COMEDY**  
On **Nov.23** the *Four Strombones*, a comedy/improv troupe, will appear at Vanier's **Open End**.

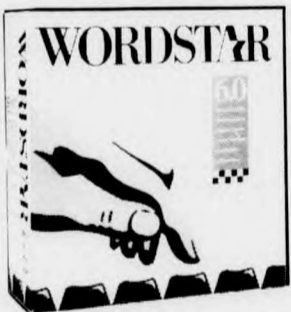
**DANCE**  
On **Nov.22**, at 8pm, York Dance presents *Carnival York* at the **Burton Auditorium**. This performance showcases music and dance from Asia, Africa, Latin America, and the Caribbean, that the Dance Dept. will include in its upcoming trip to Morelia, Mexico this Dec. where they will participate in the *Third Annual International Conference on Dance Research*.

**CONFERENCES**  
On **Nov.23-25**, *Shooting the System* will attempt to make filmmaking less mystifying for people of colour. The focus will be on production techniques. Registration begins at 6:30, at the **Ontario College of Art**, (100 McCaul St.). Call 351-7482 for more information.

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