

EDMONTON JAZZ SOCIETY

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JAZZ CITY & PACIFIC STEREO PRESENT



THE QUEEN OF LADY SOUL

ETTA JAMES AND HER BAND



& THE JAZZ OF

ELVIN JONES JAZZ MACHINE



SUNDAY,
APRIL 12, 8 PM
JUBILEE
AUDITORIUM
TICKETS
\$9 EJS MEMBER
\$10 NON-MEMBER
AT MIKE'S &
HUB TICKETS

PRESENTED IN COOPERATION WITH
Stereo FM
CKRA 96

ELVIN JONES

Elvin Jones has been producing music for more than twenty years. In the process he has helped to set the direction for all modern improvisational musicians that have followed.

Jones was born in Pontiac, Michigan in 1928--his brothers are the extraordinarily refined pianist Hank Jones and the glittering trumpeter/flugelhorn player Thad Jones - and he taught himself to play the drums. He then followed a course that was common for jazz musicians of his generation: school combos, military band, Birdland. From the first, he played with the big boys, and a list of musicians he has accompanied(or who have accompanued him) reads like an index to a history of modern jazz. Some of them have been Charles Mingus, Bud Powell, Miles Davis(on some early Debut sides and on parts of the legendary "Sketches of Spain," for instance), Sonny Rollins, Gil Evans, and Ornette Coleman. And, of course, John Coltrane, and it was with 'Trane's quartet that he first gained the attention of jazz critics and audiences at large. (It's commonly held, incidentally, that Coltrane was responsible for developing Jones' talent, for encouraging him to strike out in new directions: anyone who played with Coltrane was doubtless influenced and encouraged by him, but it should also be noted that--according to at least one prominent jazz musician who knew and knows Elvin well--Mr. Jones was playing just as beautifully, in just as revolutionary a style, for years before he joined Coltrane.)

Elvin made his first LPs as a leader in 1961. Since then he has made innumerable recordings, both as a leader and a sideman, on a number of different record labels including Impulse, Atlantic, Blue Note, Vanguard, Enja and Pablo. Some of the many fine musicians that have worked and recorded with Elvin include Chick Corea, Jan Hammer, Dave Liebman, Joe Farrell, Tommy Flanagan, Pepper Adams, Lee Morgan, Gene Perla, Steve Grossman, Chico Freeman, etc, etc, etc.

Elvin's current line-up continues his explorations of a two-tenor-and-rhythm-section format. On this tour, Ari Brown and Andrew White(famous for his transcriptions of Coltrane/Parker/Dolph solos) are the two tenor saxophonists. Andy McCloud is playing bass and Marvin Horne is playing guitar.

Elvin's playing is virtually a paradigm of restrained virtuosity; he's not the flashiest drummer around(unless he wants to be), because he doesn't have to be. The true genius in any field of endeavor doesn't call attention to what he's doing. He just does it. Elvin is a genius of the drums, so Elvin just plays. Elvin is The Drummer.

ETTA JAMES

"Los Angeles born and raised," Ms. James says, along with a laugh that reflects her involvement in the city's rich rhythm and blues background. "I started

singing in the church when I was real young, like five." Like many singers from that era, the church is everywhere in James' singing. As one gospel performer said recently, "You can take the 'God" out of the words, but you'll never get Him out of the song. It stays."

Her first entry into the world of secular music was as a 14 year old member of an all female singing trio, "the Peaches". When Johnny Otis first heard Etta sing with this trio in San Francisco in the early '50s, the famous R&B bandleader realized there was something special in this teenage girl. With Mr. Otis as her producer she signed a contract with Chess Records and went on to make a series of top twenty hits, including the original "Dance With Me Henry" and "Wallflower". She continued to perform, record, and maintain her star status throughout the '50s and '60s. Peaches, a compilation of some of her greatest hits is hard to find but is well worth the effort to search out.

She kept a low profile through the early and mid '70s. In 1978 Etta returned to the scene and recorded a landmark LP, with Jerry Wexler as producer, called Deep In TheNight. An extraordinary album in breadth and depth, it sets the tone for the next stage of Etta's career. Lately, she has performed magnificent concerts on the international festival circuit (Newport, North Sea Festival, Sao Paulo Festival, Monterey and others). In fact, she opened for the Rolling Stones on their last North American tour.

Some people have compared Etta to singers like Aretha Franklin and Dinah Washington, but anyone familiar with Etta's work knows that such comparisons are missing the mark. Etta James' combination of sophisticated rhythm, blues, bittersweet soul and rock and roll is unique in contemporary music.

Etta James and her excellent five-piece band will take to the stage of the Jubilee Auditorium at eight o'clock, Sunday April 12th in what promises to be an evening of music that will raise the roof off the place!

Tickets for the Elvin Jones Jazz Machine/Etta James concert are available at Mike's Ticket Agency 10163-101 street (424-8911), and Student Union Tickets in the HUB Mall on the university campus (432-5145). Ticket prices: \$9 for EJS members, \$10 for non-members.
