

Art Ensemble of Chicago jazz captures evolution of sound

By Charles Lieurance
Staff Reporter

The Art Ensemble of Chicago creates art from accident. Form is created beyond our traditional concepts of musical form and, in a leap of imagination, dissonance evolves into formal excellence.

Concert Review

By intermission at Sunday night's Art Ensemble show at Kimball Hall, much of the audience was gone and musical cliches ran wild. One woman actually commented to her sophisticated looking husband, "That's not music, that's noise!" The husband retorted, "I've been more entertained by a night at the Aku Tiki."

Indeed, the Art Ensemble made noise, lots of noise with each noise situated firmly in its context. Hence, music.

"Great Black Music: Ancient to the Future," but the ensemble actually confronts all of our notions on the development of music.

The first set introduced Famoudou Don Moye on drums and elaborate percussion, Malachi Favors on bass and an even odder assortment of noisemakers, Joseph Jarman on woodwinds and Ensemble founder Roscoe Mitchell on saxophones and, you guessed it, still more percussion.

The set was a parade of musical archetypes: Sound as it appears in nature, disorganized and chaotic. Percussion evokes the elements, evokes the turbulence in the formulation of consciousness. The Art Ensemble delves into the naturalistic liberation of the tone, nature at harmony with man's creative potential. Roscoe Mitchell's whirling plastic flexible tube created man's first aural glimpse of melody.

In some ways the first set is more a glimpse into the future of music than the second, which contained more traditional examples of free-form jazz.

Jarman and Mitchell alternating be-

tween soprano, alto and tenor saxophone construct music from the entropic patchwork.

Mitchell and Jarman duet initially in squawks and squeals as the percussion erupts into cacophony, ebbs and builds again to levels not fit for the squeamish. In complaints heard after the concert, tradition was mentioned a great deal, lack of it, need of it, the sacred value of it. The Art Ensemble is traditional, traditional experimentation, traditional testing of boundaries. The horn, the tone, the note, the musical phrase are all stretched to their limit.

The second set introduced Lester Bowie on trumpet and flugelhorn, a seminal experimentalist who turns every aspect of his horn into music. Many times just his breath running through the brass was a solo.

The wonderful thing about jazz and the wonderful thing about Sunday night's performance of the Art Ensemble of Chicago is and was that there's no such thing as a jazz traditionalist and, I say this after much consideration, no such thing as "noise."

Daly wins again as detective Lacey

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"The Jewel in the Crown," PBS' much-praised saga about the last years of British rule in India, was named best limited series.

"Cagney & Lacy" also took best direction and best writing. Tyne Daly, as Detective Mary Beth Lacey, who must juggle her career with a family, won best dramatic actress for the third straight year defeating co-star Sharon Gless.

"Every year I come expecting to hear someone else's name called," she said. "I think it must be the part I get to play."

A visibly pregnant Daly thanked her husband and her children "the ones here already and the one that is coming soon, I hope."

The show was briefly interrupted when an imposter went to the stage and accepted the award for Betty Thomas, outstanding supporting actress in a drama series for "Hill Street Blues."

The man said the actress was absent, even though she could clearly be seen earlier in the evening when cameras panned the crowd.

The hoax was discovered during a station break, and when the show returned, Thomas appeared on camera.

"Well, it is definitely hard to follow an act like that," she said before racing through her acceptance speech.

Police led the imposter away in handcuffs, and identified him as Barry Bremen, 38, of Bloomfield, Mich.

Backstage, Thomas said: "I don't know what happened. When I got to the stage, there was some strange man accepting. It's the nightmare we are all

afraid of."

Peter Graves, who announced the award for Thomas, said, "She was way in back, and I didn't see her. This man in front walked up, and I said, 'Isn't she here?' He said, 'No. It was a last minute thing.'"

"Then we saw Betty coming across the stage, and he told me he was a professional imposter."

Bremen was booked for investigation of attempting grand theft and held at the city jail on \$1,500 bail, said Sgt. Bruce Linsenmayer. An Emmy costs \$150.

"He says he's the world famous imposter," Linsenmayer said. "He says he's the guy who has dressed up for football games."

Bremen was sued by the Dallas Cowboys for posing as one of its cheerleaders in December, 1978.

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