

# Cinematic Jazz

Dave Douglas, Bulgarian Wedding Music and more

**T**he meteoric career of Roscoe Arbuckle, the innovative silent-film actor/director everyone called Fatty, ended in tragedy: A member of the early movie pantheon with Chaplin, Keaton, Lloyd and the rest, he was falsely accused of rape and murder in 1921. As an acclaimed recent biography reveals, despite an innocent verdict and jury apology, the Hollywood studio heads made this gentle, funny man a scapegoat for the movie business' newly revealed seamy side, his career never recovered, and he never received his due as one of cinema's great pioneers.

Acclaimed jazz trumpeter **Dave Douglas** was so moved by Arbuckle's story that he wrote music designed to evoke the atmosphere of some of his finest films. On Tuesday, Oct 25, Douglas brings one of his dozen acclaimed ensembles to The Shedd to play that music live, accompanying some of Arbuckle's early classics, including *Fatty and Mabel Adrift*. Like Miles Davis's celebrated scores for *Elevator to the Gallows* and *Jack Johnson*, Douglas's electric music doesn't try to replicate the sounds of the movie's time and place; instead, it uses modern instruments (sax, turntables, keyboards, rhythm section and of course Douglas's own athletic trumpet) and grooves to enhance the exciting, madcap, sometimes tender moments in these amazing comedies, and it works beautifully.

No one interested in jazz, improvised or other new music, should ever miss a chance to catch one of America's most creative musicians — not least because, even though this is his third visit, the music will be utterly different from his previous Eugene shows.

There's more enticing jazz on Oct. 22 when Tom Bergeron brings one of the Northwest's premiere improvisatory groups, **Whirled Jazz**, back to Luna with guest guitar god Don Latarski. I caught part of their Luna show last month and, even though the musicians were clearly still reading some of Bergeron's complex new compositions, they still knocked me out. Bergeron is a true master of the saxophone, Latarski's fretboard skills are well known hereabouts, and trombonist Keller Coker's creamy tone and agile solos belie his instrument's apparent ungainliness. The Brazilian inflections of some of the tunes are by no means bossa lite but instead tastefully integrated world music along the lines of Duke Ellington and Dave Brubeck's multiculti jazz excursions.

On Oct. 21, Luna hosts another band that channels influences from other cultures when Seattle's **Hot Club Sandwich** returns to play music reminiscent of the hot Grappelli/Reinhardt Parisian Gypsy swing of the '30s.

Speaking of Gypsy music, you can hear the real thing on Oct. 18 when the **Legends of Bulgarian Wedding Music** return to the UO's Agate Hall for a concert and dance party featuring music from the Balkans. If you think American jazz masters are virtuosos, give these guys a try — they might non-



**Ivo Papsov and Yuri Yukanov, members of Legends of Bulgarian Wedding Music, perform Oct. 18 at UO.**

chalantly flit through a half dozen odd meters in a single song, improvise as imaginatively as anyone I've heard — and play it all at warp speeds I didn't know human hands were capable of attaining, whether on sax, guitar, clarinet, accordion, drums or vocals. If you like to dance or party at high speed, this is the show for you.

We think of the sax as primarily a jazz instrument, but **Otis Murphy** will demonstrate his instrument's classical heritage in a concert at the UO's Beall Hall on Oct. 13, in music by Gershwin, Bizet, Piazzolla and more.

Another recommended UO show happens at Central Lutheran Church (18th & Potter) on Sunday afternoon, Oct. 16, when university musicians will play and sing a variety of sacred and secular works from the Italian Baroque period, including music by Monteverdi, Frescobaldi and more.

The big classical news is fiddle deity **Itzhak Perlman's** appearance at the Eugene Symphony's 40th birthday bash on Oct. 17 at the Hult Center. He'll solo in Beethoven's mighty *Violin Concerto* and the show features music from Bizet and Rossini. On Oct. 20, the symphony will play one of those ever-popular orchestral classics, Gustav Holst's spectacular *The Planets*, along with much less often heard works by William Walton (a concerto featuring the superb violist Nokathula Ngwenyama) and Anton Webern.

New music and dance fans should be at the WOW Hall on Oct. 26 when Portland's East/West Continuo accompanies **Agnieszka Laska's** dancers in two shows. I saw this enchanting program in Corvallis last week, and the music or dance alone would be worth the price, but Laska's choreography intimately engages with the music. Koto player Mitsuki Dazai solos on Portland composer Tomas Svoboda's spacious "Autumn" (a narrative dance about relationships). She's joined by flutist Tessa Brinckman in Jack Gabel's cross-cultural "Through a Gentle Rain," featuring kimono-clad dancers. The most ambitious choreography accompanies J.S. Bach's powerful sixth suite for solo cello, as the dancers circle cellist Justin Kagan. You can read Rachael Carnes' preview in the *EW* Bravo archives for Sept. 22. The WOW has another winner Oct. 18 when the compelling Seattle singer **Heather Duby** joins Minus the Bear and two others.

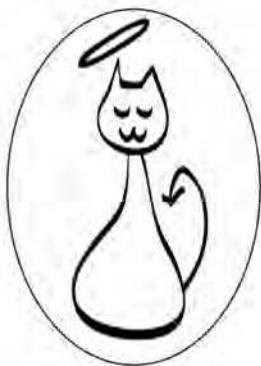
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**Mare Wakefield**  
In case you haven't heard the news, **Mare Wakefield** is back in town for a one night only performance. Mare is currently touring the West Coast for her new album, *Take Me Home* (which, it goes without saying, is incredible!). Don't miss the opportunity to see Eugene's favorite performer this Saturday. Check [www.marewakefield.com](http://www.marewakefield.com) and Eugene Weekly's Nightlife page for details.  
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