

Musical fireworks at Panjazz VII

By PETER RAY BLOOD

SPEKTAKULA FORUM comes to life on

Thursday for the premiere of *Trinidad & Tobago Pan Jazz Festival VII*, at 8.30pm.

The three-night event will feature some of the best jazz musicians in the world, including

some outstanding pannists as well. The opening night billing includes reign-

ing national Panorama champion Amoco Renegades, Claude Sommier's Quintet DJOA, foreign-based pannist Anise Hadeed and Jerry Gonzalez and The Fort Apache Band.

Renegades is acclaimed for having one of the most extensive repertoires owned by any steel orchestra at home or abroad. On Thursday night, the band is expected to be as exhilarating and at home with jazz as it is with calypso music. In recent years, Renegades has thrilled mammoth audiences in France and Japan so nothing less than the best in pan jazz is expected from this top east Port-of-Spain orchestra.

A member of Phase II Pan Groove, Anise Hadeed has devoted his life towards making pan internationally

renowned. He is convinced that the flexibility of the instrument makes it compatible to any genre of music, especially the jazz idiom.

At the age of 12, Anise first met Len "Boogsie" Sharpe, his mentor and friend. He considered Boogsie to be the world's finest

pannist and their meeting was a turning point and motivating factor, in Anise's musical aspirations.

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THE FORT APACHE BAND includes, from left, Steve Berrios, Andy Gonzalez, Jerry Gonzalez, John Stubblefield, Larry Willis and Joe Ford.

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"Nobody at that time was playing steel drum like he was," says Anise of Boogsie's individualistic musical style. "Playing this instrument had always been more of a robot function. A man showed you what you were supposed to play and that was that. It was a rare thing to go around a steelband yard and hear a man just carrying on and expressing himself on a steel drum. It used to happen a lot in the early days, but those days faded away. When steelbands began to grow bigger and bigger, it just became more automated. So it was a real opportunity to be exposed to someone like Boogsie."

To broaden his musical scope, Anise ventured to London in 1979. There he helped form the seven-piece, instrumentally-mixed Breakfast Band. Through the years, Anise has worked with a number of other renowned artistes, including Japanese musician Akira Inoue, Billy Ocean and David Rudder.

Although he has never been formally trained in music, Anise is a gifted musician, as

well as an innovator in style...an adventurous and progressive style he has taken throughout the countries of Europe and the Caribbean. When it comes to jazz stages he is no stranger having performed with the best at prestigious festivals like the Berlin Jazz Festival, the Nyon Folk Festival in Switzerland, the Poitiers Folk Festival in France and the World Festival of Youth and Students in Cuba.

Born in Martinique, Claude Sommer leads some very talented musicians under the banner of DJOA, including Andre Villeger, Marc Michel, Francois Laizeau and Xavier Desandre.

DJOA is a melodic, percussive jazz based quintet. The combination of saxophones, acoustic bass, piano, drums and percussion results in a boldly rhythmic music with influences ranging from Dollar Brand to the post-Coltrane world of McCoy Tyner.

Claude founded DJOA in 1985. His compositions are coloured by the traditional Martinique rhythms and are influenced by Afro-Latin and bebop music. In short, a unique combination of bebop, bolero, beguine, calypso and belia.

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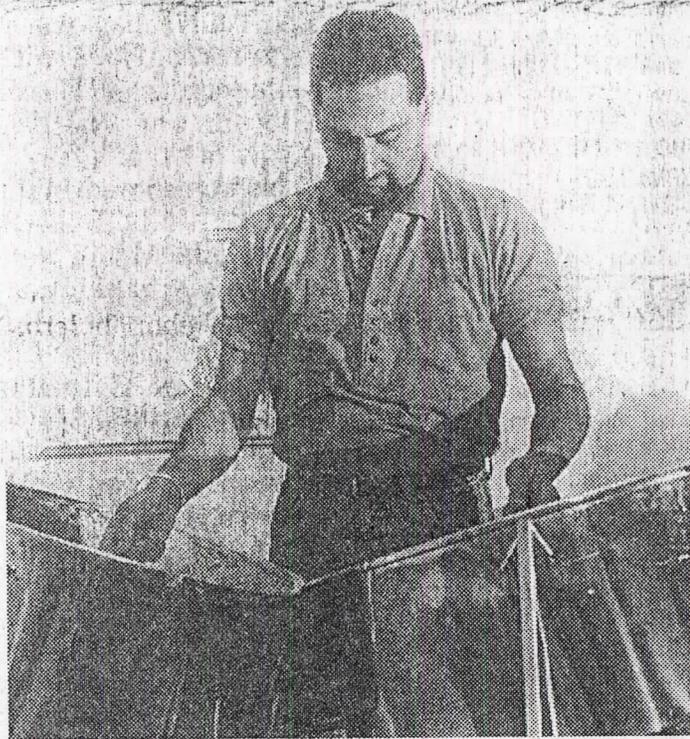
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TRINIDADIAN Anise Hadeed will line up with Claude Sommer's DJOA Quintet on Thursday night at Spektakula Forum.

Pannist Hadeed plays with quintet

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Anise Hadeed will be the featured pannist with Claude Sommer's DJOA Quintet.

For nearly 15 years, the Fort Apache Band has been one of the few authentic standard-bearers of what can rightfully be called "Latin jazz." The Fort Apache vision has organically evolved from the backgrounds of its founding members.

Born of Puerto Rican heritage in New York City, Jerry Gonzalez, Andy Gonzalez and Steve Berrios all grew up with their ears and hearts open to both jazz and Latin music.

"Whenever I heard jazz - Trane, Miles or Monk - I heard the Cuban rhythms with all along, says Jerry. In 1970, at the age of 21, he was given the chance to apply that understanding, working with Dizzy Gillespie for a year. "Dizzy proved that you can superimpose authentic bebop over a complex Latin rhythmic bass without watering either of them down," Jerry explains. "I don't want to compromise the rhythm and I don't want to compromise the jazz playing."

Opening night of Pan Jazz VII promises to be nothing less than musical fireworks, showcasing the virtuosity of four tough acts who don't compromise when it comes to music.