

SHORT TAKES Portland, OR

Ron Steen or **Carlton Jackson** on drums and one of the following bassists: **Tim Gilson**, **Ed Bennett**, **Dave Captein** or **Kevin Deitz**. The group/s feature Gordon's original, and very tasty, compositions. Jimmy Maks (221 NW 10th Ave.) consistently features a selection of local favorites. Mainly mainstream and funky Jazz here but much of it good. Visitors include: 6/4,5: saxophonist **Mike Phillips**. 6/30: **Andy Milne's** Dapp Theory. Local talents include: **Mel Brown** and his various combos, **The Blue Cranes**, **David Valdez**, **Dan Gaynor**, **Dan Balmer**, **Farnell Newton**, **Stephanie Schneiderman**, **Bobby Torres**, and **Linda Hornbuckle**, and more. 9/17: PDXJAZZ.COM, the presenters of the Portland Jazz Festival, are bringing **Chick Corea's** Freedom Band to the Arlene Schnitzer Concert Hall ... Further afield: 5/15: I had the pleasure of taking in the 17th annual Penofin Jazz Festival (Potter Valley, CA). Festival director Rich Halley did a bang-up job of putting this one together. It was a wonderful afternoon/evening of exciting and fully realized performance from beginning to end. The festival started off on a wry note with a performance by low-key duo of poet **Dorothea (Dottie) Grossman** and trombonist **Michael Vlatkovich**. Their approach is a back & forth routine with Dottie reading a poem or two and Michael then responding in short solo fashion (commenting, as it were). They've been working together for quite a number of years now and the results are a delightful, quiet, droll pleasure. The second set featured the **Rich Halley** Quartet with **Michael Vlatkovich**, **Clyde Reed** and **Carson Halley**. For the last number

Most of my recordings have been licensed to labels like Leo, Red Toucan, ITM Pacific, Konnex, etc. I try to keep ownership so the future of my music is controllable by my heirs.

Many times we receive copies of CDs as payment, but recording is more a preservation of the composition for future generations to listen to and also promotes interest in the Artist. It is the legacy.

I started White Cow Records in 1983 and released three LPs. The third LP, *Ittekimasu* (September 1987) with Fred Hopkins and Thurman Barker, had a painting of mine on the front cover, which was also a tribute to the concept of the LP because I knew everything would be most likely CDs after that. You know, larger space for the presentation on LPs.

There was also an LP on Cadence Jazz Records, *Shapes Sounds Theories* (March 1984), with Reggie Workman and Chuck Fertil. It was a White Cow production with Bob Rusch of Cadence Jazz Records and one of the few records of mine which is owned by Cadence.

Even though, in the future, music may be available to the public in ways we could never even imagine, Artists must fit into the scenario with financial support from its public. I also recommend owning publishing and writing, of which I continue to get checks randomly from BMI.

Many of my recordings are still unreleased.

There has been interesting development of the emphasis of ethnically improvised music, particularly the so-called Radical Jewish culture. Although your background is Jewish, you have had more of an interest in Asian culture.

I was raised Jewish but Asian culture crept into my life. And later I found myself in Japan and attracted to what I call spontaneously editing chaos, which is depicted in Zen Buddhism as well as in Modern Improvisation. Judaism is full of rules. Zen is not my culture so it can not bind me. My interest is in using sound and pulse. Any source will attract me if I like it. The instruments I use are many times religious or ceremonial, like the Shofar (Jewish), Shakuhachi and Hichiriki (Japanese).

Every country has the Blues: the African drumming, the shakuhachi music, the Hebrew chanting of the Jews. Different sounds and structures. It makes the palette for music wider. Since international borders have relaxed, they've released their cultures and made their sounds accessible to Artists looking to increase their palette as well as speaking highly for the connection we might have to all cultures.

I will leave you with two short stories that are significant as relates to innovation and making change.

Innovation: When I was eight years old my Step Grandfather had a motel and he said, "Do you want a coke from the coke machine?" As he reached for money, I said, "Why don't you just use the key?"

Making change: I bought a Warner Marsh record with Ronnie Ball on piano. But the LP was all Warner's solos with very little piano. I was pissed and went back to the store and complained. And he [the store owner] said, "No, no, no. This is a great record." It is the only record I consistently listen to to this day.

Englewood, NJ
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