



MANIC IMPROV:
Andy Gangadeen
of The Bays

NIGHTS TO REMEMBER

CHRISTIAN MCLAUGHLIN RE-LIVES TWO OF THE LONDON JAZZ FESTIVAL HIGHLIGHTS

REVIEW

LONDON JAZZ FESTIVAL HIGHLIGHTS:
HERBIE HANCOCK AND THE BAYS

WITH more than 200 gigs to choose from, London has just been spoilt by its Jazz Festival. Of the few I managed to attend, Herbie Hancock and The Bays, both at the Royal Festival Hall, were unforgettable.

Both ended in uproaring standing ovations, the latter threatening to turn into a riot as fans began to jump, dance and holler with delirium.

The mania at The Bays was the consequence of a one hour and 40 minute non-stop improvised collaboration with 14-piece Heritage Orchestra and composers John Metcalfe and Simon Hale.

As impossible as it sounds, Heritage Orchestra's conductor Jules Buckley explains: "Composers John and Simon begin by writing whatever comes into

their head. I receive both of their independent sets of notes on a laptop screen and get to chose which bits to feed through to the orchestra along with my thoughts.

"While I bring in the violins, for example, they start thinking about the next set of notes to send me. As it builds, The Bays respond and lay down their groove on top.

"The more it builds, the more the music feeds into itself.

"Without one of the cogs the whole thing wouldn't work.

"You hear people in the toilets afterwards saying 'I bet if I went tomorrow I'd hear some of the same lines, but sadly for them it would never be the case.'"

The resulting landscape of classically-fused electronica on the night will never be heard again. The Bays don't record any music, make albums or even rehearse. It's all about the performance.

Hancock, one of the elder statesman

of jazz, also had his fair share of improvisation during his mind-bending three-hour marathon of a gig.

Strapping a portable electronic keyboard to his back, he jammed face-to-face with each of his outrageously-talented band members during the half-hour encore.

The respect Herbie played to Benin guitarist Lionel Loueke; bassist James Genus; drummer Kendrick Scott; trumpeter Terence Blanchard and harmonica player Gregoire Maret had begun with a 10-minute introduction at the beginning of the gig, pushing the show beyond the usual celebrity showcase.

At one point, after Lionel Loueke's intimidatingly complex *Seven Teens*, Herbie stood up and said, "Man, that was intense. I feel like a nail just burrowed into my skull."

Holding our heads in disbelief, we knew exactly what he meant.

● Next up at the Royal Festival Hall, Southbank Centre, Waterloo, is Keith

Jarrett's Piano Improvisations.
Monday, December 1. £15-60. 7.30pm.
Call 08716 632 500.
See southbankcentre.co.uk

JAZZ GREAT:
Herbie Hancock

● The Heritage Orchestra next perform on Thursday, December 18, with UNKLE, Gavin Clarke, Lisa Linley, Joel Cadbury and James Lavelle for a night of film and music at Union Chapel, Compton Terrace, Highbury. £25. 8pm. Call 020 7226 3750. See www.unionchapel.org.uk



film

SPOILT, spoilt, spoilt for choice! Not only are some of the best films from Africa and Latin America on the way to our finest cinemas, but many of their directors are on their way to join us too.

Mauritanian-born Abderrahmane Sissako will be on hand at the British Film Institute to discuss his illustrious career and *Bamako* (2006), which takes a scathing look at international financial institutions.

Lucrecia Martel (below), Argentina's finest director, will also be talking at the Tate Modern, looking at Latin America's role in world



FILM: South African underground crime flick, *Jerusalema*

cinema and her latest film, *The Headless Woman*. The list of privileges is long – silent South African classics with live piano at the Barbican; selections from Nigeria's 'Nollywood'; Pablo Trapero's

fifth feature *Leonera* – find your favourite and book before the house fills up.

● DLA Film Festival and the African Film Festival are at the selected cinemas across London. See www.discoveringlatinamerica.com/dlaff and www.africaatthepictures.co.uk for full programmes.



DIRECTOR:
Lucrecia Martel

Pictures submitted

dance

CAN'T quite scrimp for the flight to Argentina this Christmas? Neither can I. But James Ogle on violin and Volker Summer on accordion will try their best to console us with an almighty milonga (dance practice) after Bianca and Sacha's regular tango class.

Come solo or with a partner and

turn your heels to the sounds of Astor Piazzolla's lament.

● Live music and milonga with Duo Tanzango is at Latvian House, 72 Queensborough Terrace, Bayswater. Thurs, Dec 4. 8-9.30pm class, 9.30pm-midnight milonga. £5 milonga, £15 with class. Call 020 85202 726, 07748 648 322. See www.rojoynegroclub.com



GOT THE MOVES:
Bianca and Sacha
By Javier Ortega

THIS WEEK'S BEST

with Christian McLaughlin

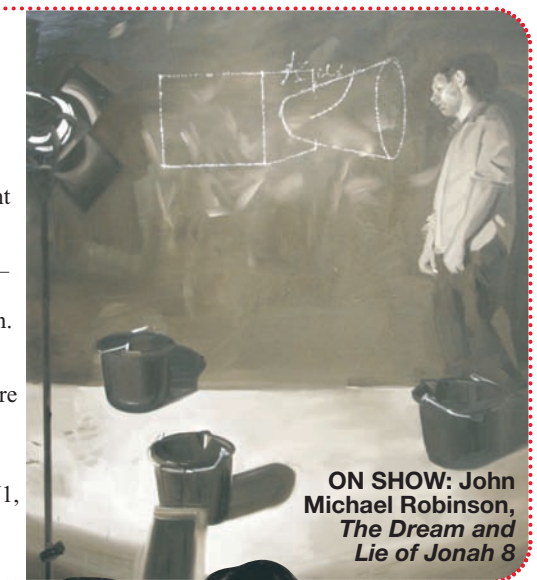
arts

FUTURE MAP 08 is part of the growing initiative to show off the best London arts graduates.

Similar to Tom Daly and Max Vallot's excellent Patchwork Initiative – which brought to light the art of Ian Bruce, photography of Wendy Bevan and designs of Felipe Rojas Llanos at the Village Underground last week – Future Map 08 will showcase 12 graduates from across the University of the Arts London.

The panel who chose the artists includes Ekow Eshun, director of the Institute of Contemporary Art, so expect to see much more of these cats in the future.

● Future Map 08 is at the David Roberts Art Foundation Fitzrovia, 111 Great Titchfield, W1, until December 23. Free. Tue-Fri, 10am-6pm, Sat 11am-4pm. See www.arts.ac.uk



ON SHOW: John Michael Robinson, *The Dream and Lie of Jonah 8*