

Campus

AL EVERS IN POST

Pro Will Book At U. Calif. Berkeley

By ED HARRISON

LOS ANGELES—The Univ. of California at Berkeley has hired a professional to book all events for the school's Committee for Arts and Lectures.

With the appointment of Al Evers has also come school clearance for Arts and Lectures to book pop shows, a territory traditionally reserved for Berkeley's Student Union Performance and Resource Board (S.U.P.E.R.B.).

"There will now be two separate competing organizations presenting live talent," says Evers. According to Evers, the open competition is a result of S.U.P.E.R.B. crossing over into bookings of lecturers and "more formularized programming."

Evers had been working as a concert promoter for 3½ years in Los Angeles, San Diego and San Francisco before taking over the Arts and Lectures program—one that has been floundering the past few years. He also has a booking agency/management firm called On Stage Productions.

So far, Evers has confirmed a jazz series slated to run from November through June with Maynard Ferguson, Thad Jones/Mel Lewis, Sun Ra and his Arkestra, Phil Woods/Barney Kessel and Earl Hines.

Evers also plans a series of shows at the 350-seat Bear's Lair coffeehouse with jazz, rock, Latin and fusion artists every other week. Name acts and local groups will be featured. Already presented were Marion McPhartland, Eddie Jefferson/Richie Cole and Mel Martin and Listen.

He is also looking at coordinating the Bears Lair series with the Stanford Univ. coffeehouse, whereby acts will play both schools.

While Bill Graham controls the Bay Area pop market, Evers is eyeing a co-promote at the school's Greek Theatre next summer. Also on the drawing board is a series of free concerts Saturday afternoons to give exposure to unknown acts.

States Evers: "We want to make Berkeley the most important entertainment complex in the Bay Area."

A co-promote with Morningstar Productions brought Tom Waits to Zellerbach Auditorium two weeks ago and last week Jorma Kaukonen, formerly of Hot Tuna, played Wheeler Auditorium in a self produced show.

'Thirsty Ear' Tying With A&M Promotion

BOSTON—The "Thirsty Ear" syndicated college radio program and A&M have joined forces to record the showcase performances of Peter C. Johnson and Dirty Angels at the National Student Broadcasters Convention which opens here Friday (27).

With college station WMUA-FM at the Univ. of Massachusetts, Amherst, recording the hour-long program, this is one of the first radio programs with complete student involvement.

The program will air the end of November over 56 nationwide stations subscribing to "Thirsty Ear."

Peter Gordon, originator of the series, says if the show is successful, it will be attempted again at other college radio conventions.

WMUA had previously recorded Joe Ely and NRBQ for "Thirsty Ear." Gordon credits the station's portable equipment and engineers. They are the prime reason the station was called in again.

The showcase performance will be interspersed with interviews conducted by Gordon.

The fall lineup of the bi-monthly program featured Tormato artists John Lee Hooker and Albert King in September, Fandango (RCA) and Townes Van Zandt (Tormato) airing this month and Tim Curry (A&M) and the Peter C. Johnson/Dirty Angels slated for November. Richard T. Bear (RCA) is set for broadcast in December.

Talent

Talent In Action

KEITH JARRETT

Metropolitan Opera, New York

Pianist Jarrett launched his national solo tour here Oct. 15 with an evening of improvised pieces showcasing his unique and unorthodox style and approach to the instrument.

The 3,964-seat house was filled to capacity (plus standees) for Jarrett's appearance and the audience seemed to thoroughly enjoy itself throughout the nearly two-hour performance.

Jarrett's career stretches from age three, and although his roots are in classical music, he is more accurately described as a jazz artist, although his music often doesn't swing. It was strictly improvised, however, for this concert, with the exception of the encore.

He began with a blues-influenced piece that came with an underlying theme that was repeated, something not all his compositions have. He progressed into a jerky mood, accompanied with his patented grunts, hums, moans and body movements that often don't seem to relate to the music. This is quirky behavior and the sight of a body moving in opposition to the rhythm expressed by the hands can have an unsettling effect, which is maybe what Jarrett is striving for.

The music got progressively more rhythmic until Jarrett was almost playing a variation on a bolero. He then began to drift back into the blues-flavored riff he began with, running up and down the scale with his left hand while his right thumped out a steady response. His touch is wonderfully facile and expressive, and more than redeems his sometimes distracting habit of moving against the beat.

An introspective mood then took over, evolving into a gospel-like riff that gave way to a cross-handed finale which completed the first half of the set.

The second half was dominated by a series of passages reminiscent of some of Gershwin's melodies, some of which evolved into long runs complete with boogie overtones and embroidered riffs that allowed him to show off his virtuosity. It also shows he can boogie when he wants to, and boogie well.

Jarrett seemed rather indecisive at various points in the set, and it was reflected in his playing with slurred notes and awkward stops where a grunt or groan would have helped things. Despite this the audience demanded and got an encore, which consisted of an eloquent little title song from his current ECM album, "My Song." **DICK NUSSER**

LES McCANN EDDIE HARRIS

Bottom Line, New York

Despite stiff competition from Graig Nettles and the Yankees, these two veterans of the jazz crossover wars managed to attract a nearly full house to this Oct. 13 opening show.

The music started 45 minutes late as Harris was delayed in transit and McCann, the scheduled headliner, was forced to open the show.

The singer-keyboardist and his three-piece band delivered a meandering 55-minute, seven-song set that sparkled in spots and dragged in others.

McCann's rich blues-oriented playing style is as interesting as always but his music at times seemed to lack direction. The set was at its best when McCann displayed his earthy vocalizing on funky numbers like "You Think You're Something Mr. Man" and "Compared To What."

After a 45-minute wait, (unusually long for this club) Harris finally took the stage to perform a shortened three-song, 45-minute set that took a while to catch fire.

Harris is still an inventive and distinctive reed man but he spends too much time with gadgets, like his newly patented reed trumpet, and not enough time doing what he does best, blowing hard.

His three backing musicians are quite good, with drummer Paul Humphrey being particularly impressive. The set closed on a strong note as Harris went through a thumping rendition of his blues lament, "I Need Some Money." **ROBERT FORD JR.**

KENNY RANKIN FONDA FEINGOLD

Copacabana, New York

A classy supperclub like the Copa would appear to be the perfect place for Rankin's relaxed brand of vocalizing. But this Oct. 16 opener was filled with industry persons who had come to see Feingold, and Rankin's set was marred by constant conversation. Despite this, Rankin was able to give a flawless 15-song, 50-minute performance that would have captivated a more attentive audience. **ROBYN FLANS**

For the date Rankin was backed only by his acoustic guitar and two jazz-based sidemen, bassist Peter Marshal and drummer Roy McCurdy.

Highlights of the set were Rankin originals such as "Haven't We Met" and "Silver Morning," as well as skillful reworkings of Jimi Hendrix's "Up From The Skies" and Stevie Wonder's "Creepin'."

Feingold, in her opening eight-song, 35-minute set, was most impressive as she displayed some fresh and commercial compositions.

Feingold's biggest problem is that she is not a particularly strong vocalist, but she more than compensates for this with her outstanding keyboard work and her tasteful and creative four-piece backup band. Her strongest songs included "I'm Feeling Your Love," "I'll Never Let You Know You're Breaking My Heart," and "Just Look What You've Done." **ROBERT FORD JR.**

CLEO LAINE

Avery Fisher Hall, New York

In her first appearance here in more than a year, Laine proved to the 95% full house Oct. 14 that she was well worth the wait. Her appearance onstage brought the crowd to its feet with a thunder of applause.

Backed by the John Dankworth Quartet, Laine sang and scattered her way through 11 songs, a set of five poems, and a medley of seven Laine favorites. In one hour and 15 minutes she worked wonders with such numbers as "When I Need Love," "Just The Way You Are" and "The Merchant," a cut from her latest LP.

Set to music, Laine gave new meaning to Shakespeare's "Lullaby" and W. H. Order's "Tell Me The Truth About Love." Her other three poems were catchy, but lacked inspiration.

At one point Dankworth referred to his quartet as the CLA (Cleo Laine Accoutrements). However, together they make up an entertaining team, combining humor and choreography with music.

Each member of the quartet performed at least one number with Laine except for percussionist Kenny Clare, who showed his expertise in a solo.

Keyboardist Paul Hart switched to violin to team up with Laine for "Say I Love You In A Song." "Tell Me Lies" was handled nicely by bassist Jeff Castleman and Laine. True to form, Dankworth and Laine got together for some musical fun performing "Bird Song" with Dankworth on sax and Laine scatting.

Her closing, a medley of seven tunes, included "I Got The Music In Me," "Send In The Clowns," "Jazz Man" and "It Don't Mean A Thing If It Ain't Got That Swing." The standing ovation that followed brought Laine back to do "Please Don't Talk About Me When I'm Gone" and a scatting number thrown in for good measure. **JANICE NORRIS**

JOHNNY RODRIGUEZ

Roxy, Los Angeles

For someone who has had 11 well-known tunes and is a major act in various other parts of the country, Rodriguez is virtually unknown here.

The half-full audience on Oct. 6 seemed unfamiliar with Rodriguez, whose performance of several medleys indicated that he assumed this audience to be as acquainted with his material as those areas in which he is extremely popular.

Straying from his usual traditional country music, it seems Rodriguez is headed towards appealing to a broader audience, playing a majority of music which could be categorized as country/rock, and even performing the Eagles' "Take It Easy."

In his hour-long, 15-song set, he alternated between uptempo tunes and ballads, with his forte being the latter. Offering such well-known compositions as "Eres Tu," "Love Me With All Your Heart" and "Release Me," Rodriguez successfully combined English and Spanish lyrics. "Desperado," "Just Get Up And Close The Door" and "We're Over" revealed his talent as a balladeer.

The Hole In The Wall Gang, his tight eight-member band, was kept too much in the shadows of Rodriguez. His presence was not powerful enough to sustain the spotlight, and with little communication with his audience, Rodriguez kept the onlookers mild-tempered throughout his show.

Such uptempo selections as "Rambling Man," "I Fought The Law" and "Ridin' My Thumb To Mexico" stirred some excitement, but the evident lack of personal warmth and attention managed to create a distance between him and the subdued crowd. **ROBYN FLANS**

HELEN REDDY

Hotel Sahara, Las Vegas

With some production numbers cut from her nightclub act, Capitol artist Reddy Oct. 12 showcased what she's best known for: a strong, clear pop vocal style with a new stage personality and warmth.

Her 55-minute, 12-song set is a collection of familiar hits, rockers and ballads beginning with disco-themed "Rhythm Rhapsody." "Bluebird," made popular by Reddy, was followed by a jazz-like handling of "Angie Baby."

"Sing In The Sunshine" and disco-oriented "Ready Or Not" nicely offplayed each other preceding a dramatic touch with her 1977 hit ballad "You're My World." "Lady Of The Night" spotlighted Reddy's stalking stage presence.

"Poor Little Fool," a ballad-rock, allowed the entertainer room to expand both her vocal and visual impact. "I Can't Hear You No More" found Reddy introducing her five-man rhythm section with musical conductor and lead guitarist Lenny Colton.

Other band members are Michael Stergis on rhythm guitar, pianist Tom Rainer, drummer Peter Donald, Jack Ryland on bass and trumpeter Rick Baptist. The backup vocalist featured Merry Clayton, Shirley Mattison and Elisecia Wright.

Reddy's Congo Room appearance, backed by the 20-piece Jack Eglisch Orchestra, found her cabaret act simplified, stressing the basics in singing and entertaining as she seems to have developed a more casual, easy-going manner. **HANFORD SEARL**

LOLA FALANA PAUL WILLIAMS

Aladdin Hotel, Las Vegas

A musical bonanza is what the Bagdad Showroom dished up Oct. 15 with the pairing of singer-dancer Falana and composer-singer Williams for a two-week stint. Falana's soulful funk and Williams' melodic pop sounds nicely complemented each other.

Falana has emerged as a bona fide mainroom star with her 15-song, 80-minute act. It offers various elements, from dramatic ballads and pop songs to gospel overtones and rockers.

Fast-paced "It's A New World" and rocker "I Can See Clearly Now" kicked off her cohesive segment backed by female singers Freddie Poole and Gloria Brown with the Al Gambino Orchestra.

Her four-man band, led by musical conductor Scot Rammer, provided accompaniment.

Ed Arnold on bass, guitarist Keith Lee, Lazaro Dominguez on congos and drummer Walfredo Reyes completed the band. They scored their best efforts on her mini-production sequence of "Copacabana."

A salute to fellow entertainers Dinah Washington, Sammy Davis and Wayne Newton was less effective.

Closing strong with the Commodores' ballad "Three Times A Lady," Linda Ronstadt's "Blue Bayou" and Donna Summer's "Last Dance," Falana has matured into a viable marquee draw through her straight-ahead vocal style.

Meanwhile, Williams, always a crowd pleaser here, notched a witty, laidback six-tune, half-hour display of his own material opening with "Won't Last A Day Without You" and "Brand New Song."

With a renewed determination and relaxed manner, Williams, who releases a new album on Portrait Records in January, next sang his Oscar-winner "Evergreen." A friendship medley included ballads "Isn't That What Friends Are For?," "Let Me Be The One" and "Rainy Days And Mondays."

Backed by his three-man band led by musical conductor David Garland, Williams' songs were adjusted more to his vocal range this time around.

The remainder of his band included bassist Colin Cameron, guitarist Ernie Corallo and drummer Richard Phipps while Don Dunn, Jeff Comanor and Chuck Smith provided vocal backup. **HANFORD SEARL**

Monterey Artists Perform In Tokyo

TOKYO—A package of Monterey Jazz Festival artists played its first concert here Sept. 25. Participating following the conclusion of the 21st annual Monterey Jazz Festival in the U.S. were Jimmy Lyons, Thad Jones, Mel Lewis, Dizzy Gillespie, Benny Golson, Sonny Stitt, Kenny Burrell, Percy Heath and vocalist Ruth Brown.

Memphis State Offering Music Industry Dept.

By ELTON WHISENHUNT

MEMPHIS—Memphis music industry leaders and Memphis State Univ. have formed a commercial music department.

The department will teach all facets of the music and recording industry.

Eddie Ray, vice president and general manager of Cream-Hi Records Memphis operation, has the lead role in creating the new department, along with Harold Streibich, music industry attorney.

Streibich, also an instructor in the university's law school, says there are only 22 universities in the U.S. which have commercial music departments.

Ray says a body of knowledge has now been sufficiently developed so that all areas of the music and recording industry can be taught on the university level.

Ray says: "When I was in the business in Los Angeles, and later here, I got calls everyday from people wanting to know where they could enroll to learn about the music business."

"With this program at Memphis State, we will teach all facets—engineering, producing, promotion, copyrights, electronics, business—everything."

Ray says Memphis State recently established a commercial music advisory board to assist in structuring the new program. The members are Memphis music industry leaders and Memphis State faculty members. Streibich is chairman of this committee.

Says Streibich: "One of the current projects of this board, through its research committee, is a music industry survey study which will gather information that will be helpful in establishing guidelines for the new commercial music courses."

"The survey study will include a questionnaire that will be mailed to approximately 500 leading music executives. Practically every facet of the music industry will be covered, including record manufacturers, wholesalers, retailers, music publishers, record producers, personal managers, booking agents, promotion/publicity agents, music attorneys, unions and music industry organizations such as NARAS, NARM, RIAA, BMI and ASCAP."