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Stevie Wonder to Headline Benefit

Continued from 5th Page

scene now that Woodstock had on the music of the last 10 years.

"That's when we decided to make this a new-wave festival. There was lots of skepticism at first. Most of the acts are used to playing clubs or small halls and they wondered if they could draw enough people for a festival. I think they can. If you look at album sales and all the industry and media interest in new wave, this is a show whose time has come."

Weinstein said several acts were nervous about committing themselves, preferring to wait until they saw who else had signed up. The breakthrough came, he said, when Costello finally agreed to appear for what is expected to be his only North American concert of 1980.

"The exciting thing for us is that labels, managers and agents are getting behind Heatwave. They realize they may have even more at stake than we do. Our job will be finished Aug. 24—the day after the festival. But the show is something of a test case for this music. Some people are still uncertain over whether new wave is commercially viable. This should answer that."

Weinstein, whose southern California-based Coming Attractions firm has sponsored concerts in recent years in Phoenix, San Bernardino and other "non-Los Angeles" areas, is trying to negotiate album and film deals for the Heatwave festival. He and Nolan selected the Mosport site because Toronto is considered a new-wave stronghold, but he expects large numbers of fans to come up from the United States.

Weinstein has scheduled a New York press conference next week to announce additional acts. Tickets are expected to be available shortly in Southern California through Ticketron.

★

HARRIS/ALLMANS: Emmylou Harris and the Allman Brothers were once at the creative forefronts of their respective country and Southern Rock genres, but both have slipped on their recent recordings. On stage Wednesday at the Universal Amphitheater, however, Harris reaffirmed her position as one of the most alluring female singers ever in country music. At the Greek on Thursday night, the Allmans still had trouble making their new material sound as compelling as their early hits, but they played the latter with the same old fire.

First, the report on Harris. The key to her distinctive modern country-music approach is that she maintains the emotion of hard-line country, but avoids the new Nashville pop blandness and the old Nashville corn. Besides a marvelously evocative voice, she has a strong artistic vision and excellent instincts for both contemporary and traditional material.

Her weakness is that she tends to be too comfortable in the studio, simply paying homage at times to songs and styles she enjoys rather than trying aggressively to expand her own inviting country-rock synthesis. For once, you wish an artist would be more commercial-minded.

Harris and her eight-piece band opened at the Amphitheater with a 40-minute sample of the bluegrass-flavored acoustic approach of her current "Roses in the Snow" album. While an interesting change of pace, the style would have been better served if Harris had put three or four of the tunes into an acoustic medley during her regular electric set.

Though obviously drawn to bluegrass, Harris doesn't add enough to the style to be more than a marginal stand-in for Bill Monroe and the other greats of the field. When she moved after intermission to her regular program, however, Harris showed she *is* one of the greats of the modern country field, alternating with ease between the graceful sophistication of the new Rodney Crowell tunes and the sentimental lure of oldies like Buck Owens' "Together Again." Harris' seductive voice and zesty charm is sometimes smothered on record, but she remains delightful enough live to all but make a hypochondriac forget his ills.

Now, the Allmans. When the legendary Southern band returned to the Forum last year after a bitter three-year split, the group played with enough instrumental precision and desire to humble most of its rivals. The problem was the band lacked the stirring new material to compete successfully with its influential past. Though the Allmans played with greater confidence Thursday at the Greek, the show again failed to catch fire until the group turned to old standbys like "Statesboro Blues" and "Jessica."

A good sign: Though more serviceable than inspired, the material from last year's "Enlightened Rogues" and the upcoming "Reach for the Sky" albums seemed to keep the crowd satisfied, even causing some fans to stand and cheer after several numbers. The question is whether the Allmans can live up to the challenge of stronger material and fresher arrangements. My guess is the band has the talent and grit to pull it off.

Meanwhile, the band may have set a new Los Angeles concert record: a one-hour encore, including two songs (and two cartwheels) by guest vocalist John Belushi, sans Blues Brothers costume.

★

LIVE ACTION: Because Fleetwood Mac's Aug. 31 concert at the Hollywood Bowl is sold out, Avalon Attractions has added a second Bowl show for Sept. 1. Tickets go on sale Monday . . . Tickets also go on sale Monday for a fourth Devo show, Aug. 24 at the Santa Monica Civic Auditorium . . . The Isley Brothers will headline the Inglewood Forum on Aug. 30 . . . Tammy Wynette has cancelled her appearance tonight at the Country Club, but George Jones will still perform . . . Kenny Loggins headlines a benefit for Sen. Alan Cranston Aug. 24 at the Santa Barbara County Bowl. Tickets go on sale Monday . . . Rodney Crowell and Townes Van Zandt will be at McCabe's on Friday night . . . Huey Lewis & the News will open for Tommy Tutone on Wednesday and Thursday at the Whisky.

Jimmy Cleveland's 'Little Big Band' at Carmelo's

By LEONARD FEATHER

Jimmy Cleveland is a trombonist who has racked up endless credits, mainly with big bands (Lionel Hampton, Quincy Jones, 11 years on "The Merv Griffin Show"). For the group known as Eclipse, which made its debut Thursday at Carmelo's, he assembled what has been called by his P.R. office a "little big band."

Little big bands are inherently a problem. With only two brass and either two or three saxophones (depending on which arrangement was involved), Eclipse searched in vain for an attractive ensemble blend. There are some hardy themes in the book, such as Oscar Pettiford's "Tricrotism" and Bud Powell's "Tempus Fugit"; however, the arrangements, played as if more rehearsal were needed, seemed like mere preludes to the solos, most of which, fortunately, were worth waiting for.

Cleveland always has been known for a highly personal, multinoted style with an odd, muffled sound. Some of his improvised lines transcended this tonal blur to achieve a certain quickness-of-the-hand interest. Lanny Morgan's boppish alto sax, Jack Kelso's tenor and Bob Ojeda's trumpet (the latter is one of the group's principal arrangers) provided interludes of value, as did the effusive 23-year-old baritone saxophonist Fostina Dixon, formerly with Maiden Voyage.

Cleveland's wife, Janet Thurlow (they worked together in the Hampton band), did a nice enough dance-band-vocalist turn on "The Nearness of You," but the awkward, complex arrangement of "If You Could See Me Now" fit her like a too-tight corset.

Completing the combo were Mike Melvoin, piano; Tim Pope, drums, and Jim Hughart, bass. The three seemed to be having trouble hearing one another, assuming they were trying to. All in all, this was a debut that should have waited until cohesion was achieved.

Cleveland will be reunited with the Hampton orchestra Aug. 17-24 at Disneyland.

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