# ALL THAT JAZZ

**By Bob Matthews**

This is a VCR alert! On Friday, May 27 at 10 p.m., have your VCR ready to tape MPT, Channel 22 or 67, where the Jacksonville Jazz Festival VIII will be telecast.

The festival spans several days, so this one-hour slice contains selective highpoints with a really interesting mix of styles present on today's jazz scene.

It opens with soprano saxophonist **George Howard**, one of the leading lights in the new-age fusion-funk genre (our word for it) who gets the program off and swinging.

A real crowd pleaser, Howard pulls out all the stops, including an audience singalong reminiscent of some of the **Cab Calloway** things of the 30s and 40s.

With him is his regular group — the same one he brought into the Meyerhoff last year — **Leonard Gibbs**, percussion; **Freddie Washington**, bass; **Michael White**, drums; **Kevin Ghokan**, guitar, and **Mark Stephen**, keyboards.



Gary Bartz
Bakers Jazz Closet



Jenelle Fisher
Bakers Jazz Closet



Dizzy Gillespie
Jacksonville Jazz VIII



George Howard
Jacksonville Jazz VIII

* * *

In a complete change of style, next group up was the St. John River City Band, featuring **Rich Matteson** and **Al Hirt**. Turns out to be a big band — and we mean big—about 22 pieces.

They cook along in acceptable style, playing specialized charts. After a bit of quite good section work, on comes Matteson, who is carrying a euphonium.

In case you don't know what that instrument is, it looks like a miniature tuba, and has a tone in the mellow range or a flugelhorn or mellophone.

Have to point this out with emphasis, for when Matteson started to play, our ears perked up—our antennae came out, and we simply gasped in amazement. This guy could play!

It's no secret that we are a bebop lover, so it really came as a bit of a surprise to hear some really cool licks coming from such a less-likely jazz instrument.

Shouldn't have been, however, for they can make pennywhistles swing these days.

To continue, **Al Hirt** was the guest artist in this segment, and despite the rather serious illness he suffered last year, he was in top lip. (note that hip talk).

Had forgotten that Al is not a strictly Dixieland-style jazz trumpeter, although he is best known for this variety. For this fest, he abandoned that two-beat venue, and showed he was no stranger to swing and bop.

There is a duet where he at Matteson trade 8s and 4s that really soars. A really delightful session.

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Next up was the **Dizzy Gillespie** group, which started off with what we can call a virtuoso performance by tenor saxman **Sam Rivers**. The tune was "Round Midnight" and Rivers spun a mood with his opening solo that made the hairs on your head stand up. (At least mine would if we had any).

The band, incidently, was the exact same one he brought into the late, lamented Ethel's Place last year—which figures since the festival shown was taped last year.

As it true at all true jazz festivals, this one ends with jam session. Before Dizzy can introduce the next tune, on walks **Al Hirt** and **George Benson**, to the delight of la Diz.

The tune was "Night in Tunisia" and they kicked off and rolled. In true jam session format, each artist got a chance to take extended solos—and they did.

Kinda got the impression that Benson was trying to remind everyone that he too is a jazz-rooted artist who can swing with the best of them, despite his sojourn into the pop (translated, money) vein.

It wasn't over yet, Benson got a chance to display his vocalistics, albeit this time was in the bop-scat style. The tune was "Ooh-papa-dah," and you know what Diz can do to this one.

To Benson's credit, he showed he belonged in this company, as did Hirt, who modified his style to basic swing, for which we can't blame him too much. Only a Faddis would attempt to play bop along with Diz.

'Twas a fitting end to an thoroughly enjoyable festival segment—PBS is to be congratulated for adding still another page in the documentation of America's only true art form.

* * *

Was chatting with Ralph Matthews, who is handling the proceedings at what is now Bakers Jazz Closet, who assures me that **Gary Bartz** and his group will be in place Friday and Saturdays for the rest of this month.

Also, **Jenelle Fisher** remains the Wednesday night artist, with **Brenda Alford** on Sundays, beginning at 6 p.m. Asked Ralph what followed Brenda on Sundays, and he indicated that Brenda would be there as long as the crowd was.

Didn't get any word on what to expect at the club during June, but we will—stay tuned, as they say.

* * *

Dropped into our usual Monday night checkpoint, the Sportsmen's Lounge, where the guest artist was alto saxophonist Arnold Sterling. Had heard that he had been displaced (a euphemism) from his weekends gig at the Birdcage, so was anxious to check it out.

He more or less confessed that he has been undergoing some personal problems, and indeed he was let go at the Birdcage. When asked why, he told me that Ronnie Strickland (the owner) felt he wasn't attracting the volume of business expected.

Word reaching me is that Ray Gaskins took over the group and has been filling in. Haven't reached Ronnie yet—to get the other side of the story, but we will pursue—and report.

* * *

Always happy to call attention to some of the exploits of our local musicians, thus we were unhappy to miss checking **Larry**

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George Benson
Jacksonville Jazz VIII





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# ABOUT TV

**By Deborah Quinerly**

The enduring popularity of blues music and its impact on popular culture are celebrated in "Ain't Nothing But the Blues," premiering Monday (23rd), at 10:00 p.m. on WHMM TV 32.

Albert Collings, B.B. King, Bo Diddley, and the Fabulous Thunderbirds are featured in this one-hour program which offers a personal perspective on a history of the music, along with historical footage and performances segments. Record producers, who package and market the blues, also share their experience.

"Ain't Nothing But the Blues" is candid, humorous, and at times bitter, as these craftsmen recall the development of rock and roll from blues in the fifties, the folk revival of the sixties, and the place of blues in today's pop culture.

The program builds to a climatic, "no-holds-barred" performance by Collins, a direct example of the hard-driving sound of contemporary blues. Dubbed the "Master of the Telecaster," Collins has been called the most powerful blues guitarist in the world.

In performance he is all over the stage and out into the audience, trailing his 300-foot long cable, pumping out searing notes. Collins' story, from the rough and tumble juke joints in Houston's infamous Fifth Ward to world tours and a triumphant appearance at the "Live Aid" concert in Philadelphia, is a crash course in the history of blues, itself.

* * *

"24 Hours in Baltimore," a WJZ-TV "Evening Magazine" one-hour special airing on Channel 13 Saturday (21) at 8:00 p.m., profiles a city and the people that make it work, a city that over 752,000 people call home. The program will be hosted by Steve Aveson and Donna Hamilton, co-hosts of "Evening Magazine."

Five camera crews were out on the street on May 13 to videotape the life of the City in "24 Hours in Baltimore."

The program will paint a picture of the diversity of Baltimore, including portraits of several people as they spend a typical day at work, home, and play.

Cameras will follow a veteran policeman with the Baltimore Central Police District making his rounds in the city on his 12:00 midnight to 8:00 a.m. shift.

Rochelle Stevens, a 22 year-old Olympic hopeful, trains for the 400 meter dash that she hopes will bring her and the United States a gold medal in the 1988 Summer Olympics. A Baltimore City Public School teacher is shown educating the children that will become the leaders of tomorrow.

The cameras also take viewers behind the scenes at The Baltimore Sun, showing the activity of a big city newspaper's City Desk, a reporter working on a story for the next edition, and a delivery truck out on the street before dawn delivering the paper.

Memorial Stadium, home of the Baltimore Orioles, has a lot of activity going on before a game: viewers will see the grounds crew that maintains the playing field, the concessioners preparing to feed the hungry and thirsty fans that make going to the ball park so much fun, and the fans coming to the stadium on game day to support "their Orioles."

Viewers will get an inside look at The Maryland Institute for Emergency Medical Services Systems (Shock Trauma), see the steel making operation at Bethlehem Steel, The Harbor City Ballet performing for city school children, The Polish Home Club's Friday night Polka Party, and more such vignettes of a day in the life of Baltimore.

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**Tuesday, May 24**

"HEALTH MATTERS: High Risk Pregnancy" (7:30-8:00 p.m.) In some cases, pregnancy can be dangerous, both to mother and child. A report on who is at high risk, how doctors can detect high-risk pregnancy, and what is being done to assure safe deliveries. Channels 22 and 67.

**Wednesday, May 25**

"HOW TO BEAT CANCER" (9-10:00 p.m.) This special examines the struggles and successes of people with cancer, uncovers what's new in cancer treatment, reports on the search for cures, and shows viewers what they can do to help prevent certain cancers. Channels 22 and 67.

"CALIFORNIA PRIMARY DEBATE" (10:00 p.m.-12 midnight) This live, bipartisan presidential debate takes place 10 days before the California primary. Anchored by John McLaughlin, this last major debate of the primary season will feature all the Democratic and Republican candidates who have survived New Hampshire, Iowa, and Super Tuesday. Peter Jennings serves as host. Channel 26. (Airs on Channels 22 and 67, beginning at 11:00 p.m.)

**Thursday, May 26**

"MOVIE 11: In the Heat of the Night" (9-11:00 p.m.) Sidney Poitier and Rod Steiger star in this emotion-packed drama. Channel 11.

# PROMOTER HANGS OUT WITH THE STARS

**By Sterling S. Robinson**

Veteran entertainment promoter, Norm Patterson appeared recently on the Black Entertainment Television network program "On The Line," which is hosted by Doris McMillian.

Norm, a native son of Baltimore, provided insight into the subject of "How To Make It In The Recording Industry."

The format of the show, which airs nightly on cable tv, invites viewers nationwide to call in with their questions.

Needless to say, Mr. Patterson and guest Roland Lewis, regional promotional manager from Arista Records, were bombarded with questions from all over the country.

Most of the callers wanted to know how to break into the business. "The first thing you need is a personal manager," Patterson explains.

"A developing artist or group must acquire full time managing and legal representation to serve as a supporting liaison, networking within the industry, contracting opportunities for continued artistic development and direction."

Patterson adds, "An artist with a studio mastered and recorded product, which possesses a popular mix of lyrics, beats the melodies, to produce a popular, mood affecting trend within a music category has a definite opportunity to make it in the recording industry."

However, he cautions, "An artist should respect and honor traditional values of life in areas such as spiritual, intellectual, physical, social, industrial and economic development."

Success comes from mastering the completion of a goal designed from a plan and by establishing and maintaining self-discipline along with the traditional values of life."

Norm feels that sharing these principles with his clients opens the doors of understanding and provides him with a "name to remember." And indeed, he is well respected in the entertainment industry.

He serves as regional promotional consultant to MCA, Motown, Epic, CBS, Capitol, EMI, RCA, A&M, Arista, Polygram, Warner Brothers, Electra, Atlantic, Geffen and Virgin Records.

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Photo by Oggi Ogburn

**Promoter Norm Patterson (center) is pictured with Mic Murphy (left) and David Frank, better known as The System.**




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