

Woody Herman continued  
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ing - Woody Herman was without a saxophone or clarinet in his hand. The man who has been in the business thirty-seven years apologized like the true professional that he is, explaining that recent minor surgery prevented him from playing.

A burst of applause and the band played on with even more enthusiasm than before, stirring many memories with the legendary "Woodchopper's Ball", Woody's biggest vocal hit, "Laura" and a tribute to Duke Ellington with "Satin Doll" and "Don't Get Around Much Anymore."

It soon became evident that each musician was a performer in his own right. Of particular note was Frank Tiberi on bassoon and Sal Spicola on alto-flute in the Allan Broadfoot number, "Where Is The Love."

Then on with a new tune by the rhythm section, the newest members of the Herd. This tightly knit unit, comprised of Lyle Mays on piano, Kerby "Mr. Lightning Fingers" Stewart on bass, and Steve Houghton on drums, gave an impressive display of talent with their performance.

After an incredible adaptation of Carole King's "Corrazone" and an extremely moving rendition of Michel LeGrand's "What Are You Doing The Rest of Your Life", the evening came to a memorable conclusion with Herman's famous hit, "Caldonia."

The audience came to their feet for a standing ovation and brought the noticeably tired entertainer back for an encore.

Even at sixty-one years of age, Woody Herman just keeps on going.  
Saxby Philips

# Woody woos'em all despite

Band leader Woody Herman spoke of his feelings for jazz and the new interest being generated for it after his SUB concert Saturday evening. "Everyone has been on a music kick for the past twenty years. Rock got started in the early fifties and now people are seeking new things."

Herman thinks that this search has and will continue to prompt many people, especially the youth, to look at jazz and big instrumental bands as an alternative to rock and other popular music. He has already seen the beginnings of this trend, particularly in his travels throughout

North America. One of his major pastimes is working with school and university bands in seminars and workshops. "They're the new material. I'm trying to get new fresh thoughts into music."

"High school and even junior high school bands," he says, "have tremendous potential and probably contain some of the great artists of tomorrow. Recently schools have been forming stage bands of rather startling talent." This not only suggests that large bands will become popular once again, but that jazz combos will be back again in full force.

This reawakening of interest in jazz is largely being ignored. Herman blames the media, television, the recording industry and especially radio for the absence of a large jazz industry. "The media has to invest to build this. A serious interest in jazz is involved."

Radio, he feels, is sorely lacking. Music is too often used for just background noise.

The recording industry is another major target. They "are concerned only with making a buck. They want to be the guiding light of music. They want to be genius material. The artist is a means of making money to them; no respect for the artist is involved."

Herman believes that in many ways, the industry is unaware of the new changes. They want to retain the almost unlimited power they have over the direction of music. This, he thinks, prevents them from recognizing or supporting the new movement.

"I would rather play for young people, but the older people come to hear what I played a hundred years ago. They want to be transported back to their youth. So I play my old stuff - but I also play new stuff. If I just played what I did when I was a young man, it wouldn't do any good. I play new stuff to open new doors."

He feels that it is the new compositions and the handling of the new material that will attract fresh blood to the jazz scene.

"Audiences don't differ from country to country or city to city. The speed of communication has



Big band giant Woody Herman still knows how to swing.

## Special Events promises the untouchables

Students at the U of A will have a wide variety of special events this year thanks to the work of Students' Union special events chairperson Marc Vasey.

"We'll be bringing in performers no one else will touch," Vasey said in an interview yesterday. "The local promoters wouldn't make enough money off their investment to make it worth their while, but we're bringing in the kind of music people deserve to hear regardless of the size of profit."

The recent concerts by the Bill Evans Trio, Roosevelt Sykes and Johnny Shines, and Sonny Terry and Brownie McGhee were cases in point. "We lost money on them but we'll make it back on concerts like the Woody Herman one last week and rock concerts in the Coliseum.

Our concern is more with quality than with making a lot of money."

Besides concerts, the special events office will be sponsoring a series of forums and theme weeks this year, according to Vasey. Robert Moore, the High Commissioner of Guyana, will be speaking on multiculturalism on October 16, and ex-DAI agent Philip Agee will give a lecture on the CIA in Canada on the following day. Wilson Bryan Key, author of "Subliminal Seduction" will discuss the media's effect on consumption in North America and the Third World on November 10, and Margaret Randall is scheduled for a forum about her book, "Women in Cuba", on either November 21 or 22.

An Agricultural Food and Land Use Forum, co-sponsored by the Student Christian Movement, is planned for the end of October, with guest speakers Eugene Whelan, federal minister of Agriculture, and Roy Atkinson of the National Farmers' Union.

November 17 to 21 is Native People's Week. Again sponsored by the Student Christian Movement, some of the topics discussed in forums will be native land rights and treaty status.

Theme weeks tentatively scheduled for spring are Science Fiction Week in January and Women's Week in February.

Eileen Eckert

## Nitty Gritty hits

Waiting in the Green Room of the Jubilee Auditorium can be a worthwhile experience. One learns that the room is not green at all, but a pleasant beige.

The color of the room became apparent while I was sitting there trying to plan a series of questions for John McEuen, the musician who had performed so well during the Nitty Gritty Dirt Band Concert. Upon his appearance he introduced himself as John and from then on the interview became very easy. John does not like to classify the music played by the band, because "It is different music to different people." He prefers to leave that up to listeners although when pressed, John used the term "Dirt Band Music".

The group tries to achieve the sound of the style of music they are playing. During a concert they will play bluegrass tunes that sound like true bluegrass, and not like a rock band playing bluegrass. The same is true for any style they attempt. In explaining the versatility of the group John said "We started out as a band to play music, not to be a versatile band. When we learned new songs which needed new instruments to make them sound good, we learned to play them."

During the concert, John played violin, mandolin, steel guitar, acoustic guitar and bass. He would dance around the stage as he fiddled, often engaging in mock

battles with the guitarists. Not only a musician, he is a performer as well.

"We are sort of the country music Beach Boys," John said, and pointed out that the Dirt Band has played to many different groups. "We have played with Bill Cosby, Rowan and Martin, Dick Van Dyke, Jack Benny, with rock groups like the Jefferson Airplane and the Doors and also with Tommy James and Bobby Sherman. You have a pride in knowing that you can play to freaky people and also to the kind of people who will go to a Jack Benny concert."

It has been a long uphill struggle for the Dirt Band but the last three

## Can you

From the moment the audience was invited to imagine the Jubilee Auditorium with a foot of straw on the floor, it was a different kind of concert.

The Nitty Gritty Dirt Band plays good foot-stomping, hand-clapping music which defies categorization. The near sellout crowd was right with the group from the opening number when the spontaneous hand-clapping began.

If a single word had to be used to describe the style of the Nitty Gritty Dirt Band, that word would be versatile. Each member of the band played at least four instruments during the evening's performance. Electric piano, mandolin, banjo,