

ENTERTAINMENT

By
W.I.T.
Dig It!

The flugel horn is fast becoming an 'inthing,' and many of the artists who have slunk in the background for years are beginning to take advantage of this new opportunity for upward mobility in the world of music and musicians. Shake Keane does not plan to be left out. He steps out of the background and into the spotlight with a London phase 4 recording entitled DIG IT!. The beginning - a brazen version of "Bend Me, Shape Me." Then a stylized rendition of Jim Webb's "By The Time I Get to Phoenix" that has to be called 'soft.' And "Green Onions" played by Keane at his best. "Soul Serenade" just keeps on keeping on as Keane explores the limits of his horn's range. "As Tears Go By" is as smooth and as sentimental as you could ask for, and Keane gives Bobby Hebb's "Sunny" a more-than-fair treatment. Side two begins with Keane "Goin' Out of My Head" with his horn. Then he runs through the chords of "Honey." Even one who doesn't like the song has to appreciate the artistry involved. "Chain of Fools" is pretty classy, and so is "Make Like Shake." The latter is really close to 'hard rock,' and Keane brings it off quite well. "World" is about 3:39 of fine John Barry material. It could be better, but it's not bad. The album closes out with strains of "Love Is Blue," but Keane, accompanied by a sharp harpsichord, doesn't really have to strain on it. The strings in the background orchestra do an especially good job on this number. As the music fades away, Shake Keane fades back into the orchestra. Gone, but never to be forgotten. Dig it?

Jazz Jam Jewell

Michel Legrand is a composer, arranger, pianist, and romanticist. The thing that makes him so special is that he does them all at once. His latest recording, MICHEL LEGRAND AT SHELLY'S MANNE HOLE, is proof positive that Michel Legrand does all these things well. The bass and drums are armed by Ray Brown and Shelly Mann, respectively. Thus the name of the first selection - "The Grand Brown Man." This is jazz at its 'real' best, played to a live audience in a jam situation. Some of it is pure, too pure for anyone but the dyed-in-the-wool purists, but the rest of the record just borders on the abstract. There's nothing more to say about the trio's treatment of Mandel's "A Time for Love" other than that the song was written to be played by Michel, and well he deserves the honor. It sticks with you as one of the most romantic of Legrand's romantic ventures. "Ray's Riff" is another product of the jam. It's rather fact-moving. "Watch What Happens" and he and his comrades do just that in this improptu arrangement. Ray and Michel really string it out here. What can a jazz trio do for Rogers and Hart's "My Funny Valentine"? Plenty! Michel does one of his rare vocals on this cut, and he can really sing jazz. Makes one wonder why he doesn't do it more often.... He's not scat-singing, but it's close. His performance on this song more than slightly resembles his sister Catherine. At the end of the tune, Michel's "piano and voice," according to Leonard Feather, "move together in unpremeditated unison lines." "Another Blues" is full of outside harmonic interpretations that are reminiscent of Brubeck. The focal point of the disc is "Willow Weep for Me." The boys come on slowly, led by Ray's sterling intro. Then Michel picks up and gives the composition continuity. The magnitude is left up to Shelly, and he does it richly. One solo segment by Ray is probably the best he's ever played. I'm sure he didn't know he was (is) that good. The mood is melancholy and Ray cuts it off lightly. The denouement is an improvisation entitled "Los Gatos." It is rather Mediterranean and feline. A fine ending to a fine album. This live recording is a must for any modern jazz collection. I recommend it highly.

Trivia

(Continued from Page 2)

will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use—silence, exile, and cunning." (6) From what religion does the following holy text come: "What is the use of austerities?/What is the use of going on pilgrimage?/Is release achieved by bathing in water?" (7) Who is Marse Grant? (8) What was Edward Judson's penname? (9) Who painted "Girl at Piano"? (10) Who is the only twenty-nine-year-old member of the Student Legislature? (11) Who is described as "a short, massive-chested, round-shouldered, forward-stooping, powerfully armed, bullnecked, beetle-browed, broad-nosed, flat-headed, character who would go to the foot of any posture class in the nation, but who would, notwithstanding, be a dangerous person to face in any wrestling match," by E. A. Hoebal? (12) Who played Santa Claus at the crowning of the UNCC "Holiday Queen"? (13) Who wrote "Ancient Music"? (14) Who wrote ROARING RALPH ROCKWOOD THE RECKLESS RANGER? (15) From whom is this quote taken: "I grow old, I grow old, I shall wear my trousers rolled." (16) Why is Mike Combs so wierd? and, finally, this week's puzzler - Who is Harry Belafonte's shirt?

ANSWERS: (1) Victor Appleton (2) "Parliamentary Law refers originally to the customs and rules for conducting business in the English Parliament; and thence to the usages of deliberate assemblies in general." (p. 15) (3) haiku (4) tectus (5) A PORTRAIT OF THE ARTIST AS A YOUNG MAN (6) Buddhism - THE TANTRAS (7) editor of THE BIBLICAL RECORDER (8) Ned Buntling (9) Will Barnett (10) Gus Psomadakis (11) Neandertal man (12) Howard Winniman (13) Ezra Pound (14) Harry St. George (15) J. Alfred Prufrock (16) Nobody knows!

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