

Allman Brothers expand new concert sound

by John Sewell
Feature Writer

One of the stimulations which rejuvenates most music freaks into excitability is to hear a great band in a place with excellent acoustics. Add this to an audience who loves a good time without upstaging the band, and the sum is enough agitation to vibrate the vocal chords into talking about it.

Did you see the Allman Brothers last Friday night in Greensboro? If you didn't, then you missed a great band which never ceases to improve.

The last time I saw the Allman Brothers was at Watkins Glen, N.Y. and I left amazed by how tight they were becoming. That ability which makes or breaks groups—jamming without falling apart—was definitely making the Allmans an ever-expansive musical unit.

The Allman Brothers have never been out of musical control, and at Greensboro, they showed control on an even higher plateau. The sets they played flowed melodiously with the progression of the evening. Never too much for the moment, never too mellow, but a continuous flow from one set to another.

No new songs were played, but I never heard a hint of protest from anyone—not even a yell from someone to play their favorites (which is a frequent practice at Duke concerts). Every song played was a favorite, and each was

played in a more expansive style than before. If there were disillusioned people at the concert, I couldn't hear them through the roar of over 17,000 voices at the beginning and end of each song.

And Dicky Betts! I can only attempt to write about him. He has lived under Duane Allman's shadow for so long, always being compared to the lead messiah's style. After this concert tour is over, there will no longer be any doubts of his uniqueness. His style is his alone.

Betts was good at Watkins Glen, but he was astounding in Greensboro. When the Allmans played one of Duane's originals, Betts would follow the note progressions precisely. But when it came to jamming, he streamed out in his own style: always in control of his expansion. Pulling the listener up, rounding off, mellowing out, then going higher.

Betts used note patterns I've never heard before. Included in some of these patterns was a skillful maneuvering of "silent notes". These notes were about a full beat in length inbetween progressions followed by the note which would normally have been played in the particular progression. Silent notes are only used by a few people, mainly silence is a difficult technique to employ harmoniously. And Betts is learning to use it quite artistically.

Chuck Leveall on piano also played refined music. Sometimes he played his notes in a melodious spiral with Dick Betts' leads. At other times he sprinkled a jam with a

rich flow of notes encircled with well-positioned chords, and never once did he lose his or the group's progression or pattern.

The new bass player is turning into a very fine musician. He has done much to keep the Allman Brothers' beat alive and well across their expansion.

And what can be added to Greg Allman that hasn't already been added? Well, his voice is mellower now, and he didn't sing *Will the Circle be Unbroken* (which is neither good nor bad); but the most outstanding aspect about Greg Allman-Friday night was his playing. He has become so much better on the organ. During a jam, he, Chuck, and Betts would sometimes join into a lead trio entwinement that was/is great to describe. They were in complete control of their music.

They were all in full control. Betts was the focal point; yet the group was a moving unit of creative minds together—never attempting to overpower each other. During a jam,

each group member was adding to the broadening expansion of sound progression—always within the unity. Each person was allowed to expand as far as he cared to take his free flight, and no matter how far one would take this form of jazz-rock, the group never lost the flow. Eventually, when they were ready, they would pull back down to the progressions of the particular song they were playing.

The Allman Brothers have found their own musical outflow, which very few groups have been able to do as a unit, and I doubt there is any end in sight for them.

Brothers and Sisters, their last album, was an international success. So, in a sense, they are international stars. Isn't that a strange twist of fate—small-town Georgia boys rub elbows with Aristotle Onassis. All this goes to show that anytime the Allman Brothers play a concert, they are not just diligently playing their hit singles. They alone will keep the Southern sound from deteriorating into a vague wall of mellowness.

Urbaniak's fusion arrives

by CB Gaines
Asst. Features Editor

Jazz. It's as American as apple pie and braces. But groups like Weather Report and John McLaughlin's Mahavishnu Orchestra show that Europeans can create some mighty powerful jazz of their own. One of the new leaders of the European trend is undoubtedly Michal Urbaniak from Poland.

Urbaniak arrived with his group recently and played at Max's Kansas City in New York. The club was almost empty when the band entered, and Urbaniak stood onstage looking like a long-haired peasant farmer. Then the group's polished style of jazz filled the room and spiraled down the stairs.

Urbaniak plays electric violin, and his wife Urszula Dudziak sings. Perhaps the word sing is misleading. She uses her voice as a non-verbal instrument producing a controlled high pitch that follows the themes of Urbaniak's jazz violin. To see her is to know the full range of her talent. Too many times on the album her vocals so closely parallel the high violin notes that they are inseparable.

But the real key to the groups excellence is drummer Czeslaw Bartowski. He explodes with rapid rhythms that weave the rest of the music together. His manic pace continues for the entire set, then he walks away like he never even played. A slight gloss on his forehead betrays his coolness.

When Urbaniak started the show, he introduced his style of jazz as *Fusion*. The group then played every cut from the album. And they played just what was on the album. What appears at times to be improvisation, is actually carefully crafted music having a classical background with a modern jazz influence.

Fusion is not a soft, mellow, easy-listening music that many people expect from jazz. Nor is it an upbeat, swinging rhythm for snapping fingers. This jazz consists of themes repeated over and over that demand your attention. Play the album once, twice, three times and soon the music will make your body sway with the beat.

Urbaniak's new jazz has innovation in instruments as well as technique. Urszula plays weird percussive tools when she is not singing. Most of them probably don't even

have names, but listen for them on the album. You're sure to hear some familiar twangs and bo-o-ongs.

Another innovation is the use of the ecoplex on Urszula's voice. This allows her to sing along with her own voice creating tones which go up and down at the same time. Urbaniak uses the ecoplex, too. His electric violin and electrically amplified soprano sax weave tones in and out of the rhythms set up by the drums and bass.

The album is an American release of Urbaniak's European LP, *Super Constellation*, with the addition of one cut, *Fusion*. Two members of The Mahavishnu Orchestra, Rick Laird and Jan Hammer, play on this title cut which also features Urszula on the ecoplex.

The songs on *Fusion* begin with the hectic pace of Bartowski's drums, except on *Impromptu*. The drums together with the bass of Adam Makowicz lay the foundation for the theme. Enter the Moog-like sounds of Wojciech Karolak on keyboards introducing the theme. Then, Urbaniak and Urszula mix it up.

Impromptu is the only cut on the disc which is not a gem. It misses the opening rhythms of the drums and weirs-out later on with bongoes. But the other songs written by Urbaniak more than make up for *Impromptu*.

Two songs on the album are very special. *Deep Mountain* and *Bahamian Harvest* represent the fusing of the eastern rural traditions of Poland's mountain regions and the modern strains of jazz that emanate from the west.

Urbaniak has been recognized as the European Jazz Man of the Year by *Jazz Forum Magazine*. Now, Urbaniak has made the United States his home. His jazz is sure to take some new developments, but his traditional roots will give his music the unique identity it now holds.

Thank you Willie Popp

by Alan Bisbort
Feature Editor

Sandy Denny has cut short her solo career to rejoin Fairport Convention, who are currently touring the country. The new assemblage includes Dave Swarbrick on violin, Trevor Lucas on guitar and vocals, Jerry Donahue on lead guitar and Denny on piano and lead vocals.

Very few people can equal them in the realm of British folk-rock, and that includes Steeleye Span and Lindisfarne. I saw them recently in Atlanta and must admit I was impressed. Sorry, they play no rock 'n' roll.

Iggy Popp has been caged, at least for a while. He's currently in the recording studio working on a sequel to his monster album, *Raw Power*. It seems that, even after his *Raw Power* album was well received by drooling rock 'n' roll addicts, Columbia dropped him. It was probably because he didn't want to sing Simon & Garfunkel songs (maybe they wanted him to do an album with Sam Ervin). Who knows. Anyway, the results could be devastating. Ray Manzarek (ex-of the Doors) is in charge of production for the album.

Speaking of whom...Manzarek has just finished his first solo album, entitled *Golden Scarab* (Mercury) and is also playing a few engagements here and there. On the record, his band includes Tony Williams (didn't someone say this guy is the best drummer in the world?) and Larry Carlton on guitar (a session musician who has played on every album ever made).

It's nice to see Manzarek make it on his own, without using the Door's name (same with Krieger and Densmore, who now form the nucleus of the Butts Band). The Doors without Jim Morrison, no matter how good, are like the Stones without Jagger.

Watch out for Roy Wood—the man behind the old Move and Electric Light Orchestra (now with Wizzard) has about a thousand different projects in mind if he can only find some record company executives crazy enough to fund them. I guess imitating Elvis Presley got boring for him. Wood is one of the few people in rock music creatively crazy enough to pull off something innovative.

Wood's unique stamp of humor and post-psychedelic campiness is refreshing. And, he changes with every album, so you never know what to expect next.

Without people like him, rock music just might rot where it is.

Alvin Lee has supposedly left Ten Years After. Yawn. Maybe now he'll start playing something original.

Todd Rundgren says he doesn't get any kicks from recording. He doesn't need the money; he gets that from producing other people's records. So why does he do it. Because of the fans?

James Taylor's new album *Walking Man* should be out any day now. I've been holding my breath since his last one, *Arrogance* should have their second album out sometime in August. Bill Wyman of the Rolling Stones has a solo album out. And...



Willie Mays

remember Gary "This Diamond Ring" Lewis? He is making a comeback after defeating his heroin addiction. His band is (you guessed it) The Playboys. No one can accuse him of being irrelevant.

A final word on music: Duke Ellington is dead at 75. The man many consider the most influential in jazz succumbed to cancer with pneumonia complications.

He had been playing engagements up until weeks before his death. It makes me wonder how many dedicated people are left in music. Once, when asked which of his compositions he liked the most, Ellington replied, "The one I'm going to write tonight."

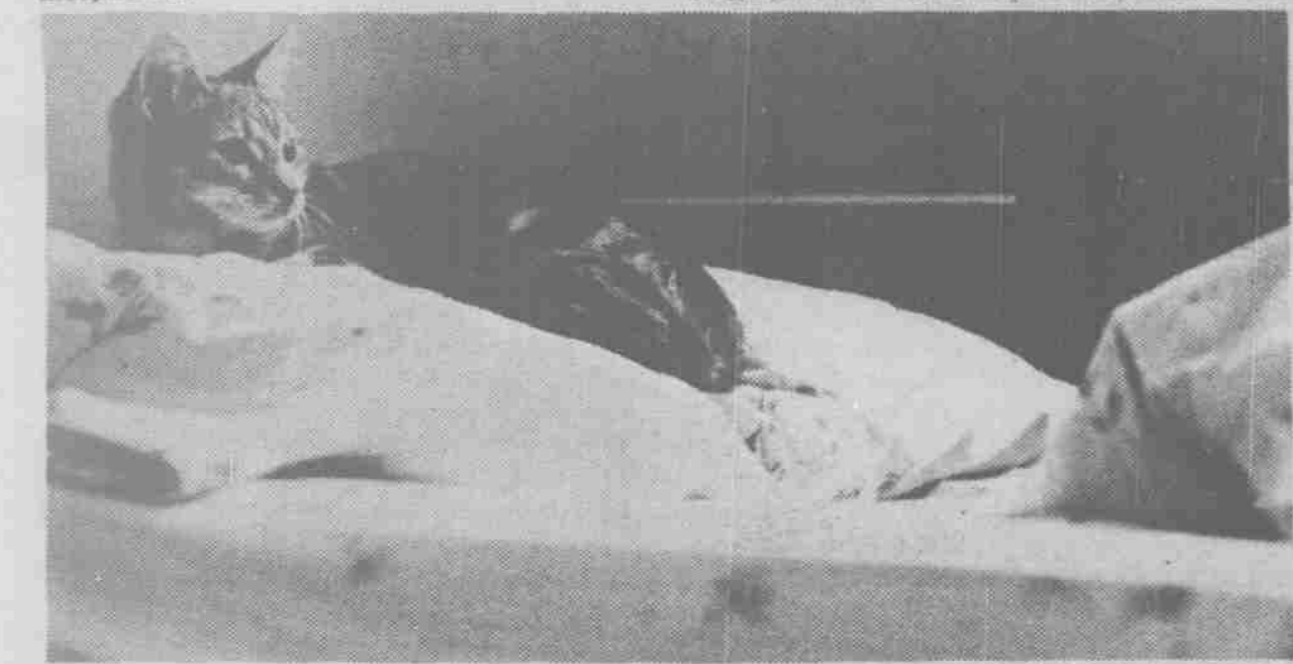
Television outdid itself with back to back inane specials. First, there was the *Miss U.S.A. Pageant*, whose only redeeming feature was that the finalist did not cry.

Not only is Bob Barker the most tasteless announcer this side of Monty Hall, but who can keep up with all these pageants anyway. The final question was the clincher of absurdity (occupying a place up there with the Academy Awards' bungling of the Groucho Marx presentation). "If you had your choice of anyone living or dead, who would you choose to meet?" Hell, everyone knows the answer to that: Bob Barker; the guy with the microphone growing out of his hand. Then, for a reason, I would say, "Because if I meet Bob Barker that means I'm in the finals of the Miss USA Pageant... Tee Hee... and besides that maybe he'll give me a home version of Truth of Consequences..." Applause. Win. Smile. (Maybe even cry.)

The second T.V. special was the one in which the industry salutes itself, *The Emmy Awards*. Talk about anticlimax. Everyone who got an award knew that they would get it.

And the audience sipping on their drinks must have sensed the ludicrous situation, because Willie Mays got the night's greatest applause, and he was only there to present awards. Mays made the night's only sincere sounding speech and stole the show.

Well, at least the audience had their priorities right...



Cat listens to Urbaniak

Staff photo by Tom Randolph

RECYCLE
The
Tar Heel

INSTACOPY
over the Zoom!

QUALITY COPYING

929-0170
Mon-Fri 10-6
Sat 10-4

CONTRACEPTIVES
Don't settle for less than the best

- CONDOMS (30 leading brands)
- FOAM, GELS, CREAMS (our prices are lower!)
- BEST SELLING BOOKS (on sex & birth control)
- POSTERS (those hard-to-get ones)
- BUMPER STICKERS

Franklin & Columbia
(over Zoom-Zoom)
Mon.-Fri. 9-6
Sat. 10-4
949-0170

A Film Tour Of
Australia—
The Land Down Under

by photographer Bob O'Reilly

Monday, June 3
8:30 p.m. Great Hall

FREE

WANTED
One or two (or team of 2) people to sell to dorms & fraternities during regular school year. Chance for excellent income from less than 15 hours a week work.

Contact: Joel Meyers
Student Stores
Univ. of N.C.

CHICKEN DINNER

Fried Chicken or Chicken & Dumplings, Green Beans, Cole Slaw, Cornbread, Bev. & Dessert.

Sat. June 1st Wesley Foundation
11 a.m.-7 p.m. 214 Pittaboro

Adults 1.75
Children (6 to 12 yrs.) 1.00

Proceeds to the Community School for People Under 6

A Salute to Summer!
...red, white, rose; dry, sweet; imported and domestic... sparkling, blended, flavorful.

Served with your favorite picnic fare; iced and mixed with summer fruits for a refreshing punch; or roughing it in a paper cup—the offerings of our **WINE CELLAR** can help turn any summer's day (or night) into a celebration!

THE **CAR SHOP**
"Down the Hill" on the way to University Mall
SPEEDY SERVICE IN YOUR CAR

Open:
Mon.-Sat.: 8 a.m.-12 p.m.
Sun.: 12 a.m.-11 p.m.

BLAZER FASHIONS AT SUMMER SAVINGS

BLAZERS

Fashionable and comfortable. In 100% polyester Double Knits. A blazing selection of colors to choose from... in a fault range of sizes. Values to \$75.

\$59

BLAZER SUITS

Choose from a great selection of these Blazer Suits. A great gift for Father's Day. In Reg., Short, Long & X-Long. By famous name brands in summer colors... Navy, yellow, tan, browns and green and many more shades. What a value... Sugg. Retail \$100.

\$79

THE WEARHOUSE
"THE SUPER STORE OF SUPER SAVINGS"

Eastgate Shopping Center • Chapel Hill
Shop Mon.-Fri. 10 Till 9 • Saturday 10 Till 6 • Sunday 1 Till 6

SPRING PICNICS ARE FOR LOVERS

The Food Is From International Chef...

Sliced rare roast beef, Danish ham and breast of turkey. French bread. Fresh potato salad and cole slaw. Also—your favorite wine—or hers!

INTERNATIONAL CHEF GOURMET SHOP

in the Kroger Shopping Plaza near Eastgate—Chapel Hill's only full-line, full-time gourmet shopping center

FREE! Friday, Saturday and Sunday of this week only, present this ad to the deli man and get 1/2 pound of salad or slaw FREE! DTH

SUMMER SPECIAL #1 **\$1.59**

6 Oz. Ribeye Steak (good with coupon only)
Baked Potato
Tossed Salad
Texas Toast
Reg. \$2.29
Good to June 6th

SUMMER SPECIAL #2 **\$3.99**

12 Oz. Sirloin Steak (good with coupon only)
Baked Potato
Tossed Salad
Texas Toast
Reg. \$4.59
Good to June 6th

Riverview Family Steak House
Kroger Plaza, Next to Plaza I & II Theatres
Mon.-Thurs. 11-8:30 Sat. 4-9:30
Fri. 11-9:30 Sun. 12-8:30

PIZZA SPECIAL (Good to June 6th)

Riverview PIZZA TAVERN Hours: 4-12 Daily

1/2 PRICE on any Large or Medium Pizza with Coupon