

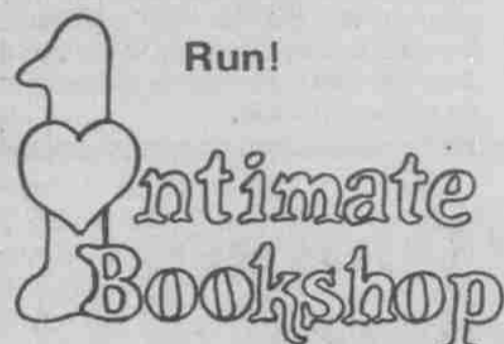
WRITERS WANTED

The Daily Tar Heel is looking for feature writers, a music critic and a dance critic. Individual articles or reviews typed triple-spaced on a 60-space line also are welcomed.

Persons interested in being a writer, critic or contributor should see Robin Clark or Linda Lowe in the DTH office in the Union.

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Chick Corea stars at Memorial Hall

Rock joins jazz in Return to Forever

by George Bacso
Assistant Managing Editor

Return to Forever, featuring Chick Corea, is currently a major force in the continuing evolution of an idiom born as a result of the most recent marriage of rock and jazz. Return to Forever's sound fits the now-classic jazz-rock formula popularized by John McLaughlin's Mahavishnu Orchestra: the use of pyrotechnics, near-Eastern modal scales, heavy percussives and high speed soloing, all greatly amplified.

As demonstrated in their return engagement in Memorial Hall Friday night, Return to Forever is exceptionally tight and highly melodic, but their music is nevertheless exploratory in nature.

Return to Forever's approach centers around the interplay between Corea's keyboards and Stanley Clarke's bass. The two alternately improvise and provide a rhythmic base for each other. Guitarist Al DiMeola adds to the proceedings with brushfire urgency, trying to get a note in edgewise. Drummer Lenny White, who has taken a more active role in the group of late, fuels the sound with an almost unending output of energy.

Return to Forever opened their Memorial Hall concert on a characteristically innovative note. While a tape of the group was played over the public address system, the band walked on-stage, tuned and began joining the tape indiscriminately. Finally, with everyone playing, the group took over for the remainder of the short piece and the tape was cut off.

The early moments of the concert were possibly also the best. The group opened with an extended version of "Vulcan Worlds."

This Clarke composition off of the group's most popular album, *Where Have I Known*

You Before, allowed all of the band members to demonstrate their individual talents within the confines of the group.

With White providing the beat and Corea adding electronic textures on both a Fender Rhodes and Hohner Clavinet, DiMeola and Clarke each shared the spotlight. DiMeola's solo consisted of short, intense jazz chops, while Clarke created assorted harmonics by slapping his Alembic bass.

Corea's entrance on organ signaled a return by all to the melody. Soon, however, all four were alternating solos in what was the performance's highlight. Corea led off with several blasts from his Mini-Moog, which were parried by a few lightning runs by DiMeola. Clarke and White in turn followed suit in their solos, and the cycle was repeated several times, with the rest of the band picking up on the same tunes Corea improvised upon, until finally the solos quickened and merged into a group return to "Vulcan Worlds."

The remainder of the band's first set consisted of additional material from *Where Have I Known You Before* and new pieces culled from the three solo LP's recently completed by Clarke, White and DiMeola.

The tune taken from DiMeola's album was reminiscent of some of the group's earlier, easier music. DiMeola's prolix attack was featured, with his Gibson soaring over a reiterative rhythmic foundation provided by the rest of the group.

Clarke's work not only allowed for further soloing by one of the best bassists in jazz or rock, but also called for some rare vocalizing by Clarke and DiMeola.

White's piece, with its "Vulcan Worlds" overtones, featured the percussionist's high-adrenaline style of playing, offset by Corea's work on Arp synthesizer.

After a brief electric piano introduction, also taken from *Where Have I Known You Before*, White's "The Shadow of Lo", with its many moods and late-developing funky breaks, was offered with several new touches, completing the first set.

Return to Forever returned to the stage to play several new compositions, most notable the "1976 Overture" and "The Duel of the Jester and the Tyrant" and some more material from *Where...*, but this second half was dominated by the band's acoustic pieces.

Although refined in technique and execution, the group's electric material sometimes suffers from a complacency in ambition, so the acoustic set proved to be very satisfying.

"The Romantic Warrior" found DiMeola using an Ovation classical guitar, Corea a

Steinway piano and Clarke an upright bass, with heavy use of timpani and assorted percussion by White. The poetic quality of this segment replaced the frenzied nature of the earlier material, and the improvisation found substance more important than sound.

The Memorial Hall audience responded to the group's acoustic set with a standing ovation. The band then returned to their electric material for a few more numbers. Following another standing ovation, Return to Forever offered an electric piece which gave the crowd a final opportunity to see each member solo.

After their performance, Return to Forever commented on the direction their music is taking, both as a group and individually.

"The solo albums will be coming out in the fall. Al's is entitled *Land of the Midnight Sun*, Lenny's is called *Venitian Summer* and Stanley's is called *Journey to Love*," Corea said.

Clarke's album "has a lot of different types of music on it," the bassist said. "It's very different from my first album entitled *Stanley Clarke*."

"I'm really into production, and I had a good time bringing people into the studio and working with them. Both John McLaughlin and Jeff Beck play on my album, John playing acoustic guitar and Beck electric. So do Chick and George Duke (Mothers of Invention keyboardist)," Clarke said.

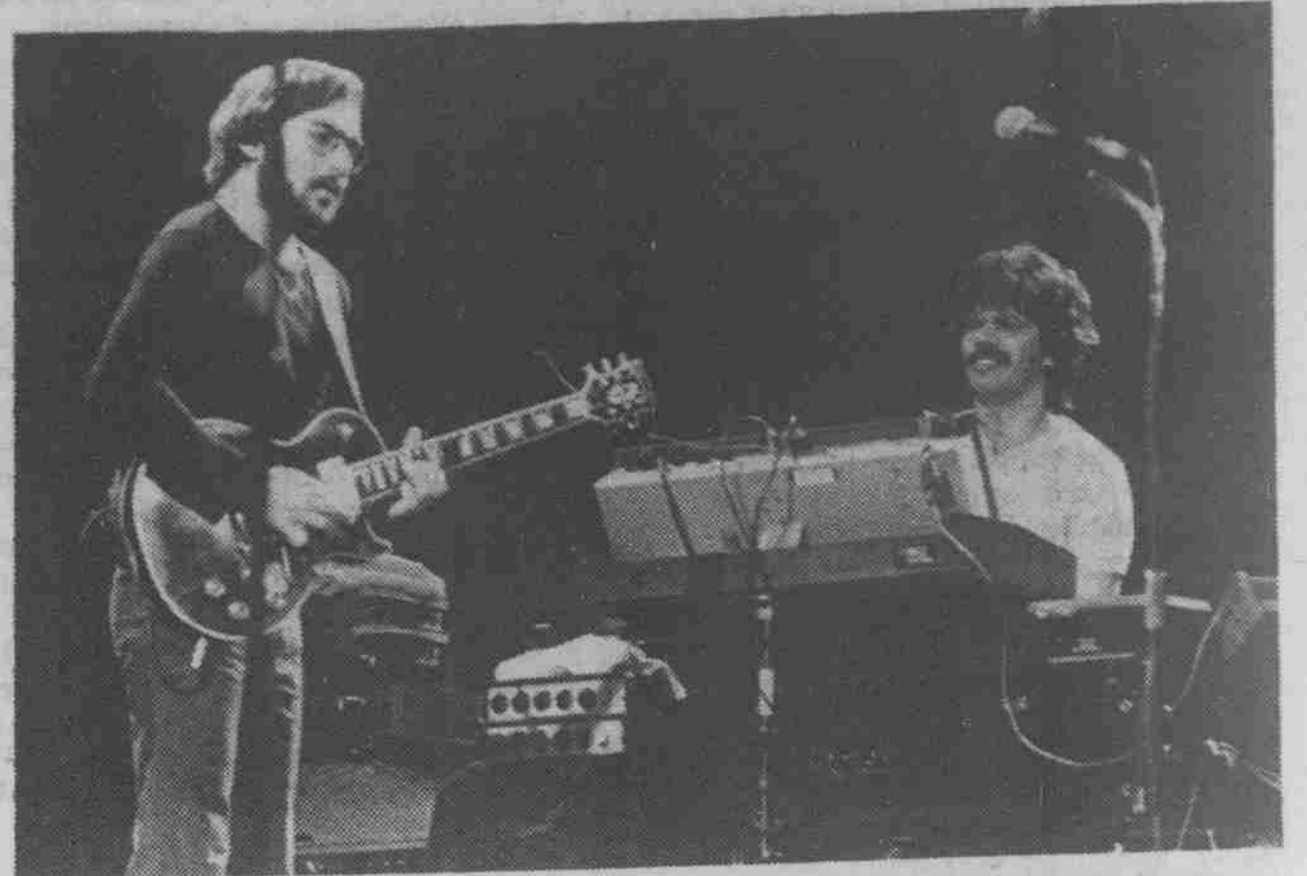
Lenny White talked about the other two solo albums. "Al's album is very guitar-oriented, naturally. Mine is pretty space. There's a full orchestra on it, only the orchestra is made up of synthesizers taking the usual instruments' parts."

While the other members of Return to Forever were busy recording their solo releases, Corea kept busy by doing small bits and pieces on other artists' albums and writing new material for the band's next LP.

"We will be going into the studio again around December to work on our next album," Corea said. "Before then, we will be issuing the first actual Return to Forever album, which was recorded in 1970."

Despite the recent flurry of solo activity by the group's members, Corea maintains that there has been no change in the future of Return to Forever as a whole.

"The solo albums are great, because they allow everyone to pursue new directions. But this doesn't affect the group, because we are always still pursuing new directions as a whole."



Chick Corea and Return to Forever in concert last Friday in Memorial Hall

Cohen: from nonactivist to candidate for mayor

by Lynn Medford
Asst. News Editor

Editor's note: This is the second in a series of personality features focusing on the candidates in the mayor's race in Chapel Hill and Carrboro.

One of the most visible characters in Chapel Hill politics today is Alderman Gerry Cohen who at 25 seems to be closer to accomplishing his goals than most politicians are at 40.

Although he became a lawyer Oct. 1, he has served on the Chapel Hill Board of Aldermen for two years—the youngest and, some say, most liberal person on the board. And he is currently running for mayor.

Despite his present political activism, Cohen said he was totally apolitical until his senior year in high school when he came under the influence of a liberal Democrat, his history professor. She persuaded him to work for the McCarthy campaign in 1968, and he became addicted to political activity.

Deciding then to major in political science, Cohen came from Connecticut to UNC in 1968. During Cohen's second year at UNC, a food workers' strike heightened his new-found interest in politics. In February 1969, UNC cafeteria workers struck for a pay raise.

The strike culminated in a peaceful demonstration of more than 500 persons, including faculty members, University officials and student leaders. Seventy-five state troopers were called in to stabilize any potential disruptions. Exactly one month after the strike began, Gov. Bob Scott granted the workers, and all state employees, a minimum wage of \$1.80 per hour.

"Seeing those police that Scott brought in to break the strike really had an impact on me," Cohen said. "It was related to the way big business runs the state. That's when I really decided to get into politics."

Cohen first entered campus politics by reporting on Student Government for the *Daily Tar Heel* from 1969 to 1970. The he ran successfully from 1970 to 1972 for Student Government representative.

Despite the ordeal of law school, which he entered in 1973, Cohen could not forsake politics. He ran for alderman his second year in graduate school and finished second in a race for four seats.

He is now vice president of the local chapter of the American Civil Liberties Union, a member of the Democratic Socialist Organizing Committee and a precinct vice-chairperson for the Democratic party.

But local politics is all Cohen aspires to right now. "Local government is where the most change is taking place," he explained. "Local government deals with day-to-day life. I feel it can meet the needs of the people better than big-government bureaucracy."

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