

Bolling's new album features young cellist

French jazz pianist and composer Claude Bolling, like his earlier American counterpart George Gershwin, has made a career of fusing jazz and classical forms of music. Bolling's latest album, recently released on the CBS Masterworks label, continues this career with an enjoyable performance of the composer's *Suite for Cello and Jazz Piano Trio*.

This work is the fifth in a series of suites for Bolling's piano trio and instrumental soloists. Earlier works featured violinist Pinchas Zukerman, guitarist Alexandre Lagoya and trumpeter Maurice Andre. A *Suite for Flute and Jazz Piano*, recorded with guest artist Jean-Pierre Rampal in 1975, remains a best seller.

For his guest on this recording, Bolling chose the 29-year-old sensation Yo-Yo Ma, who is now in the 25th year of his career as a cellist. Bolling's own trio features Marc Michel on bass and Jean-Luc Dayan on drums.

The suite as a genre was born in the baroque period as a collection of dance movements, all in a single key. Modern composers more frequently ordain that the suite is anything they darn well want to make it. Bolling combines the best of both ideas in his cello suite, but dance names still figure prominently in the titles of his suite's six movements.

"Baroque in Rhythm" opens with a jaunty figure as Bolling echoes Ma's cello statements. A set of jazz variations on the fugue's theme follows, and a lively beat propels the movement. The melody alternately plunges and soars, giving the music a sense of spaciousness.

In contrast to the first movement, "Concertante" begins with a moody cello solo over sketchy piano chords. The entrance of the bass and drums gives the movement a little more momentum. This miniature symphony, with several different themes, builds to a dizzying, breakneck pace at its climax before recapturing the opening mood.

Bouncy rhythms punctuate a sometimes flowing melody in

Jeff Grove

Review

"Galop." Drums are as prominent here as Bolling's rich piano harmonies. The catchy, unexpected syncopations and changes of meter keep the listener on his toes.

A restless solo cello part opens "Ballade," covering a fragile piano underpinnings. This gentle music evokes a frosty winter scene that is later dispelled by a summertime fantasy of nimble playing from both Bolling and Ma, who embellish a four-square melodic line. This movement is a nice study in contrast.

The fifth movement, "Romantique," is arguably the best. Bolling's heartfelt, yearning initial phrases receive an answer from Ma's calm, assuring music. The piano eventually falls in line with the cello for a contented, low-key duet. The music becomes a little more upbeat at the end, adding a feeling of hope.

The finale movement, "Cello Fan," closes the work in the same bustling manner that "Baroque in Rhythm" opened it. Both solo parts feature angular leaps and dreamy high passages in a witty interplay.

The only possibility this suite fails to realize is solo work from the bass and drums. Dayan and Michel make their presence known as best they can, while Bolling and Ma distinguish themselves handsomely. It is not hard to picture them grinning and tapping their feet; they sound like they're having fun.

The recording is closely miked in a dry acoustic, giving the whole album an intimate feel, almost as if the performance were taking place in some out-of-the-way nightclub in Paris.

The *Suite for Cello and Jazz Piano Trio* should be a hit with both jazz and classical record buyers. And on the basis of this recording, Bolling and Ma should have no trouble finding work together in the future.

The Style Council's music is simple and honest

The Style Council makes the rules and tunes worth listening to on the band's first full-length album, *My Ever Changing Moods*, the follow-up to last summer's EP, *Introducing The Style Council*.

Paul Weller, former leader of the neo-mod English supergroup The Jam, and Hammond organ whiz Mick Talbot are The Style Council.

The band creates a jazz-influenced Motown sound, a feeling of a time and a place long passed — if it ever existed at all. And the group does it with style, a style complete with image but still simple and honest.

Check out the title track, "My Ever Changing Moods." It moves with magic and hope to Talbot's electric piano, Weller's enthusiastic vocals, Pete Wilson's funky bass synthesizer and the amazing trumpet of Barbara Snow and sax of Hilary Seabrook, which stand out on a number of cuts.

Check out the new versions of "The Paris Match" or "Headstart for Happiness," both originally released on the EP.

The first versions of these songs captured themselves; "Headstart" was recorded in one take. But the new versions are just as essential, just as honest and just as perfect, because for The Style Council, there are no perfect songs, just perfect feelings and moods created by letting loose.

Louis Corrigan

Review

The new album version of "The Paris Match" features Tracey Thorn on lead vocals rather than Weller, and Talbot on nightclub piano rather than upbeat organ. It is a slow, lonely, sad tune of a love, a time, a place and a feeling; a Paris cafe, a bottle of wine and a cool summer breeze.

The album version of "Headstart for Happiness" rings jazzier and even more uplifting than the original. Seabrook's sax and Snow's trumpet replace Talbot's organ. Talbot plays background piano. Weller plays electric rather than acoustic guitar and shares vocals with D.C. Lee.

My Ever Changing Moods includes just that, a number of successful and not-so-successful mood tunes. Among these are the jazzy "Dropping Bombs on the White House" and the string-supported "Blue Cafe." As Weller discloses with tender vocals on the lazy-sounding "You're the Best Thing," "I may get it wrong sometimes but I'll come back in style."

Film series aims to serve community

By STEVE CARR
Staff Writer

Managing a theater usually means doing the economic juggling act of booking sure-fire box office hits. Bill Cash, manager of the Carolina Theatre in Durham, sees things differently. "We're not just a commercial theater. We serve the community," he said.

A series of film classics, "Six by Fox," is the first of many such series that Cash plans to schedule. While not as commercially viable as Cash's regular features, the films still have specialized appeal to the community.

The "Six by Fox" series comprises six films either distributed or produced by 20th Century-Fox during the 1940s and '50s. All the films are indicative of the classy, glossy style associated with the studio.

While two of the films, *All About Eve* and *Laura*, have already been shown, *The Grapes of Wrath* is scheduled to be shown Wednesday at 3 p.m. *Bringing Up Baby* will be shown April 28 at 4:30 p.m. and April 29 at 2 p.m., with weekday matinees at 2 p.m. The following week *Gentleman's Agreement* will be shown,

and *The Hustler* will close out the series. All three films share the same showtimes.

Just as in the "Golden Age" of television in the 1950s, many theater owners are fearful of that medium once again. "I think the advent of cable has actually helped," Cash said. "Seeing the film on a small screen makes you want to see it on a big screen all the more." The prints for all the "Six by Fox" films are newly struck and in 35mm format.

Out of all the films, *The Grapes of Wrath* most deserves a big screen showing. Directed by John Ford, the film has all the poetic sweep and grandeur of the master's westerns. Yet for years it went unnoticed by his fans because it was a depression drama and not a horse opera.

Bringing Up Baby is a quintessential Howard Hawks screwball comedy. The film is fast-paced and wacky, with the dynamic teaming of Katherine Hepburn and Cary Grant to boot.

The weakest of the films, *Gentleman's Agreement*, is still indicative of the glossy social commentary statements studios were making during the late '40s. The film deals with a writer who poses as a

Jewish person to expose anti-Semitism.

Paul Newman stars in the classic pool hall drama *The Hustler*. Robert Rossen, long unrecognized as a brilliant director, finds a suitably sweaty and claustrophobic style.

Cash has planned a future series of musicals including *Help!*, *A Hard Day's Night*, *Singin' in the Rain*, *Meet Me in St. Louis* and *Stormy Weather*.

Coinciding with Durham's American Dance Festival this summer will be *An American in Paris*, *The King and I*, *Yankee Doodle Dandy* and *The Red Shoes*.

The Red Shoes has a special significance to Durham, Cash said, since it was so popular when it first came out in 1948 that it played a then-unheard-of six weeks. Cash claims this is one of the reasons why dance is so big in Durham today.



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the 9-4 win.

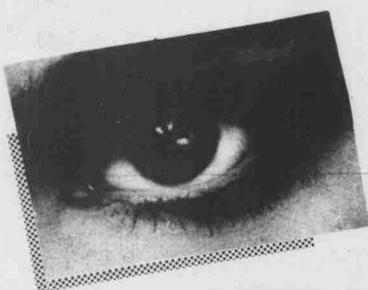
Other highlights were center fielder Glenn Liacouras' .467 batting after an injury had slowed down his regular season, and the performances of new comers Matt Merullo and Paul Will. Merullo, a freshman, started all five games at catcher and hit .316 with a home run, while junior college transfer Will hit .300 for the tourney.

But it was fitting that the senior Wilkinson win the tournament MVP after hitting .471, with four home runs and 10 RBIs, including three home runs against Wake Forest Wednesday.

"He couldn't have played a better tourney," McCleney said. "Todd is one of the most determined human beings I've ever known."

Asked later if he thought a month-long layoff before the NCAA Regionals start (against an as yet undetermined opponent) might hurt the Tar Heels, Wilkinson responded quickly.

"We would like to go to Omaha very much," Wilkinson said. "As seniors, it's up to Jeff, Mitch and myself to keep everyone motivated."



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