

late Sixties. The story line finds Joan hitting on a younger guy; to celebrate this meeting of the minds they put another dime in the jukebox to celebrate rock n' roll. The song is contagious but easy to hate.

Most of the material on this LP is too heavy handed to be fun. There is no hint of humor or any other emotion displayed in these ten tracks. Even "Nag," a tune that is supposed to be funny, receives Jett's blasé treatment.

There are three remakes on this album. None of them stands up to the original or adds anything to enhance the song or brings out anything worthwhile in Jett's performance. "Crimson and Clover" is a bad rehash, "Bits and Pieces" falls flat on its face, and the pièce de résistance in bad ideas is "Little Drummer Boy"—how's that for a remake? Jett has a very hard time singing this, she can't seem to stay on the melody line.

Donna Ross

Molineaux was a particular standout) and the "Word of Mouth band"—Randy Brecker, trumpet; Bobo Mintzer, reeds; Don Alias, congas, percussion; Peter Erskine, drums; Dave Bargeron, trombone, tuba; Peter Gordon, French horn—to play a program that was as diverse as it was grandly exciting.

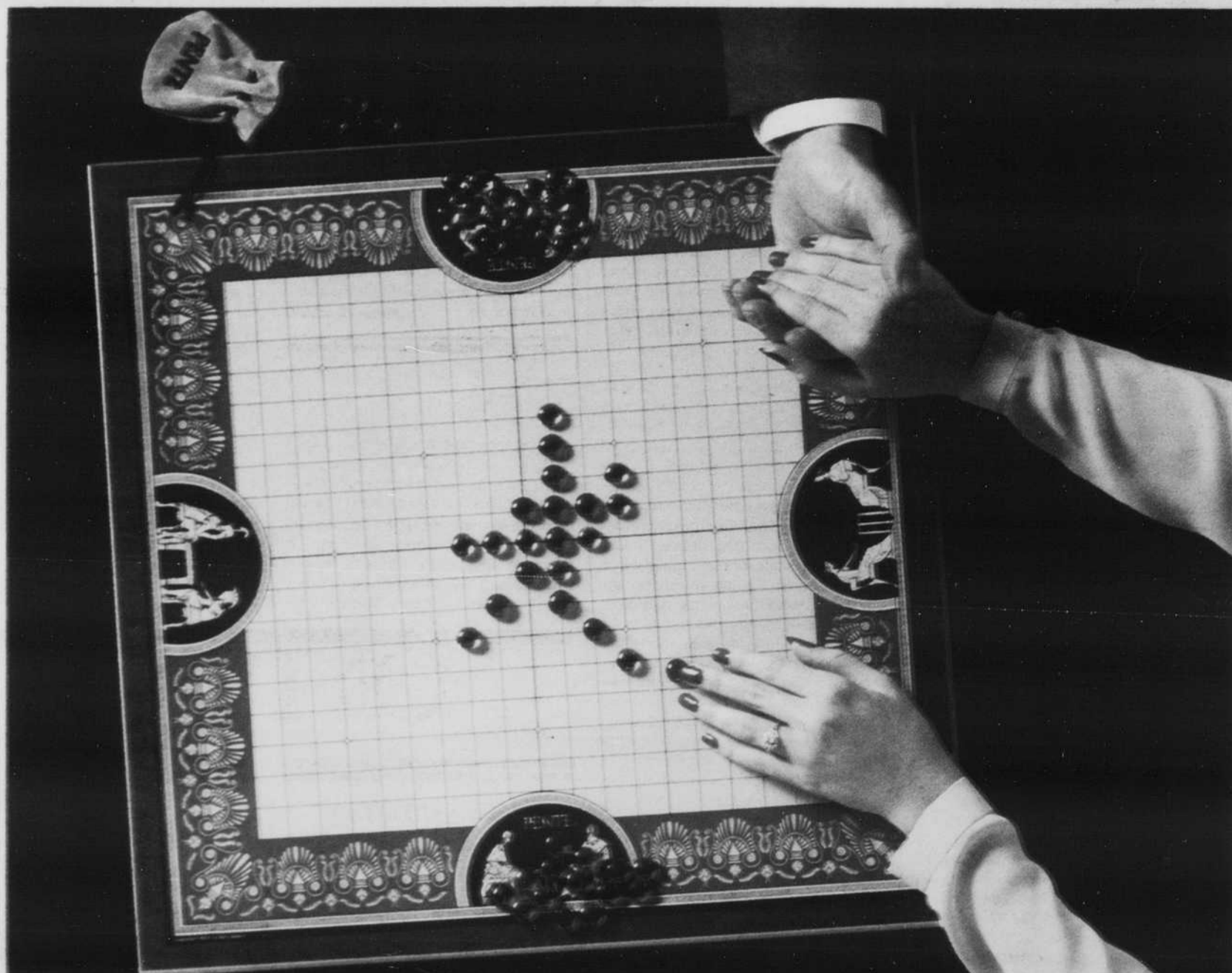
On Monday, "Invitation," the Bronoslav Kaper movie theme that has become a jazz standard, was given a brisk reading, and behind potent solos from Brecker and Mintzer, Pastorius took charge, playing swift, repeating phrases, walking those notes with a high-pitched tone, or playing chorded smears of the melody followed by single ringing notes that stood out like shimmering stars.

The 1945 Miles Davis classic, "Donna Lee," served as the bebop opus of the night. Opening with Bargeron's multiphonic tuba solo, where he would play one note while simultaneously humming another to produce yet a third tone, the very complex melody was then played by Mintzer (bass clarinet), Brecker, Bargeron and the leader. Mintzer's solo was exotic, as he had attached a digital delay device which repeated what he had just played in a cascading manner, creating a fuzzy sound as if he were playing underwater.

Perhaps the two pieces from the *Word of Mouth* album—"Liberty City" and "Three Views of a Secret"—best indicated Pastorius' promise as a composer and arranger. "City" is a cousin of "Teen Town," a number featured with Weather Report, a zippy little tune that builds and builds, with melody lines from the full band interweaving splendidly. During the shout chorus, the whole ensemble rocked, filling the 3000-seat hall with wave after wave of bright orchestral sound, achieving a Basie-like glow.

Pastorius closed with "Fannie Mae," recalling the days he spent on the rock circuit with Wayne Cochran and the C.C. Riders. Though his vocal wasn't strong, it was delivered with the same bubbling spirit that had made the concert spectacular.

Zan Stewart



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