



Entertainment Guide

by Allen Jones



BILL SUMMERS

Bill Summers, the former percussionist with Herbie Hancock and a featured performer on "Roots," Quincy Jones' latest gold record, has just released his first album, "Feel The Heat." Although sometimes the music is somewhat less than hot, it's nice anyway as an electric affair featuring a very wide range of styles - from the Philly sound, to Latino soul-jazz, to authentic African percussion suites. There is a chance, though, that Summers may have concentrated too much on variety and pop accessibility and not enough on a conceptual focus and stylistic continuity that would establish a strong recognizable sense of his own individual, unique musical identity.

On side one, his percussion genius and versatility is submerged, if not drowned, in the presentation of a series of fleet, catchy, four-minute pop tunes which sound like a pleasant fusion of progressive R&B and progressive MOR music - laid back soul. Summers' presence is not nearly as evident as that of Skip Scarborough (author of L.T.D.'s "Love Ballad"), the producer on the date, whose emerging compositional arranging and producing talents shine throughout the entire side.

Side two gives a better view of what Bill Summers is about. Here the offerings ("Brazilian Skies," "Check It Out," "Que Sabroso," and "African Drum Suite") provide more space for a compelling display of his percussive dexterity and virtuosity. Summers and company of Third World percussion specialists (Zak Diouf, C.K. Ladzekpo, Jose Lorenzo, Bab Duru, and Moddy Perry) let loose on "Que Sabroso" and "Drum Suite," a tour de force of African percussion. Not exactly cross-over music but very beautiful and interesting in an unexpected kind of way. It's a testament to Summer's awareness, integrity and commitment to hiping the public to the beautiful music of other cultures, much of which is the root and source of the popular music that is getting over today. A nice start for an artist who has more than the ring of the cash register in his head.

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TV special features jazz pioneers, history

William Russell first heard the sound of New Orleans jazz as a young man travelling on a riverboat down the Mississippi.

It was not long after that riverboat ride, that Russell's mild interest in the music turned into a passion.

Now, more than 50 years since that day on the Mississippi, Russell, a jazz historian, violinist and collector, can tell you almost anything you'd want to know about New Orleans jazz, and the musicians who created it.

On "In Performance At Wolf Trap," Russell, 72, will be featured performing a jazz violin solo, which was written by one of the founding fathers of New Orleans jazz.

The solo is called "Just Old New Orleans Blues," and, according to Russell, typifies what is described as the 'early New Orleans style of music.'

It was written in 1906 by Buddy Bolden, who was at that time, the most popular horn player and band leader in New Orleans.

"You know," Russell said, "Bolden wrote the song and about a year later he went insane. They put him away until he died in 1931."

On the PBS special, "Fat Tuesday and All That Jazz!", which is made possible by a grant from Atlantic Richfield Company, Russell performs the Bolden work in a heart-rending, melancholic jazz violin solo that Russell says is reminiscent of the end of Mardi Gras and the coming of the solemn period of Lent.

Also featured in the Mardi Gras special, taped by WETA, Washington, D.C., at Wolf Trap Farm Park for the Performing Arts, is Harold Dejan's Olympia

Brass Band and the Arthur Hall Afro-American Dance Ensemble.

Russell said he learned Bolden's song through Professor Manuel Manetta, one of the old "Storyville" district piano players, who wrote it all down for him in the 1940's.

"Manetta did violin dances with Bolden and so he knew the song from those early days in New Orleans," Russell said. "As far as I know, no one else plays it anymore except me."

Russell was asked to perform the solo by "Fat Tuesday" stage producer, Wesley Brustad and musical director Allan Jaffe, who knows Russell because of his ten-year affiliation with Preservation Hall in New Orleans. According to the two men, there is no one who knows more about New Orleans and the music it produced in the 20th Century than Russell.

In 1939, Russell, who now lives across the street from Preservation Hall, contributed three chapters to *Jazzmen*, a book that chronicles the lives of some of the founding fathers of New Orleans jazz.

It was around this time, that Russell began making regular visits to New Orleans to record some of the New Orleans jazz pioneers.

"I established my own record label called American Music Records, and I issued, oh, about fifty records," Russell said.

He recorded people like Bunk Johnson, the famous pioneer jazz cornetist of New Orleans. And then Russell got started writing percussion music himself, which was later used as dance music, and today is still used to accompany some of the modern dances of choreographer, Merce



"In Performance At Wolf Trap," brings Mardi Gras to public television on "Fat Tuesday and All That Jazz!", February 7, 8:00 p.m. Featured on the 60-minute special, made possible by a grant from Atlantic Richfield Company, is the Harold Dejan Olympia Brass Band from New Orleans' famed Preservation Hall.

Cunningham.
 In 1958, Russell was given a grant from the Ford Foundation to found a jazz archives at Tulane University and served as the curator there for seven years. In that time, Russell collected thousands of articles and about 500 interviews of all the old-time musicians. It is from these interviews and articles, that he is currently writing three more books - *The Life Story of Manuel Manetta, The Interviews and Letters of Jelly Roll Morton and New Orleans Style Music*, a book that will explain, through interviews, how

different musicians play their instruments to effect the New Orleans-style.
 In addition to Russell's work as a jazz historian, he is the oldest member of The New Orleans Ragtime Orchestra, a group that was formed in 1967, has made five albums and toured Europe twice. The group plays mostly Scott Joplin rags from "The Red Back Book," a collection of Joplin's most famous rages, which Russell is credited for having located in New Orleans when Ragtime became popular again in the 1960's.

New TCCC Publication Oregon foundations, grants

The *Guide to Oregon Foundations* is a new publication from the Tri-County Community Council which opens the field of foundation funding to non-professional fund raisers.

Profiling 282 foundations which give away \$12,000,000 annually, the *Guide* is now on sale from the Council for \$7.50 plus 50 cents for postage.

A veritable *Who's Who* of Oregon foundations, the *Guide* tells what foundations underwrite what kind of projects and to what extent. The book contains in-depth descriptions of each of Oregon's general purpose foundations, special purpose foundations, scholarship funds, grant-making service clubs and national foundations giving in Oregon.

In addition to this exhaustive individual listing of foundations making grants in Oregon, the *Guide* organizes the foundations according to their areas of interest. Included in the book's fourteen appendices are such helpful items as a sample grant application format and some discussion of issues which should be covered in the application, an alphabetical listing of the board members of the 35 largest foundations, other sources of information on foundations and other funding sources.

The Tri-County Community Council, a United Way organization doing social service planning, research and coordination in the Portland metropolitan area, has long worked diligently to open the field of foundation funding to profes-

sionals in the human services. Now, with publication of the *Guide to Oregon Foundations*, all of the necessary information is brought together in one place for the use of all who may be interested in approaching foundations. This includes not only human service agencies, but all non-profit organizations plus a host of other individuals and institutions.

Moreover, by providing for truly sound preparation of grant requests, the *Guide* will prove an asset to foundations by ensuring the grant requests they receive provide them with the information they need.

Several months in preparation, the *Guide* is the product of the Council's Planning Department and the Council's Grants Development Specialist, Rick Levine. Also contributing their skills to the production of the *Guide* were representatives of six major Oregon foundations, Oregon's two largest banks and the State Registrar of Charitable Trusts.

Guides may be ordered from the Tri-County Community Council either by letter or telephone. The Council is located at 718 W. Burnside, Portland, 97209, telephone: 228-9131.

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City park levy

(Continued from page 1 col. 3)

to do when the present director was hired and that she be certain management practices and goals are adequate to effectively use and account for new funds.

Biskar also expressed his concern that the taxpayers will probably be faced with four tax levys - for parks, a covered stadium, a convention center, and a school levy. "Local government has to be aware and carefully weigh the use of dollars," he advocates setting priorities and plans rather than presenting levies on an unrelated "scattered fashion."

Biskar said he would like to support the tax levy and that if the management study were produced, studied by the Council, and necessary management changes made, a new plan for the Bureau could be developed which he could support.



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Candidate visits OSP



EVIE CROWELL

Evie Crowell, candidate for the Democratic nomination for House District #16, visited inmate's law class at Oregon State Penitentiary last week.

As a political candidate, Ms. Crowell was asked to share her views on rehabilitation and corrections. Her first time inside a penitentiary, Ms. Crowell expressed concern at the "general age of the average inmate - 27 years" and the fact that "seventeen percent of 1,450 inmates are Black, whereas only four percent of the general population of Oregon is Black."

"We have a lot of work to do outside as well as inside the prison," Ms. Crowell said. "The racial balance can change with more community concern for the youth and unemployed."

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