



MAKING IT HAPPEN

By Nyewusi Askari

SOPHISTICATED FUNK



JACK McDUFF

(On November 2, 1980, renown jazz artist "Brother Jack McDuff" gave a rousing performance at *Jazz de Opus*. During the intermission of the first show, and after playing for almost four straight hours, McDuff talked briefly with the *Observer*.)

Observer: Brother Jack, how long have you been playing jazz?

McDuff: Forever! (laugh) Naw, I started playing back in 1946, and have been playing constantly since then.

Observer: Has jazz changed much from when you first started?

McDuff: Yeah, yeah. The best way to explain it is this way. There are two kinds of jazz, as well as, two kinds of jazz players. There is the kind of jazz you play, all of us, for the love of it. So, you don't care if people come in to listen, or you don't care if you make money. Then there is the kind you play that you try to make money with. I call it the new jazz, such as you hear George Benson and Tom Browne playing. It's funky, and a lot of the new, young jazz players are playing it.

Observer: One of the outstanding features of your music through the years has been the presence of the saxophone. Why is this?

McDuff: That's because someone has got to state the melodies. It's like five singers singing as a group; somebody has got to sing lead, so throughout my career, I have always used the saxophone as the lead, although I play the Organ.

Observer: Speaking of George Benson, did he ever play in your band?

McDuff: For real he did! George played with me for about three years. When he first started, he couldn't read a note it seemed, but he could master whatever piece of work you gave him. This was back around 1963, 64. There was also Grant Green, Joe Henderson, Jimmy Forrest, a whole bunch!

Observer: Tell us some more about the new trend in jazz.

McDuff: First of all, I like the new trend. Check out Herbie Hancock, George Benson, George Duke, Tom Browne, they are playing it. That's the new jazz. It's straight ahead, make you wanna move jazz. In the last two months, I have went out and listened to jazz groups, and they were playing music like "All The Things You Are"

"Sweet Georgia Brown" "Stella By Starlight" and works of that nature. There are very few people I know of these days, who wants to go out and hear "Sweet Georgia Brown." You see, with things the way they are these days, the gloomy economic picture, the corruption in politics and governments, the majority of the people wants something new; something that speaks to their spirit, their soul and body. The new trend in jazz does just that. The young people are movers, they are not into being kicked back, or layed back. It's good to be kicked back, but that's not the way the human spirit is composed, so music makers like Benson, myself and others, are always striving to keep the spirits of the people moving in a straight ahead direction. One of the reasons I have lasted so long in this business is by moving with the trend. See, you have players who say, "We aren't going to play it" and you find them working every Friday or Saturday night. And you have those players who are playing the new music and filling up concert halls. George Benson, right now, can fill up a stadium playing jazz as it relates to the spirit of the listener.

You see, the new music is today, tonight, right now music. You find a lot of young players trying to learn how to play it now, whereas before, the music they were playing was so simple. What they did was, devise a quick method of playing. They wanted to play right then, and not study for five, ten, or fifteen years. Rock music was one way out. It didn't require a lot of knowledge to play. Now these same youngsters want to play the new jazz and many are wishing they had acquired the knowledge needed to play it.

It's good for seasoned players like myself. You see, I broke into organized playing in 1946, at Simms Corner in Gary, Indiana. I was making five dollars a night, six nights a week. That was a whole lotta money for that time, but in this day and time, things are different. The cost of living has skyrocketed. Now, with young players setting a new trend, it allows older players to make a living, draw bigger crowds and move the music from the small coffeehouse type scenes to the concert, auditorium type situations.

Observer: It seems that you have an admiration for the spirit of the younger players, do you?

McDuff: Yes. You see, I am a musician, not necessarily a jazz musician. So, at this point in my life and in my music, I want to play funk. It moves me, it moves my spirit, and with younger players around it allows at type of fusion to take place. Some of the younger players have been playing funk for a long time, but knows nothing about Be-bop, so while they are learning to play Be-bop, I am into getting down with the funk. It works out fine. For example, the group with me tonight is young. The bass player is eighteen, the saxophone player is nineteen, the drummer is twenty-four, and the guitar player is twenty-six. My knowledge keeps them growing, but it is their spirit that keeps me young and able to step into tomorrow!



THE MAIN SQUEEZE -- New York model Karen Jacobs became everybody's "Main Squeeze" when thousands of bus and subway posters and billboards showed her in the "Main Squeeze" advertisement for Smirnoff Vodka.

NEW YORK MODEL BECOME BIG SQUEEZE

NEW YORK -- Up to her shoulders in blue water, Karen Jacobs green eyes and half smile transmit a mysterious message.

This already familiar photograph, for Smirnoff Vodka's "Main Squeeze" advertisement, is seen daily by hundreds of thousands of subway and bus commuters in cities across the country.

And it has made Karen Jacobs, who has been modeling since she was eight years old, instantly recognizable in her native New York City.

"I'll be coming down the street, and people will yell at me, 'Hey! My Main Squeeze!' It shocked me, because I don't walk around with wet hair," she laughed.

To photograph the ad, she posed for three hours, water dripping from her hair and face, in the water off a beach in the Bahamas. The shoot began at six in the morning.

"I was freezing in the water. I never got out. I knew that if I got out, I wasn't getting back in," she recalled.

Thousands of the ads for the "Main Squeeze" -- which, incidentally, is Smirnoff Vodka and grapefruit juice -- appear on bus and subway posters and billboards in the top 15 cities in the country.

So Miss Jacob is now on the verge of becoming as well-known as her older brother, Lawrence Hilton Jacobs, of the television "Welcome Back, Kotter."

Both came from a family of nine children that grew up in New York City. "My mother was a dressmaker, and she was forever trying clothes on me," Miss Jacobs said.

Her mother helped her begin modeling for the American Agency in New York when she was eight, but gradually was unable to find enough time to raise nine children and take Karen to the necessary "go-sees."

Miss Jacobs graduated from the Art and Design High School in Manhattan, with a major in fashion illustration. Then she worked behind the LaCoste counter at Bloomingdale's.

"This man came in to buy shirts. He kept looking at me. Finally he said, 'What are you doing behind that counter?' He thought I was a model working part-time," she said.

Shortly after that, she asked photographer Trevor Brown to take the test photographs for her "Book" -- a portfolio to show to potential clients. And she credits Brown with giving her the encouragement to pursue modeling with the aggressiveness the New York modeling market requires.

"I just needed a push," she said. "Modeling is something I've always wanted to do. I like clothes. I'm very vain...I think most women are vain," she added with a chuckle.

But even everyone's "Main Squeeze" claims to have a problem that keeps her from working every day.

"My look -- it's very unique. It's an exotic look," she explained. To thousands of commuters, that's no problem at all.



"CONVERSATIONS WITH MYSELF" Storefront Theatre; Rick Jones as John and Ann Celsi as Mary. (Photo: John Steinkamp)

Local playwright presents play

Kevin K. Berry is a local playwright. His personal interests vary from Theatre and Film to Music and Dance to Architecture. In addition to his work as a playwright, Kevin's activity in Theatre has included directing - choreography, performing, and set/lighting design. He has performed in six musical productions of which four were in the Portland/Vancouver area. He recently finished his second play *Eastside Clinic* (the scenario takes place in the VD clinic of a large city); and he is currently working on the book for a musical.

There have been three playreadings of Berry's work *Conversations With Myself*. It was read last May at the Firehouse Theatre, and this past June at Somebody's Place, a local Portland tavern. This past August, *Conversations With Myself* was read at the Theatre Rhinoceros in San Francisco.

Berry has been working very closely with director Jerry West with the development and rehearsal of this play. Berry has also choreographed the dances sequences for *Conversations With Myself*.

The play will run for 4 weeks Nov. 15th - Dec. 7th, 8:00 - 9:00 p.m. Tickets are \$4.00. The play will be presented at 6 S.W. 3rd avenue. For more information call 224-4001.



THE GIRL OF THE GOLDEN WEST

This year for their fall drama production, Wilson High School proudly presents *The Girl of the Golden West*.

This play will be directed by Julie Accuardi, and will show November 13 at 3:30 and November 14, 15 at 8:00.

The Girl of the Golden West, written by David Belasco, and first produced in 1905, is the classic western story of the girl who falls in love with a handsome stranger, only to discover that he is in reality a desperado on the run.

On November 14, 1905, *The Girl of the Golden West* opened on Broadway. Wilson's presentation will open exactly 75 years later on this date. It will be a delightful and entertaining show.

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