

Lollapalooza from page E1

did not give me (the gals) to say, 'I'm going to be in a band. I could always fall back on this.' His mortician career did influence the grizzly video for "A.D.D.A.S. (All Day I Dream About Sex)" where Korn members portray accident victims. "The whole thing was the idea of the director. Once we had the idea down I told him 'This goes here. This is what looks real.' Basically I was showing him everything. And the thing with me dressing up as a girl, I had

this redneck guy come in (to the coroner's office) and he was dead. I was starting to process him and I started to take his clothes off and he had a bra and panties on. I was all surprised." "With its heavy sound, Korn has struggled with creating the right vibe for its daytime set. "I feel really stupid," Davis said with a laugh. "It's all heavy and a dark vibe and it's daylight. We're trying to make it kind of fun and dark."

Break pays off

The insurgent country act Old 97's never intended on building any sort of large following but that all changed after a six-month hiatus. "When we started the Old 97's, the whole point was we would be 'pop,'" said bespectacled singer/guitarist Rhett Miller. "Murry Hammond, bassist/vocalist) and I were in a ton of bands that were rockin' punk rock bands - the whole nine yards. We spent years chasing the gold-

on ring." After a six-month break from playing, the Texas duo reformed and threw a few more instruments into the mix. "We came back together and said, 'Let's start a band with a banjo, an accordion, so we don't have to worry about being signed. It's kind of ironic that the band got popular and on a major label." On "Too Far to Care" (Elektra), the Old 97's forte is sad and lonely love songs. Miller readily

admits that. "Big Brown Eyes" is the only happy one of the bunch. All the songs were written for one specific ex-girlfriend. I heard from her a week ago and it was heart-breaking. ... I played her 'Salome,' a song that almost didn't go on the record. I thought it was way too personal, quiet, sad. She must have known it was about her but she just sat there and said, 'That sounds great.' I wanted to ask her why she wasn't crying."

Miller said he and the rest of the band which also includes guitarist Ken Bethea and drummer Philip Peeples are looking forward to playing Lollapalooza. It may be a culture shock for at least one member, Miller explained. "Murry the bass player is from Boyd (Texas) where the population is 300. He told me, 'I don't know if them green-haired nose ringers are gonna get it.' I reminded him that the green-haired nose ringers buy records."

Ponty from page E1

play at parties," Ponty said. "Parallel to this I was studying classical violin. I started playing jazz on clarinet and saxophone so it was like two different worlds." Ponty began to study the history and development of jazz from Louis Armstrong to Miles Davis and discovered it offered him a chance to improvise. "I discovered that jazz was not just the swing Benny Goodman style I was playing. It was a true art form where people could

push the limits on harmony and rhythm," Ponty said. Ponty also decided that his command of the violin was greater than his command of clarinet or saxophone. He began being noticed by the jazz community and by the progressive rock community. "Out of necessity - volume problems - I needed to amplify the instrument. Because I amplified the volume, I was considered a rock performer and became associated with progressive

rock," he said. This led to Ponty's association with Frank Zappa in the late '60s and with John McLaughlin's Mahavishnu Orchestra in the mid-'70s. Ponty said his music was primarily influenced by horn players such as Miles Davis and John Coltrane, but he did become familiar with the pioneers of jazz violin and did some recordings with them. "Those who had used the violin in jazz before me, Stephane

Grappelli, Stuff Smith, I had a great deal of respect for them," Ponty said. "Stuff Smith influenced me more because he played in a punchy style which was more what I had in mind." Ponty said he was more influenced by their technique than by the music they played because they were in a swing tradition while he had adopted the bebop and post bop styles of a later time. "Though violin continues to be a rarely played as a jazz instru-

ment, Ponty said he has been encouraged by a growing number of young jazz violinists. He said France has about 15 jazz violin players. "I was in Montreal and heard a young woman. She has a fantastic classical technique and four months ago she decided to play jazz," he said. "I am hopeful that there will be young people to come along and continue what I've done." Ponty said he's enjoying what he's doing now, exploring new

rhythmic patterns and playing with exciting young performers. "I think they're exciting, hip and fun. But I'm not sure that's what I want to do forever," he said. He said he is supposed to return to the studio as a follow up to "Live at Chene Park." "I've put out 16 albums and world doesn't need another album unless I can give them something different," he said.

Jazz from page E1

The all-day festival offers continuous entertainment on four stages, three indoors, by 160 musicians, 33 more than last year, including five big bands. Many of the musicians play in more than one band. "Trumpeter Johnny Trudell, and Emil Moro hosted the first Michigan Jazz Festival in 1995 at Freedom Hill, Macomb County. Moro died suddenly July 18, 1996, three days before the festival, but the Emil Moro Orchestra continues his music tradition. "We had talked about this for a number of years," said Trudell. "It was started as a non-profit event to expose more audiences to jazz. There's no complaining by musicians, we're all of the same mind. The musicians have to want to do it, and promote it. They pass out fliers, and talk about it."

Attendance at the first festival wasn't what they hoped, so they called jazz lover Midge Ellis of Livonia for help. She suggested hosting it at Botsford Inn, which already had a jazz series there. "My dad was a jazz buff, and I grew up listening to it," said Ellis. "I never played an instrument. Ellis helped organize a jazz series in 1969 at Clareenceville High School, and afterwards the performers would jam, sometimes into the morning, at the Botsford Inn. "It got to be their home away from home," said Ellis. "It was a natural to host it there." Midge got us started, and it's been an overwhelming success since day one," said Trudell. For Smith it was an opportunity for exposure he couldn't pass up. "I was amazed by the variety of people who loved jazz and

came to the festival," said Smith. "I saw judges, CEOs of companies, people you never thought to see hanging out listening to jazz. All year long people have been asking me to please have another festival." It was well organized, and transformed into a wonderful event." Trudell, Ellis and the other nine committee members meet to discuss the festival, and nominate musicians to perform. They picked July 29, because it was a day when all of the musicians were available. The mix includes well known local names such as Trudell and his Big Band, Buddy Budson and Ursula Walker, Bess Bonnier, Larry Nozero, and Jack Broknanha. "This year we wanted to give some exposure to new talent," said Trudell. Look for Karen Tomalis and her Quintet, 1:30 p.m. on the UPN 60 stage.


Tomalis, a drummer, just graduated from high school. She won a scholarship to Wayne State University, and is enrolled in the jazz studies program. This is her first festival. "Cool Jazz. Schoolcraft College's award-winning vocal jazz group, just returned from a trip to Russia, and will be performing at noon during the festival. "Walter White is a great trumpet player who toured with Harry Connick Jr.," said Trudell. "He's in his 30s, and my son Jeff, a drummer, plays in his band. He also plays with his dad. Look for White at 3 p.m. on the UPN 60 stage. Merry Cohen of Bloomfield Hills, a member of the committee, and festival sponsor, will be singing with Trudell's band. A shopping mall developer, and an owner of the Somerset Collection in Troy, jazz for Cohen, like Ellis, is a passion.

"I love music, and to help musicians, that's my life," he said. "They're unique, wonderful people. It gives my life another dimension." Cohen plays the trumpet, and has been taking singing lessons every week. "This festival is about the musicians, and the people who come to see them. We have world-class musicians who settled here. They need to be showcased so when they play in clubs people will come to see them." Motivated by their desire to expose more people to jazz, Trudell, Ellis and their committee are anxiously looking forward to this year's festival, rain or shine. "I love the music," said Ellis. "It's the love of my life, it's a passion. If I was paid for it, it would be a job. I love the music, it's an American art form, the only one we have. It's got the connotation

of being performed in smoky cellars, we want to take it out of the cellar, and onto the concert stage where it belongs." The Inn will serve brunch 10 a.m. to 2 p.m. Call (248) 474-4800 for reservations and information. During the festival a variety of sandwiches and snacks, including vegetarian items, alcohol and non-alcohol beverages will be offered for sale. Bring along a couple of lawn chairs to sit on, chairs will be provided, but if they run out, you're invited to put your chair anywhere you can find a space. The Michigan Jazz Festival is supported in part by the Music Performance Trust Fund, American Federation of Musicians - Local 5, Merry Cohen, who also serves on the committee, Jack Daniels, Inmart Group Limited, UPN 60, and the Southeastern Michigan Jazz Association.

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