

7th ANNUAL  
AQUINAS COLLEGE  
INTERCOLLEGIATE  
BIG BAND

# Jazz Festival

## SPECIAL GUESTS

### SATURDAY MARCH 1

#### BOBBY MILITELLO QUARTET

(formerly with Maynard  
Ferguson)

THE MEL LEWIS —  
BOB BROOKMEYER QUARTET  
with RUFUS REID and  
JIM McNEELY

CLINIC 5 P.M.  
PERFORMANCE 8 P.M.

### SATURDAY NOON

Anderson College  
Anderson, Indiana  
Aquinas College Afternoon Ensemble  
Calvin College  
Central Michigan University  
Lake Superior State College  
Michigan State University I & II  
Washtenaw Community College

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COLLEGE  
FIELD HOUSE**

#### TICKETS:

EACH AFTERNOON \$3.00  
EACH EVENING \$5.00  
EACH COMPLETE DAY \$6.50  
at the door

### SUNDAY MARCH 2

#### CLARK TERRY

CLINIC 5 P.M.  
PERFORMANCE 10 P.M.

### SUNDAY NOON

Adrian College  
Aquinas College Evening Band  
Grand Rapids Junior College  
Grand Valley State Colleges I & II  
Hope College  
Lake Michigan College  
Malcolm X College (Chicago)  
Mott Community College  
Muskegon Community College  
Northwestern Michigan College  
Saginaw Valley State College  
Spring Arbor College

# REVIEW: CONCERT

## Huge ovation brings Oscar Peterson's Philharmonic jazz concert to a close.

By JIM BISCO

**W**henever a number of off-duty Buffalo Philharmonic performers in full formal attire suddenly become awestruck audience members, you sense that the stage is being occupied by a musician's musician.

Such was the occurrence at Kleinhans Music Hall Thursday night as Oscar Peterson formidably kicked off the Philharmonic's jazz season.

Actually, the fingers of Oscar Peterson would be a more appropriate acknowledgment. The pianist has at least 20, you know. Sometimes as many as 40.

He employed them in all their uncomplicated splendor as he led off the second half of the concert. It was quite the symbolic scene — surrounded by all of the vacant Philharmonic chairs with various instruments leaned against them, the fingers applied the sweeping orchestral sound at the keyboard, filling the hall with an equivalent amount of power and substance.

The vibrant Peterson style reminds me of an old Max Fleischer cartoon in which Krazy Kat starts ticking the ivories when suddenly the piano keys take on a life of their own and begin dancing madly to the "Limehouse Blues."

Oscar's fingers seemingly make the keys tap dance, skate, shimmy, leap and complete a couple of triple somersaults in succession. A simple melody has more ornamentation than the White House

Christmas tree. During a rapid-fire Duke Ellington medley, for example, "Take the 'A' Train" took on more of the appearance of the 20th Century Limited, all plushness and speed.

Occasionally, the urge arises to take him by the shoulders and try to settle him back to the melody. More often, though, the tangents dazzle the senses with their dizzying note patterns, innate timing, and climactic chord progressions.

The Philharmonic performers returned to the stage in the middle of the second half, along with Peterson personnel Allan Dawson on drums and Whit Browne on bass, to play the pianist's "Canadiana Suite," commissioned recently by the Canadian Broadcasting Corporation.

With passages ranging in mood from melancholy to marching band, Oscar was more subdued with his melodic interpretations, creating some nice symbolic landscapes of his native country. The string and horn sections contributed fine dramatic frameworks.

The thunderous ovation brought one of the finest Philharmonic jazz evenings to an end, one that also instituted a new policy of featuring a local jazz artist in the program.

Saxophonist Bobby Militello, formerly of the Maynard Ferguson Band, took center stage to interpret Manny Albam's "Nostalgico," a piece written for Phil Woods. Blowing hard, spiraling lines with a cushiony assist from the orchestra, the saxophonist earned a hearty hometown hand.

# Jazz really rocked

By BILL STEVENS  
Standard Staff

**BUFFALO, N.Y.** — If you're over 40 and looking for a fun night, take in a rock concert. Last night, I attended my first and it was a blast.

Billed as a jazz concert, Jean Luc Ponty, the so-called jazz violinist performed at Kleinhans. It was as close to real jazz as Guy Lombardo achieved with the song Boo-Hoo!

But, it was a terrific party! When the audience wasn't smoking-up or drinking-up (the bar at Kleinhans is open until 2 a.m.), it was getting high on the music or playing musical chairs.

People were wandering around, visiting their friends here and there in the auditorium, while Ponty and his amplified violin and high-powered group played snatches of Beethoven and Bach, interspersed with modal scales, usually based on two-chord progressions.

The young people in the audience cheered and applauded — at one point giving Ponty a standing ovation when he performed.

performed with himself, himself, himself!

Ponty wired his amplified violin through some sort of synthesizer which would repeat two or three phrases over each other.

The numbers performed will forever remain nameless (you couldn't understand what Ponty was saying), suffice to say they're from his recent albums. However, the audience seemed to recognize them.

I kept waiting for him to stop playing the introduction of the song and get into them: they were the songs!

And, I tried, oh how I tried, to obtain the names of the songs and the members of the band. A representative of Buffalo Festival, which sponsored Ponty's one-nighter, told me when he was unable to obtain the information backstage: "He's semi-unco-operative!"

There was more jazz in the first 16 bars of music performed by the warmup group, Dick Fedale and Friends, than Ponty played all night. Fedale, 53, played Fender Rhodes and acoustic piano, his sons, Rick, 26, bass, and Paul,

23, drums, backed up former Maynard Ferguson reedman Bobby Militello, 30, and guitarist Paul Viapiano, 23, on some exciting jazz fusion.

Militello tore the place apart with his flute playing and Viapiano did a George Benson-like guitar-vocal solo for about five minutes that sounded spontaneous but must have taken him days to perfect.

And, get this: Fedale is just aching to bring his group to St. Catharines. He says he's been told it's one of the jazz corners of Canada.

## MAGAZINES GROWING

**TORONTO (CP)** — Baker Lovick Ltd.'s Media Matters reports that the "new generation" of women's magazines are showing circulation growth. Leading the pack was Working Women with a 48-per-cent growth rate, followed by Self with a 34-per-cent growth rate.

## HAS NEW SERIES

CBC Radio's Open Circuit will have a seven-part series on New Aging, beginning Nov. 2.



DECEMBER 1980 \$1.25

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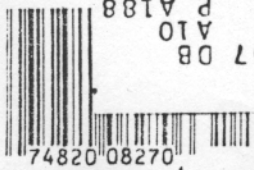
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### SOPRANO SAX

802	Wayne Shorter
296	Steve Lacy
131	Grover Washington Jr.
131	Bob Wilber
130	Zoot Sims
113	Jan Garbarek
105	Dave Liebman
63	Joe Farrell
42	Jimmy Heath
42	Roscoe Mitchell
42	Sam Rivers

### CLARINET

525	Anthony Braxton
351	Benny Goodman
237	Buddy DeFranco
220	Eddie Daniels
95	Woody Herman
94	Pete Fountain
88	Bob Wilber
87	Perry Robinson
52	Bennie Maupin
50	John Carter

### ORGAN

791	Jimmy Smith
274	Sun Ra
167	Count Basie
88	Shirley Scott
80	Richard Tee
72	Jack McDuff
56	Amina Myers
56	Don Patterson
47	Carla Bley
47	Richard "Groove"
	Holmes
45	Charles Earland

### ALTO SAX

595	Phil Woods
329	Arthur Blythe
326	Art Pepper
217	Richie Cole
131	Dave Sanborn
99	Lee Konitz
84	Ornette Coleman
70	Anthony Braxton
42	Jay Beckenstein

### FLUTE

554	Hubert Laws
500	Lew Tabackin
203	James Newton
165	Sam Rivers
161	James Moody
126	Sam Most
108	Joe Farrell
94	Herbie Mann
91	Frank West
66	Bud Shank
63	Dave Valentin
56	Yusef Lateef
56	Bob Militello
56	Jeremy Steig

### SYNTHESIZER

903	Joe Zawinul
295	Chick Corea
175	Herbie Hancock
143	Sun Ra
105	George Duke
69	Jan Hammer
59	Brian Eno
49	Jeff Lorber
42	Richard Teitelbaum

### TENOR SAX

472	Dexter Gordon
311	Sonny Rollins
130	Stan Getz
130	Johnny Griffin
126	Mike Brecker
126	Wayne Shorter
90	Zoot Sims
88	Chico Freeman
66	David Murray
56	George Adams
56	Archie Shepp
56	Lew Tabackin
48	Scott Hamilton
42	Gato Barbieri
42	George Coleman

### ACOUSTIC PIANO

406	McCoy Tyner
346	Oscar Peterson
286	Bill Evans
242	Cecil Taylor
189	Keith Jarrett
140	Chick Corea
63	Don Pullen
52	Barry Harris
52	Andy LaVerne
52	Joe Sample
42	George Cables
42	Herbie Hancock

### ELECTRIC BASS

890	Jaco Pastorius
340	Stanley Clarke
165	Steve Swallow
112	Eberhard Weber
70	Bob Cranshaw
60	Ron Carter
59	Henry Avery Sharp
50	Miroslav Vitous
46	Abraham Laboriel
43	Alphonso Johnson
42	Jamaaladeen Tacuma

### BARITONE SAX

802	Gerry Mulligan
441	Pepper Adams
231	Hamiet Bluiett
199	Nick Brignola
189	Ronnie Cuber
70	Bruce Johnstone
69	John Surman
59	Henry Threadgill
42	Howard Johnson

### ELECTRIC PIANO

904	Chick Corea
225	Herbie Hancock
213	Joe Zawinul
115	Sun Ra
96	Cedar Walton
84	Joe Sample
70	Kenny Barron
67	Bob James
49	Paul Bley
49	Bill Evans

### ACOUSTIC BASS

637	Ron Carter
308	Charlie Haden
294	Niels-Henning Orsted
	Pedersen
223	Eddie Gomez
203	Ray Brown
108	Dave Holland
96	Rufus Reid
87	Stanley Clark
63	Cecil McBee
63	George Mraz
60	Bob Magnusson
59	Richard Davis
56	Jack Six
56	Brian Torff



Courier Express  
FRIDAY MAY 9th  
1980

# Militello Finds a Groove

## Fadale & Friends Recording, Hit the Hertel Scene

By THOMAS PUTNAM  
Courier-Express Staff Reporter

**THE BAND** called Dick Fadale & Friends is not the casual jazz get-together that its name might suggest. Pianist Fadale has had the band for a good six months now, and an indication of its solid purpose is the release in a few weeks of an album, "Festive Dancer," coming from Mark Records in Clarence.

The band's name, however, does not tell the story of the band, hiding as it does the identity of the leading instrumentalist, also saxophonist and flutist Bobby Militello.

Militello joined the band last fall, for an engagement in Florida, and along with guitarist Paul Viapiano he provides the band's substantial melodic invention.

**FADALES** are the faithful rhythm section, with Rick playing bass guitar, and Paul playing drums.

The "new jazz" that the band plays is new not in being experimental or avant-garde, but in being rocking contemporary, having a largely electric-charge sound (although this is softened on occasion, especially when Militello plays flute), and an insistent, forward driving beat that seems to stimulate a kind of breathless invention from the players.

The band's repertory is largely original, with numbers by both Dick Fadale (a quiet and unobtrusive presence at the electric keyboard) and guitarist Viapiano.

**MILITELLO**, remarking about the band's new record, said its content was not designed for a special kind of listening (by a radio audience, for example).

"You're thinking about groove," Militello said. "You want to put it in the pocket."

But if "Festive Dancer" is agree-



Bobby Militello plying his trade

COURIER-EXPRESS

... regular schedule with Dick Fadale combo

able to disc jockeys, so much the better.

**IN PERFORMANCE** this week in Mulligan's the band gave fresh and stimulating performances that had nothing of the air of canned goods. A liveliness in the playing of both Militello and Viapiano was evidence that new lines of thought are developed on the sand, and that old licks, if restored to, are spit-shined.

Recently the band has been appearing at three area clubs. One of these the Bellavia in East Aurora, is about to be replaced by St. George's Table in Westbrook Hotel downtown at Delaware and North.

Starting Monday, and again on

Wednesday, the Fadale band will be appearing in St. George's regularly those nights, with music beginning at 9 each night.

**THE MAIN STRIP** of the band — what might be described as the Militello District — is Hertel Avenue.

There the band will continue to play on Tuesday nights (around midnight) in Mulligan's (1669 Hertel) following performances by various stand-up comics (none more entertaining than the show's emcee, Tony Lewis, an upstanding citizen who sees through labels such as "theater district" and even describes the post-comedy performance in Mulligan's as "Bobby Militello & Jazz").

On Hertel the band also will continue to play on Thursday nights, starting around 11, in Sgt. Pepper's (1126 Hertel). (If the Militello District is weighted towards Mulligan's it is because that room is operated by Bobby Militello's brother, Mike Militello).

**FRIENDS WHO PLAY** together must share tones, and in this band tones come in different sizes. Militello has a crisp, hard-edged sound on alto saxophone, and his phrasing has a comprehensible, boppish energy.

Viapiano is more lenient in allowing his guitar solos to be suspended momentarily, as he savors the instrument's potential for eerie wavering lyricism.

At the keyboard, Fadale does sometimes rise to the occasion, sweeping sudden whirls of notes upwards, providing an effect of pitched wind.

**A CRUSADERS** number, "Many Stops Along the Way," abuses its title by pushing ahead with spirited momentum until its cliff-side ending (when the band went neatly out of it together).

"Festive Dancer," the song itself, is a sultry coxer, with a rhythm that blows along easily. Militello played flute here (and seemed to be using a tape-delay to provide echoing repetitions of his wispy strains), and Viapiano enjoyed finding in his guitar electric colors that suggested a drifting warmth.

There were vocal numbers, too, including one by Militello in which he was in control of shaggy-rhythm phrasing, and in which he scatted with humor (scat's never always straight) an melodic range; and another by Rick Fadale, in which the band sounded spiked with funk.

# 1980 JAZZ FEST

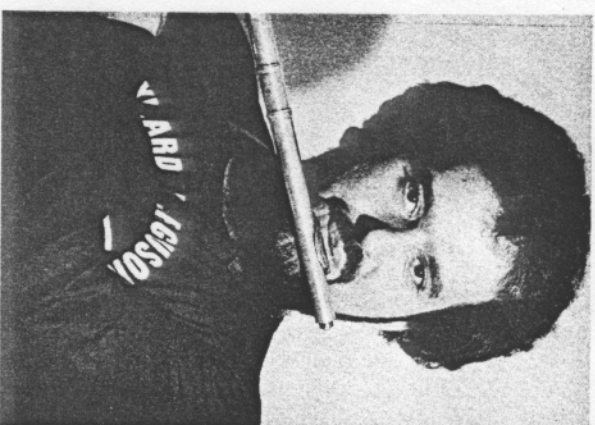
DR. JAMES CARLSON, DIRECTOR

APRIL 11 & 12

THE  
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OF  
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MORRIS

## Bobby Militello

Saxophone and Flute



Bobby Militello is a versatile horn player whose talents have earned him credits on nine albums (including five with Maynard Ferguson), appearances on a number of network television programs, and performances with such greats as Stevie Wonder, Marvin Gaye, Tony Bennett, Ella Fitzgerald, Sarah Vaughn, and Nancy Wilson.

A native of Buffalo, New York, Militello graduated from high school in 1968 and spent the next three years studying classical and jazz alto saxophone with John Sedol, who also gave him a working knowledge of the flute. During this time he played with the Al Fiorello Quartet, a show group, and with the Showcasemen in Detroit, where he played alto, tenor and soprano saxophones, flute, clarinet, bass, drums, and vocals.

In 1974 he returned to Buffalo to form a fusion band called Moxie, which played the original music of singer/songwriter Armando Galla. He also joined a jazz quintet called the "New Wave," featuring Barbara Rankin, in what he describes as "one of the most challenging musical experiences I've ever encountered."

In 1975, Bobby joined the Maynard Ferguson Orchestra, playing baritone saxophone, alto and soprano flutes and piccolo. In addition, he served for two years as the group's road manager. The Ferguson albums on which he appears include *Primal Scream*, *Conquistadore*, *New Vintage*, *M.F. Carnival* and *Hot*.

Other album credits include Mark Colby's *Serpentine Fire*, *Montreux Summit I*, *Montreux Summit II* and John Cassel's *Dazzle Me*. Cassel is a Vermont singer, songwriter and piano player. Militello arranged, orchestrated and played all saxophone and flute parts, along with background vocals for the album.

While with Ferguson, Militello gained teaching experience, presenting jazz clinics in high school and colleges throughout the United States and Canada.

Militello's reputation as a musician has led to a number of television appearances. He has twice performed on the Dinah Shore Show, four times on the Mike Douglas Show, and once on the Merv Griffin Show. He has appeared on Public Broadcasting Service (PBS) and Canadian Broadcasting Company (CBC) specials, in addition to various local television shows around the country. Recently Militello produced a demo for Columbia Records, and he currently is involved in the production of a jazz album for Dick Fadaie, a piano player/composer in Buffalo, N.Y. He also performs with the Buffalo-based group on various engagements throughout the United States.