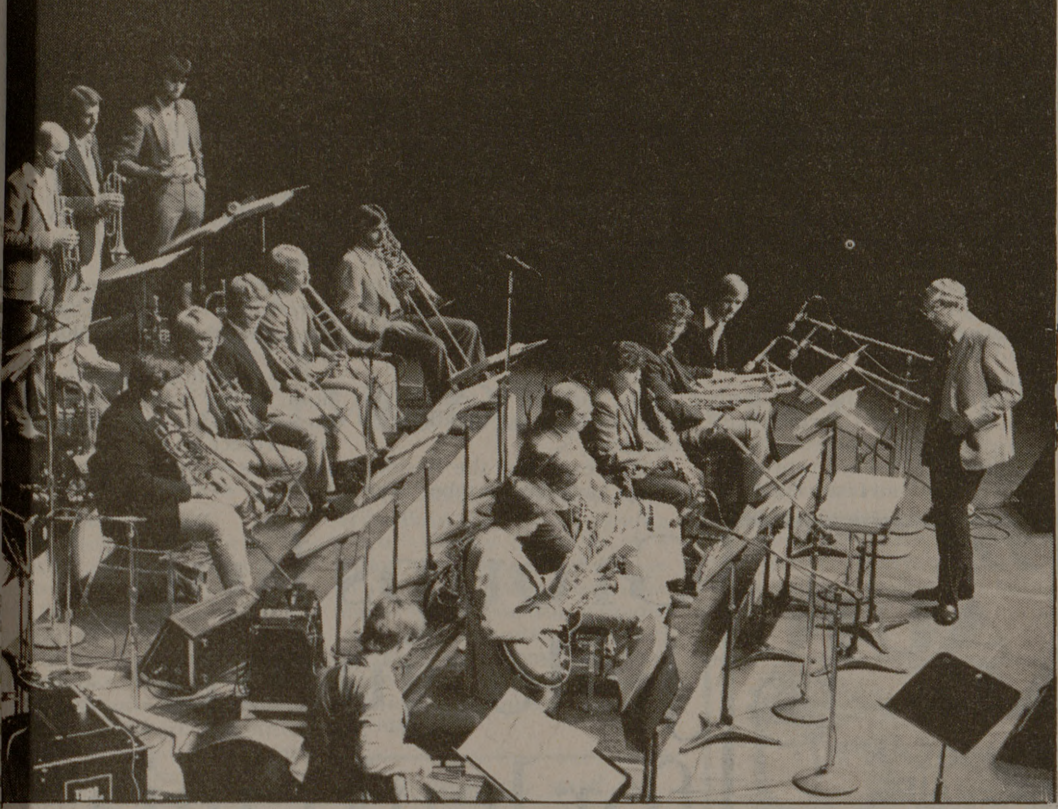


NTSU jazz performance 'spectacular'



Cindi Tackitt, Battalion staff

North Texas State One O'Clock Lab Band

by Steve Thomas
Battalion Staff

The North Texas State University One O'Clock Lab Band wailed like a jazz band should Thursday in Rudder Auditorium. It was a spectacular performance by some excellent young talent in a concert sponsored by the MSC Basement committee.

At first the band sounded like an ordinary fantastic college jazz band. It took them a few songs to warm up.

Then on the Herbie Hancock number, "Eye of the Hurricane," the band shifted into overdrive. Suddenly the sound was a professional one — big, bold, together, clean and strong.

The group was just that — a group. No one person dominated the show. No one needed to. It was like listening to one massive, precise, powerful instrument.

The music did everything from sway to jerk, and erratic meter changes accented the already pointed syncopation. But the band stayed tight.

It didn't matter that the loud-soft, fast-slow repertoire was redundant. The sound fit the band and the audience loved it. By the time Roger Homes'

"Surf's Up" finished and the band broke for intermission, everyone knew the second half would be unbelievable.

If we could only hear the trombones.

The volume of the trombone section was low throughout the concert. Though it played artistically and technically up to par with the rest of the band, it simply did not blend.

Unlike so many jazz bands, the trumpet section was not overbearing. It supported the band and moved solidly through the music, but never covered the sound. Though the trombones were distant, the saxophones and rhythm were always in the sound.

The rhythm section did its job, and the saxes were so diversified yet so conformed to one another that they added spice to the sound.

But if bands are made of musicians, this one is composed of artists.

Larry Engstrom can play the trumpet. Even though he soloed in more than half of the 14 numbers, he never depleted his bank of creativity and no one got tired of his style. He was versatile, composed and a bold improvisationalist, as was shown in his

"Grenada Smoothly" solo and his feature spot in the sensational encore "A Secret Love."

Lead trumpet player Marc Breithaupt had difficulty reaching his upper register at first, but began nailing one high note after another when he finally got it together. "Keystone" had some good examples of his recovery.

Bassist Danny Leonard took a step beyond technical efficiency by playing enjoyable solos, the prime example being "Swag's

Groove," the Dan Hurly number that featured Leonard on string bass. Bass players like that are uncommon.

Karl Lampman soloed with consistent technical mastery of the tenor sax. His style was hard and strong, but lacked versatility. His solo in Ray Brown's "Is There Anything Still There" was practically recorded and played back for "Keystone," though the two charts were drastically different.

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Pottery may include early writing form

United Press International
SAN ANTONIO — Excavations in Belize have yielded pottery vessels etched with symbols that may represent one of the earliest forms of Mayan writing, a Texas archeologist said.

The pottery vessels were found in the 1983 dig at Colha, one of the few continuously-occupied Mayan cities of South America. Archeologists from the University of Texas at San Antonio have been excavating the site since 1979.

Dr. Thomas Hester, project administrator and director of

the UTSA center for Archeological Research, said two pottery vessels found in a cache of other vessels have curious incised designs resembling Maya hieroglyphs.

"Preliminary studies indicate that they may well be early forms of Maya writing, perhaps even preceding or leading up to the earliest recognizable or readable forms of Maya glyphs," Hester said.

Excavations have revealed that Colha was occupied from 900 B.C. until A.D. 1250. The site covers more than 4 square

miles with several hundred mounds representing houses, shrines, civic and political structures, and workshops.

Colha appears to have been a craft-specialized, industrial-level city for the ancient Mayas, who mass-produced stone tools there in the millions, Hester said.

Despite its importance as a tool-making site, Colha could be even more important by telling scientists more about Mayan civilization and its eventual downfall, he said.

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