

Mulligan . . .

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Mulligan's young sidemen entered and tuned their instruments in turn. The audience responded with warm amusement. When Mulligan entered, bearing his large baritone sax and his clarinet-sized soprano sax, he was welcomed with a great wave of applause. That applause never weakened throughout the performance.

After the quintet noodled around on their various instruments, they launched into "Wood on Wood" and the show was on.

The concert was in every respect a showcase for Mulligan's work as a composer and instrumentalist, but his accompanists were far from insignificant. Each had a number of solos, all played with consummate skill and the closed-eye scowl that is as much a part of the jazz form as improvisation itself.

Between the first piece and "Song for an Unfinished Woman," Mulligan introduced his associates: Richard De Rosa, drums; Frank Luther, bass; and Mitchell Forman, piano. The second composition was a busy, meditative piece — suitable for underscoring the heroine of a foreign film as she runs worriedly across the street.

The sidemen achieved unexpected effects on their instruments by using

several unorthodox methods. Luther moved his hands close together on the bass fretboard and found a siter-esque sound that he used on several occasions. Forman used his right hand to pluck the piano strings while his left played the keys. De Rosa's drumming was nicely complemented by the use of chimes on several compositions, always with an enriching effect on the music.

Mulligan's third piece was "Walk on the Water." It is also the name of his Grammy-award winning album of last year. The work featured a merry Broadway musical-flavored solo and some quiet, restful moments.

Mulligan conducts with his whole body: hands, hips, head. He conducts the beginning of each piece and sometimes the sidemen's solos, neatly stitching it all together with his sax into a richly textured whole.

Aside from a new arrangement of George and Ira Gershwin's "My Man's Gone" from "Porgy and Bess," all the remaining pieces were Mulligan compositions: "Out Back o' the Barn," "Song for Strayhorn," "K-4 Pacific," "Curtains," "Another Kind of Sunday," "Under a Star," and "Sound on the Stairs," from his latest album *Little Big Horn*.

The quartet received two curtain calls and played one encore.

Lavender Moonlight . . .

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The politician addressed Walker while shaking April's hand. "Haven't seen much of your country, but I'm very impressed with your postcards. Very, uh, graphic. Anyway, I'm glad to see somebody around here who really lives here. Cross the ocean, come all the way to Africa and all I can find are Nebraskans. I just ran into a guy down at the beach who said he was from Nebraska, too. I wanted to talk football

with him a while, but he said something about a meeting with some cows." "C.O.W.S.!" shrieked April, tugging at Walker's sleeve. "I heard." "Well, let's go." "One problem." "What's wrong now?" "We can't leave until the elevator doors open."

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