

Newport Jazz Fest: A Giant Be-In

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Olatunji and Dizzy Gillespie. The program was designed to blend rhythm and melody with the intent of showing the various ethnic influences in jazz. Examples were taken from the Middle East, Africa, and South America.

The program opened with Herbie Mann and his octet, who played selections from, among other things, the latest Herbie Mann LP on Atlantic, "Impressions Of The Middle East." The octet features an Oud player, who was a standout (as also Mann on flute) on Lennon/McCartney's "Norwegian Wood." Olatunji came out with a whole collection of East-African drums and joined Mann's group, adding still another influence to the performance.

Luis Enrique and Gabor Szabo came out later in the program and offered their guitar stylings of European and Latin jazz. Szabo delighted the audience with some efforts off his "Jazz Raga" LP, demonstrating the ability of the guitar for use in the raga form. Jimmy Stewart was 2nd guitar with the Szabo group. Luis Enrique was backed by Larry Payne (bass) and Charles McDonough (drums).

Dizzy Gillespie stepped onto the stage with his bent horn to rip through a few numbers before closing the workshop.

Evening Concerts

Late arrivals to Saturday's evening concert were greeted by the sound of Larry Coryell's guitar wafting through the night air and above the carnival-like din that surrounds the festival area. Gary Burton was beating out melodies from his RCA Victor "Tennessee Firebird" LP with Coryell's searing guitar driving each phrase home.

The Herbie Mann Sextet delivered more middle-eastern impressions and then the Earl 'Fatha' Hines Quartet showed up with Bud Johnson. Hines' piano was dazzling, to say the least. Next on the program was the John Handy Quintet, who was followed by the Dizzy Gillespie Quintet. Dizzy as always was plain "full of fun" with plenty of good jazz added on for good measure.

The lights dimmed and then came up on Nina Simone and her trio. Her first song was "Backlash," which the lark introduced as being Langston Hughes' "last slap at the white backlash." Before going into "Four Women," Nina delivered her treatments of "My Man," "Don't Pay Him No Mind," and "If You Promise Me."

When introducing "Four Women," Nina Simone was greeted by some heckling from way back in the field . . . she somewhat bitterly delivered these quieting lines: "Oh baby, if you don't know what I'm talking about, just keep your mouth shut." It worked and she followed up with: "Although I'm hip I have to go through a lot of bags to compose and get it across."

Somewhat the stage crew, a very excellent one, managed to set-up for the Buddy Rich Big Band in no more than 10-minutes. Buddy was wild!

Plenty of sound and hard driving rhythm. Buddy Rich seems to make the whole stage seethe with excitement.

Sax & Vibes Workshop

Sunday's Sax & Vibes workshop got rolling with the Booker Ervin Quartet and then was mostly vibes day but for two exceptions; the Billy Taylor Trio and a particularly good big brass band from Japan called, the Sharps And Flats. This Japanese group didn't imitate American jazz but played their own real jazz treatments of songs from both Japan and the rest of the World. A definite highlight of their workout came when a bamboo flute was used as a solo lead; the instrument (resembling a recorder) offered a very interesting contrast to the band's big brass sound.

Bobby Hutcherson, in very good shape, opened the vibe workshop and drew a great deal of applause from the usual sparse workshop audience.

Gary Burton demonstrated his harmonic treatment of the vibraharp to the more than adequate accompaniment of Larry Coryell on guitar. The combination seems to be a winner; the youthful hippies dig both Burton and Coryell and their music offers delight for the jazz fan.

The Billy Taylor Trio came on to break up the vibe pattern but unfortunately played too much and stayed too long, resulting in the need to rush the other groups on the program. Taylor offered an apology when he was finished but it came on more like lip service than anything else and seemed not to satisfy anyone. After all, Billy Taylor was the emcee and certainly knew what he was doing.

Eventually Red Norvo showed the jazz fans at Newport exactly why he has been called, "the Wizard of the Woodpile." He no longer plays the old wooden machines very much, preferring the vibraphone or vibraharp. His 'slapstick' technique proved a crowd pleaser, especially on "Ida."

The melodic, staccato sounds of Lionel Hampton on the vibes were next to fill the air. Hamp just walked on to the stage and played, and played, and played.

Mixture Of Styles

Perhaps the best single thing about the Newport Jazz Festival is that it enables one to hear so many different styles of jazz and their relationship to jazz as a whole. Sunday evening's entertainment got off to a wailing start with the Blues Project (Verve/Forecast), which wowed the audience with "The Flute Thing." RCA Victor's Marilyn Maye was next, followed by the Max Roach Quintet, and the Bill Evans Trio.

Woody Herman appeared with his orchestra and delivered the swing goods in the rain. Herman was wearing a trench coat and there was a nostalgic feeling of USO shows (from out of a 1930's movie) running through the audience.

Miles Davis (whose latest Columbia LP is "Miles Smiles") and his

TALENT ON STAGE

CARMEN McRAE HINES, HINES & DAD

NEW YORK—Show business is in highly entertaining hands at the Royal Box of the Americana Hotel. Heading the bill is Carmen McRae, who can vocally run rings around all-too-many singers on the scene today. And, more than the "extra added attraction" they are termed on the hotel's announcement posters, are Hines, Hines & Dad, consisting of two brothers who may have been number 1 and 2 on line when all-around talent was handed out. "Dad" is Maurice Hines, who supplies drum rhythm for his gifted off-spring.

Returning to Carmen McRae, she is in top form, skillfully at home in a generous supply of material with all kinds of sentiments, from straightforward ("Star Dust") to sophisti-

cated ("Miss Otis Regrets"). Besides her affinity for good tunes, she is in love with a good lyric, getting to the heart of such matters as "Alfie," "I Wish I Were In Love Again," "He Loves Me." She's just cut a new Atlantic album, "For Once In My Life," the title song of which is a ballad highlight of her act.

The Hines brothers, appearing on Columbia Records are a sort of twin Sammy Davis, with enough skills in singing, dancing, instrumental playing and comedy to make eight fine artists in any one of these areas. Their "Fidler On The Roof" medley is an animated delight. The Royal Box, in short, possesses one of the finest double-bills that has hit in New York in many years.

ANN HILTON

NEW YORK—Throughout her entire opening night show, Wednesday, July 5, at the Persian Room in the Plaza Hotel, Ann Hilton showed herself to be a songstress of considerable ability. A lovely strawberry blonde, slightly reminiscent of Julie London, she sang and moved about with professional assurance, delivering her material with spirit and charm. Her voice, a strong contralto, never failed her, and she changed her style easily and naturally to suit the alternately buoyant and soulful moods of her numbers.

A lively reading of "Let Me Love You" opened the show, followed by "Enjoy Joy," "Music That Makes Me

Want To Dance" and numerous others. Highlight of the evening, to this reviewer at least, was a beautifully controlled and therefore all the more effective version of "Free Again." A fiery "Hallelujah, Baby" was the closing number, and as soon as Miss Hilton had finished it and gone off stage, she was called back to receive a bouquet of roses and a standing ovation.

Miss Hilton has not yet signed with a label, but she has reportedly had many offers, and if her Wednesday night performance is any indication of what she can do on records, any diskery should be proud to have her.

quintet delivered a driving finale to the concert. He appeared with Herbie Hancock, Tony Williams, and Wayne Shorter.

Last Workshop For '67

Don Ellis and his orchestra were the stars of the last workshop. This was the first time East for the group and they brought solid West-Coast sounds with them. The Ellis band often worked electrically, using microphones inserted into trumpets, flutes, saxes, and clarinets.

Also on the bill were the Rolf Kuhn Quartet and the Milford Massachusetts Youth Band.

Closing Concert

The final concert of this year's jazz fest opened with the Milford Youth Band (no one's over 18-yrs.-old), featuring a young clarinet player who achieved some of the mellowest tones we've ever heard. Illinois Jacquet wailed on tenor to the driving organ of Milt Buckner. Milt later played piano with Lionel Hampton and the Alumni Orchestra. The Dave Brubeck Quartet was called back for encores. Included on the early part of the bill were both Jack Lesberg and the Red Norvo All Stars (appearing with Don Lamond and Ruby Braff). 'Sassy' Sarah Vaughan and her trio closed off the first segment of the concert with five or six beautiful jazz stylings of standard and more up to date jazz cleffings.

The Wes Montgomery Trio offered plenty of standard Montgomery readings, such as "Bumpin'" and "Tequila." Wes is probably the most un-orthodox jazz guitarist around, as far as style goes, and the crowd went wild (as did many of the other musicians, judging from the way they edged onto the stage from the wings to dig his show).

Alumni Orchestra

The closing act for the festival each year is an appearance by the Newport Jazz Festival Alumni Band,

comprised of jazzmen who have previously played the festival. Lionel Hampton led this year's Alumni Band through a program so powerful that it resulted in 45-minutes of encores. Members of the group include: Snooky Young, James Nottingham, Joe Newman, Herb Pomeroy, Wally Davenport, Al Grey, Garnett Brown, Brit Woodman, Benny Powell, Jerome Richardson, George Dorsey, Frank Foster, Dave Young, Eddie Pazant, Steve Little, Lawrence Burgan, William Mackel, and John Spruill. George Wein, Billy Taylor, and Milt Buckner sat in at the piano with the Alumni Orchestra.

Youth In Jazz

The continuance of jazz as a musical form is dependent on no one thing so much as the need to interest, train, and give opportunity to young musicians. The Newport Jazz Festival gave encouragement to jazz-oriented youth by booking the Living Jazz Trio, the Milford Massachusetts Youth Band, and Larry Coryell (who is already something of a name in spite of his youth). The Living Jazz Trio is comprised of three 18-yr-olds from the Newport area, and they make good jazz.

The Milford Youth Band, under the direction of Boots Mussulli, deserves special mention because not only is it made up of kids between the ages of 12 and 16, but it makes music good enough to carry the big band message anywhere.

Be In Flavor

The entire festival was marked by a free relaxed feeling, accented by camaraderie and audience/performer rapport that reminded us of a be in. There were no riots, no pushy lines, and only one incidence of heckling. When the rains came, and they came frequently, nobody left the field. Newport was filled with jazz fans and, from where we sit, there's little or nothing a jazz fan likes more than plenty of good jazz.

UPCOMING EVENTS

A Schedule of Major Industry Events in the Coming Months

EVENT	DATE	PLACE
NARA (DEEJAY) CONVENTION	AUG. 9-13	REGENCY HYATT HOTEL, ATLANTA, GA.
NARM MID-YEAR MEET	SEPT. 5-8	HOST FARM, LANCASTER, PA.
COUNTRY MUSIC WEEK	OCT. 19-21	NASHVILLE, TENN.
MIDEM	JAN. 29-FEB. 3, 1968	CANNES, FRANCE
NARM CONVENTION	MAR. 17-22, 1968	DIPLOMAT HOTEL, HOLLYWOOD, FLA.