

Up-and-coming festival spawns Concord Jazz series

By EVAN LEIBOVITCH

A couple of years ago, a public relations man named Carl Jefferson acted upon his own wishes: when the city of Concord, California (28 miles northeast of San Francisco) needed an attraction for its Summer Festival, Jefferson initiated a jazz concert.

Its growth was steady enough year after year to warrant construction of an amphitheatre. Last year's concert was large enough to be the third largest one of its kind, and recent turnouts have pointed to the possibility that the Concord festival may soon rival the Newport concerts for

popularity. The rise in importance of the Concord festival is not without cause, and to prove it, Jefferson started to record the sessions and distribute them as the Concord Jazz series. The label has grown as quickly in popularity as the concerts, and the Tiburon Group obtained rights to its distribution in Canada.

Camilleri talks on music, change

The Music Department is sponsoring English composer Charles Camilleri in giving a free lecture on the topic of the philosophy of change towards a culture of world music. CLH F. 4-6 p.m.

Topical novel local product

Gabriel is a novel about students, it's a novel set in Toronto, and it's written by Harry Pollack, a fellow at Stong College. He will be talking about the book next Wednesday at 4 p.m. in the Stong JCR. All are welcome.

Until recently the Concord Jazz label contained eight titles, of which Seven, Come Eleven, featuring Herbellis and Joe Pass was the most popular. Another couple are being added this year, and soon there will be over twenty Concord albums, according to Doug Heatley, one of the men behind Tiburon.

All of the earlier material was recorded live, but lacks the periodic screaming and yelling found on live rock albums. As I listened to excerpts from each Concord title, I realized that there is no such thing as a bad album. I chose number four, Great Guitars, and number nine, Barney plays Kessel, for review.

The former included Charlie Byrd, Herb Ellis, and Barney Kessel on guitars, bassist Joe Byrd, with John Rae handling percussion. It was recorded at Con-

cord July 28, 1974.

This is guitar playing at its best, without the need for cheap electronic gimmicks. All of the musicians are called upon to do solos. The music ranges from latin rhythms to blues to Charlie Christian to Boogie Woogie (H&B Guitar Boogie is just another form of Rock Around the Clock).

The second offering was recorded during June 1975 at Western Studios in Hollywood. It highlights Kessel again, but is less dependent on guitar. Vic Feldman and Herbie Stewart are also very prominent on vibes and wind instruments respectfully.

Also featured are Jimmy Rowles on keyboards, Chuck Domanico on bass, (who use both amplified and non-amplified gear) Jack Hanna on drums, and Milt Holland handling percussion.

All the material here is written by Kessel, and is given freedom to be more progressive, thanks to the addition of vibes, sax, and the other instruments.

The program for this year's festival was varied, and included many popular artists, some of whom already do their own recording. Carmed McRae, the Crusaders, and Tony Bennett (yes, he sings jazz) were among the Artists participating in the concert this year. More Concord albums are due for release soon from the '75 sessions, including an incredible album by the West Coast All-Stars. If they sell as well as the earlier series (Seven, Come Eleven sells more than ten a week in Toronto, which is not bad for a jazz album), Tiburon has its hands on one of the more dynamic series of albums to come along in some time.

Killing George yields insights

As part of the Winters-McLaughlin film series, The Killing of Sister George, will be shown next Wednesday at 7:30 p.m. in the Winters JCR. A sensitive and perceptive film, the film is an exploration of the homosexual relationship between an aging TV actress and her 23 year-old mistress.

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