

ROCHESTER, N. Y., MONDAY, NOVEMBER 18, 1979

Wart Ads 5-12C  
Deaths 5C  
TV 3C  
Theater 4, 13C  
Comics 5-12C



Trio: From left, Bobby Durham, "Senator" Eugene Wright and Monty Alexander.

By MAURICE H. THOMPSON  
Dac Staff Writer

Saturday at 11:45 p.m. was perhaps Jazz's finest moment. That was when "Shuff" stepped out "smokin'."

Drummer Bobby Durham wouldn't let him rest. Bassist "Senator" Eugene Wright plucked and plucked and Monty Alexander, the pianist par excellence, doubled off a fiery message which kept the fans at Rochester's Musicelle Lounge open-mouthed and cheering for the 17 minutes of the "Shuff" performance.

It was another great night for the Monty Alexander Trio, who were playing at the Musicelle, 100 Jefferson Road, Henrietta, since mid-October and conclude what many think is their best round of performances in Rochester this weekend.

THE GROUP demonstrated a sensitivity to one of the pieces of jazz that the performer must be capable of

**In Review**

coming up with sounds that are consistently greater. There is no room for the laddish, the 10-10-night artists with one hit.

Saturday night found the trio ranging over a wide range of familiar and not-so-familiar tunes, tightly crafted.

Duke Ellington's "Satin Doll" gave Durham a chance to show why performers like Ella Fitzgerald, Shirley Scott and Lionel Hampton have sought him out for most of his 12-year-long professional life. His brush work is pure and delicate, and when he starts to smile, it's a cue for an explosion of notes.

MILES DAVIS' "Someday My Prince Will Come" was something like an improvement on Miles, if that's possible. Eugene Wright, tall,

suave, a graduate from college, is just such a man. Kai Winding, Cal Tjader, Count Basie and Dave Brubeck would have had as much applause and liked every moment of it.

"Monty Alexander took a single, but notable opportunity to display his roots when he turned to a well-known Jamaican tune, "Brown Skin Gal." Time was when musicians and audiences turned to Harry Belafonte for Caribbean island ditties, reminders of good times to be had on littles of clear sun.

Now it was Monty's turn to stir up a funky calypso heat or two, and he did it well.

There have been nights during the Rochester stint when things have not gone well. Monty admits. True. Rochester audiences have created an near-perfect atmosphere which to create music as he could wish for, but there are some nights when

IT ALL HAS to do with that often debated word, communication.

"If my stuff is not communicating, if the vibes are not coming back to me, then something is missing. I'm merely an evangelist getting involved with my music, spreading the word with my music. If the communication is broken, then things just don't go down right."

The Monty Alexander sound broke through with the release more than two years ago of the album, "Alexander the Great," which he regards as their "best album to date so far."

Effort is concerned, and there have been six albums, including "We Only Just Begun,"

recorded live at the Musicelle in 1971, and his latest, "Here Comes the Sun" which includes a 10-minute version of "The Dream of Miles," a raptorial piano solo.

In 20 years, Monty is still balanced and imminent looking. This doesn't worry him. He says he is happy, tough and independent.

This spirit of independence, which eased him early in his school career to break away from his own Jamaican group, Monty and the Cyclones, and then come to the United States to settle and develop his talents as a jazz musician, has also kept him away from the open lights and the "fame" which many think should, by now, be his.

"My goal is not to be a star," Monty says. "I don't want to be a famous person. Through music, I want to make a simple feel good. Not being famous hasn't gotten to me like it has with other people. For me the good thing is that what I've done, I've done on my own."

For Durham and Wright, who is affectionately called "The Not 'King' Cole and Art Tatum. I wanna do what I'm doing; that's the way I was brought up."

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**News-makers**

**Grand Ole Opry Pays Tribute To 'Stringbean'**

The Grand Ole Opry paid tribute to David Stringbean, Akrona Saturday night as police discouraged by risk of riots in the murder of Akerman and his wife, cut back on their second-the-clock investigation.

"String was loved and respected by everyone whose life he touched, whether it was in front of an Opry audience, a live Blue television audience or a personal appearance on the road," Opry manager Bud Wendell said at the tribute broadcast from Nashville.

Akerman, 37, and his wife, Estelle, 39, were shot to death, apparently by burglars, upon returning to their farm house after an Opry performance Nov. 19.

**Religious Head Dies**

The Mother, Frances-brother of the Akrona religious movement in India, died over the weekend of the age of 95.

Thousands of devotees gathered yesterday and filed past the body of the matriarch, who came to Parulidhary in 1945 as Mira Almasa Richard, the wife of a French diplomat.

She died of a heart attack in the Akron, or religious community, where she had lived since 1926. First as the leading disciple of Anandabhai Chavan, an Indian scholar-scientist-philosopher, and after his death in 1950 as the leader of the movement.

After Anandabhai died, the Mother directed the movement in its most ambitious project, construction of a city that would provide "material with its first experimental research for human unity."

The new city, known as Agrigala, has about 1,600 Indians and 300 foreign residents.

**Television**

**Sinatra Return a Bit Too Lavish**

By BETTY UTTERBACK  
Dac Staff Writer

Frank Sinatra returned to television last night with a farefare that seemed out of proportion to his short two-year retirement.

"Old Blue Eyes Is Back," broadcast at 8:30 p.m. on Channel 1, was an hour of pool laziness for Sinatra fans. But the lavish production machinery kept getting in the way of the songs.

The opening reunion, with Sinatra walking a giant treadmill with his guests reaching to touch him, caught more than one supposedly aging fan with a self-conscious expression. And rightly so.

IN THE first sequence, Sinatra went back to the songs of the 40's to those youngsters "the songs I was singing when you were born."

It was a pious segment with a starting state, glittering and twirling bangles suspended from the ceiling, moving in with carolers of the star. There were 11 m as when tricky camera angles become downright distracting.

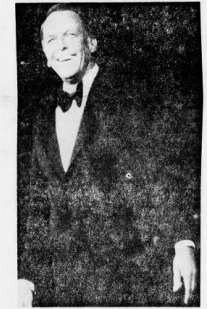
There were more songs like "I Got Kick Out of You," and "I've Got the World on a String." They're nice songs, the kind that could score on a kitchen set.

The mood shifted to sentimental and reflective for several "oldies songs," "Older Than Rainy Day" and "Last Night When We Were Young" were among those moody songs that called for an intimate setting. But as the set designers still had a lot of money to spend.

Gene Kelly joined Sinatra for a segment in the movies they made together, and it was charming. This time the nostalgia was genuine and the facts was on the point. It could be summed up, by the final number they did together, "Nice and Easy." Very nice and easy.

The FINAL part featuring songs from Sinatra's recently released album, "Old Blue Eyes Is Back," was the best of the show.

The production people finally get out of the way and Sinatra sat on the steps of the stage to sing the haunting "Send in the Clowns." "Let Me Try Again" and "You Will



Frank Sinatra "came back" last night.

By My Music" are also from the new album, all beautifully arranged by Gordon Jenkins and Don Costa.

The album is the best Sinatra has ever done, and it was disappointing that more songs from it weren't used on the show.

**Fashion**

**A Cold Weather Battle Plan**

By DAVID GUNSTON  
Dac-Christine Scarver-Hessler

Are you going to keep warm this winter, whether the weather? Or are you going to shove your way through the damp and dismal months?

It could be the latter, if you're too much of a slave to convention. That's why to show time the art of dressmaker-winter was appreciated scientifically.

Many scientists have been taking a close look recently at the best way to keep warm — and at the relative efficiency of our clothes.

Experiments were prompted by wartime experiences in Russia, Finland, and Korea, today's persistence