

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

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FOR RELEASE:

Thursday, August 3, 1967

Barry Harris and the Webb City All Stars will give the seventh Jazz in the Garden concert at The Museum of Modern Art, 11 West 53 Street, tonight (Thursday, August 3) at 8:30. Barry Harris, on piano, will be joined by Kenny Dorham, trumpet; Charles McPherson, alto sax; Junior Cook, tenor sax; Pepper Adams, baritone sax; Bob Cranshaw, bass; and Louis Hayes, drums. The group, with its own touch and articulation, builds on the classic bebop of Charlie Parker and Bud Powell.

Jazz in the Garden, ten Thursday evening promenade concerts, is sponsored jointly by the Museum and Down Beat magazine. The series presents various facets of the jazz spectrum from traditional to rock 'n' roll. The Lee Konitz-Marshall Brown Quartet will give the August 10 concert.

The entire Museum is open Thursday evenings during the summer until 10. The regular Museum admission, \$1.25, admits visitors to galleries and to 8 p.m. film showings in the Auditorium; there is no charge for Museum members. Admission to jazz concerts is an additional 50 cents for all.

As in previous Jazz in the Garden concerts, tickets for each concert will be on sale in the Museum lobby from Saturday until the time of the performance. A few chairs are available on the garden terraces, but most of the audience stands or sits on the ground. Cushions may be rented for 25 cents. Beer and sandwiches are available. In case of rain, the concert will be canceled; tickets will be honored at the concert following. Other Museum activities continue as announced.

For Jazz in the Garden, Ira Gitler, New York Editor of Down Beat, is Chairman of a Program Committee consisting of Don Schlitten, Charles Graham, and Herbert Bronstein, Series Director.

The Webb City All Stars approximates the Bebop Boys group of 1946, with which Bud Powell recorded his composition, "Webb City" (Kenny Dorham was the trumpet player). Barry Harris was mentor of many musicians in Detroit until he joined Cannonball Adderley in 1960 to settle in New York. Since then he has worked with Yusef Lateef and Coleman Hawkins, and has led his own duo, trio and quintet in

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local clubs. Inspired by Charlie Parker and Bud Powell, he is one of the latter's foremost exponents.

Kenny Dorham, an early disciple of Dizzy Gillespie, worked with Billy Eckstine in the mid-1940s, then with the Charlie Parker Quintet, and in the 1950s with Art Blakey and Max Roach. He has been a reviewer for Down Beat since 1965. Junior Cook, a member of the Horace Silver Quintet from 1958 to 1964, has since worked with Blue Mitchell. Charles McPherson played with Barry Harris in Detroit. In New York City since 1959, he has worked with Charles Mingus as well as with Harris, and has led his own quintet. He won a Down Beat critics' wider recognition award this year. Pepper Adams, another award winner, played in Detroit with Tommy Flanagan, Kenny Burrell and Lucky Thompson, in New York City with Maynard Ferguson and Donald Byrd. He is a member of the Thad Jones-Mel Lewis orchestra. Bob Cranshaw, from Chicago, played with Eddie Harris and the MJT plus 3. He appeared prominently on the New York scene with Sonny Rollins, Junior Mance and Joe Williams. Louis Hayes, like Harris, Adams, and McPherson, is from Detroit. He played with Horace Silver, 1956-59, and then spent six years with Cannonball Adderley. From 1965 to July of this year he was with Oscar Peterson, and is now with Freddie Hubbard's Jazz Communicators.

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.