

34,000 HEAR ROCK AT NEWPORT FETE

Little Jazz Played—Crowds
Cause Some Tension

By JOHN S. WILSON
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NEWPORT, R. I., July 5—Rock inundated the Newport Jazz Festival last night, bringing with it the largest audience in the festival's 16 years and ominous recollections of the riot that broke up the event in 1960.

More than 24,000 people got into Festival Field for the evening's program. According to festival officials, the attendance was 22,000, the limit stipulated in the contract with the City of Newport. City officials said an additional 2,000 seats had been set up, but they made no objection because they hoped the added seating might lessen the pressure from those who could not otherwise get in.

There were, however, by police estimates, 10,000 more outside the field—sitting on rising land that overlooks the concert grounds or packed against the 10-foot wooden fence surrounding the field. Midway through the program, a 20-foot section of this fence was knocked down and many of those on the outside managed to rush through the opening before the police could block the break.

Because of the pressure from those on the outside and a steady movement from those at the rear of the field toward the front, the first half of the concert was played amid rising tension. George Wein, producer of the festival, made repeated pleas from the stage for those in the field to remain in their seats and those outside the park to stop pushing against the fences.

A Plea for Self-Restraint

Citing recent disturbances at pop festivals in Northridge, Calif., and in Denver, Mr. Wein told the huge audience that tension was building in and around the field to such a degree that "if something happens here at Newport tonight, it might affect the whole pop scene."

"We might lose the whole thing if it erupts," he warned.

But after a mid-concert intermission, an appearance by Blood, Sweat and Tears and a replugging of the gap in the fence, the concert proceeded without incident. The members of the audience were highly responsive throughout the evening, rising from their seats to cheer almost every group that performed.

Except for Roland Kirk and his quartet and the Steve Marcus quartet, the evening was devoted entirely to rock groups.

The most polished performance was given by Blood, Sweat and Tears, a 12-piece band that includes two trumpets, a trombone and an alto saxophone. Its driving force was David Clayton-Thomas, a singer with a strong authoritative voice, a winning personality and an ability, rare among rock singers, to keep his vocal work in proper balance with the instrumental accompaniment.

The crisp, clean playing of the brass section added tremendous vitality to the performances, and Fred Lipsius, playing solos on both alto saxophone and electric piano, gave the group some genuine jazz moments.

Only Two Jazzmen Present

Ian Anderson, a bushy-haired flutist who leads the British group called Jethro Tull, used stylized comic effects to give his group some identity, and another British combo, the Jeff Beck Group, offered brief periods of pleasant blues guitar work. But both groups, along with Ten Years After, put most of their efforts into the most common characteristics of rock performance—a frantic attack and very loud amplification that distorted all their playing and singing.

Roland Kirk, the blind jazz



THE LUCKY ONES: Music fans at the jazz festival in Newport. Many couldn't get seats. United Press International

saxophonist who plays as many as three lead instruments simultaneously, followed Blood, Sweat and Tears, obviously determined to wring as much applause from the audience as any of the rock groups.

Concentrating on basic driving riffs that sometimes obscured his very real virtuosity as a saxophonist, building a revival-meeting atmosphere with shouts and chants, and simply

refusing to give up even when his allotted time was up, he managed to elicit the cheers and applause for which he was striving.

Steve Marcus, a tenor saxophonist and the only other jazz musician on the program, played with one foot in the jazz avant-garde and one in rock and slid into an unrewarding limbo.