Saltonstall discusses Peace Corps in Africa
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Charles Lloyd plays traditional mood evocations, and wild bash pieces. Lloyd would begin playing and the music would expand and almost force his back-up men to reach the same emotional high. Then as soon as all four were at a crescendo, Lloyd would begin to subdue them, until finally the end would come quietly after a seemingly endless orgy of loud music and noise.

Little need be said about the traditional jazz pieces except that they were extremely well done and natural in Lloyd's own style.

Music and mood evocations, the most beautiful music of the evening, developed a high degree of interplay among the four musicians. Jack DeJohnette (drums) and Ron McClure (bass) built a rhythmic and melodic structure on which Keith Jarrett (piano) and Charles Lloyd, invariably on flute, floated a theme that drifted and remained about a central pattern of notes. The Charles Lloyd concert was a present that would have made George Washington happy.

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den and really get to know the people of another country. And, he added, it is in the interest of Nigerians to see them live in order to learn how to communicate, and in order to have contact with the people here to better their living conditions, but also help to solve their biggest problem—unemployment.

Learning from Nigeria

Saltonstall stated that much can be learned from underdeveloped nations, and that they can learn much from us. One question Nigerians are always asking, he said, is if civil rights, air pollution and the like are signs of a developed country. Some feel that perhaps it might be better to remain underdeveloped after all.

Before leaving Nigeria, Saltonstall talked to the prime minister who appealed to him for more, and more experienced people. But, the Prime Minister made clear, they "valued workers more for what they were than what they knew." (Continued from Page 7)