Jack Kleinsinger presents Highlights In JAZZ
In association with NYU Program Board

Thursday, October 4th 8:00PM
Arnett Buddy Eddie ‘Cleanhead’ Vinson
Cobb Tate

in

BATTLE OF THE BIG HORNS

Gracie E. Brought with
Ray Geo. Panama
Bryant Duvivier Francis

AND SPECIAL GUEST Ray Barretto

N.Y.U. Loeb Student Center
Tickets $6.00, Students $5.00
Student Balcony $4.00
586 LaGuardia Pl. at Washington Sq. So.
Telephone: 598-3757

Tickets at box office or by mail order to:
Highlights in Jazz, 7 Peter Cooper Rd.
N.Y.C., N.Y. 10010
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Deep in the Gut of Texas

By Gary Giddins

A couple of weeks ago I was bemoaning how infrequently one gets to hear Buddy Tate play with all the stops out. Then Highlights in Jazz returned for its seventh season last Thursday with one of the strongest concerts in its history, “Battle of the Big Horns,” and I’ve never heard Tate play better. He had reason to be in good spirits; later in the week, his hometown of Sherman, Texas, would be giving him the key to the city (“and Sherman isn’t even a jazz town”). For the present, he had the unimpeachable rhythm section of Ray Bryant, George Duvivier, and Panama Francis, and two Texan compatriots—Arnett Cobb and Eddie Cleanhead Vinson—to challenge his mettle. You knew from the green brocaded suit and orange shirt he wore and the dance steps he cut to everyone else’s solos that he was there for serious business.

The first chorus of Tate’s masterful “Body and Soul” was a stage-setter, its strands of melody hung out like damp linen. The next chorus was a dancing collage of moans, grunts, purrs, and sighs, accelerating into swing-time for the release, and gliding back to earth in a cadenza that invoked Coleman Hawkins and “Louise.” Heupped the ante with a tempestuous “Jumpin’ at the Woodside” solo that rocked and rolled into a fearsome duet with Francis, who parlayed Krupa’s “Sing Sing Sing” tom-tom lick into a dashing matrix of cross-rhythms, while Tate bellowed as though the tenor were extemporized to his gut.

On this night, most of the music was from the gut. Cobb’s impertinent honks were a manifestation of his arrogant mastery of the horn. His every note tells a story; his terse phrases are never riffs, but expiatory and utterances. On a slow blues, he played immaculately tapered vocal tones, shaking his head at the heartbreak of it all, and then carved into double time with a break that sounded like an elephant falling into the Grand Canyon. But Cobb is a knowing pretentidigestor; after he hooked the audience into thinking his soul is on the line, he’ll likely grow a shave-and-a-halfcut-two-bits to reassure his disattachment. He paced an enthralling “Deep Purple” into a fevered climax of choked whoops, only to come out of it with “The Farmer in the Dell.”

The union of Tate, Cobb, and Vinson amounted to a lineage of jazz saxophonists filtered through the southwestern influence Tate, once a repository of Herschel Evans’s sound and Lester Young’s swing, grew to elegant manhood in the Basie machine, Cobb inherited Illinois Jacquet’s role as agitator for Lionel Hampton, and took the Young connection into the realm of controlled hysteria. Vinson heralded the onslaught of bop, his fluid, biting, but tonally modulated phrases stalking the territory where Charlie Parker took off from Buster Smith. He preceded the vocal on “Mr. Cleanhead” with a concordance of “Parker’s Mood” phrases, and riffed “Kidney Stew” as though the Blue Devils were peering over his shoulder—the rhythms febrile, the articulation impeccable, the content lucid, determined, and cliche-free.

It was a good idea giving the saxophonists generous solo time, and keeping the conclaves, no battle, and the concluding “Sweet Georgia Brown,” complete with ferocious fours, was—for all its undeniable excitement—almost anticlimactic. There were other treasures along the way: Bryant, unaccompanied, plotted a combination of slow blues and “Willow Weep for Me” with a stylish equation of feeling and panache; Duvivier, whose incipient solos were pithy and classic, paid tribute to the late Wilbur Ware with an efficient-tripartite original that employed Francis’s multivels at one point; Ray Barretto proved himself the one Latin percussionist who can join a swing rhythm section without cluttering the bottom; Wayne Wright compensated for an ineffectual solo with good chocking rhythm guitar, and Francis’s perfect time was the evening’s bedrock.

In fact, the concert was so damned good I’m moved to say something nice about Jack Kleinsinger, who promised short speeches and then made half a dozen appearances hawking futurecod records. T-shirts, celeb in the crowd, Muse Records (whose new Cobb album, Lust at Sandy’s, has Tate and Vinson on one cut, and can be safely, if modestly, recommended), etc. After all, who else has produced so consistent a showcase for mainstream jamming in New York during the past seven years? In the word of Bert Williams, nobody.
Jazz: Highlights Concerts Begin

By ROBERT PALMER

Jack Kleinsinger's "Highlights in Jazz" concert series began its new season Thursday night at New York University with a sold-out auditorium and an irresistible program. Three blues-oriented, Texas-born saxophonists—Arnott Cobb, Buddy Tate and Eddie (Cleanhead) Vinson—performed together and separately with various configurations drawn from an exceptionally accomplished rhythm section.

Five of the eight musicians have been playing together as a unit, and some of them have known one another for decades. Their interplay was relaxed and polished, but it was never slick. In fact, for a program built around a proved combination and a basic jam-session repertory, the show was full of surprises.

Mr. Cobb's tenor-saxophone sound is so monumental and his phrases with such deliberate, magisterial authority that sometimes it is hard to imagine he's working in solid rock rather than in sound. The brief but definitive blues he sandwiched in the middle of his set as a featured artist was one of the evening's most exhilarating moments.

Mr. Tate's more familiar blues, including a rocking "Kidney Stew," and played sterling alto-saxophone solos.

A number of the evening's best moments came from the rhythm section. Every time the bassist George Duvivier soloed, utter silence descended on the hall. He isn't fancy, but his sound, time and melodic ideas are exemplary. The pianist Ray Bryant also turned in one inventive, riveting solo after another, including an ingenious, cascading of "Take the 'A' Train" as a train blues with rumbling boogie basses. Panama Francis was a driving presence and the perfect drummer for the occasion, Ray Barretto contributed color and punch on congas and Wayne Wright added a subtle acoustic rhythm guitar.
Another FALL PREVIEW

Jazz: there's a lot to look forward to

By RICHARD M. SUDHALTER

RUSSET LEAVES fluttering by the window offer gentle reminder that 1979— and with it the self-gratifying '70s—has begun its last downhill run. Downhill? Musically, at least, that may not be the right word, given some of the events coming up shortly for the jazz-oriented listener.

How about a first-time duo evening next Friday, Oct. 11, by pianist Cecil Taylor and drummer Max Roach, to innovators of different generations who remain fertile, controversial thinkers. They're scheduled for two shows that night —8 and 11— at Columbia University's Wollman Auditorium. Across the stylistic spectrum, Eddie Condon's on W. 84th St. just off 7th Av., plays host the week of Dec. 17 to dixieland cornet titan Wild Bill Davison. Now well into his 70s, he still kicks an ensemble along with a fire and sheer heat rarely equalled by hornmen half his age. Condon's has another, earlier, treat in store for five weeks of Sunday evenings, beginning Oct. 14, by pianist John Bunch's new quintet, with trumpeter-flugelhornist Tom Harrell and ex-Ellingtonian Harold Ashby on tenor. It's an unlikely union, but an eminently successful one, in which the participants stimulate each other as well as the audience.

The re-emergence of veteran, often jazz-informed pop singers continues, with former Tommy Dorsey vocalist Connie Haines turning up at Marty's (73d and Third Avs.) Oct. 15-27, and Dorothy Collins, of Your Hit Parade fame, moving into Michael's Pub Oct. 9 for a month's dalliance with Stephen Sondheim. Not quite a jazzman, but one whose knowledge of vaudeville black and white — and where jazz fit into it — is unparalleled, appears at Brooklyn Academy of Music on Dec. 17 for one of his one-man evenings. His name is Max Moress, and though he lives in and works out of the New York area, his fame is much greater in the middle American heartlands west of the Appalachians than it is in the East.

He is a thoroughly satisfying pianist and singer whose expertise and skill put much of early jazz history in a living perspective.

He appeared in last summer's Hoagy Carmichael concert at the Newport Jazz Festival, and drew cheers from audience and fellow-musicians alike. An evening with him is the easiest kind of education—that of deeply enjoyable entertainment.

Among the strictly jazz notables appearing in town in coming weeks are tenorists Arnett Cobb and Zoot Sims, opening at the Village Vanguard and Fat Tuesday's, respectively, on Oct. 16. On Oct. 30 another tenor whirlwind, Illinois Jacquet, moves in at the Sarge's Jazz Club.

Jack Kleinsinger has been presenting his Highlights in Jazz concerts at NYU Loeb Student Center for seven years, and this season promises some good ones.

Nov. 8 brings a gathering of Ellington alumni with Harold Ashby, Norris Turney, Franc Williams, Joya Sherrill, Sonny Greer and the consistently stimulating trombonist Britt Woodman.

Then, on Dec. 20, Highlights offers an all-star salute to Cab Calloway, featuring Eddie Barefield, Maxine Sullivan, Milt Hinton and Panama Francis' exciting new Savoy Sultans.

This nine-piece band, based on its namesake and on the once-upon-a-time Lucky Millinder band, won many friends this summer on the festival circuit.

It boasts several notable soloists, among them trumpeter Irving Stokes, whose rhythmically laid-back but intense approach evokes such past greats as Bill Coleman, and, optionally, the early Henry Allen.

ON JAZZ

APPLE JAMS Some of the early-morning emcee duties were handled by producer Jack Kleinsinger, whose "Highlights in Jazz" series is into its seventh season at NYU's Loeb Student Center. His latest concert featured Arnett Cobb and Buddy Tate on tenor saxes and Eddie "Cleanhead" Vinson on alto sax, with a rhythm section of Ray Brant, piano, George DuVivier, bass, Wayne Wright, guitar, Panama Francis, drums, and Ray Barretto, congas. The remainder of the season includes concerts by alumni of Duke Ellington & Cab Calloway.

ON THE UPBEAT

Ray Barretto will be the special guest at Jack Kleinsinger's "Highlights in Jazz" concert at New York U's Loeb Student Center, N.Y., Oct. 4. Other musicians will be Arnett Cobb, Buddy Tate, Eddie (Cleanhead) Vinson, Ray Bryant, George DuVivier and Panama Francis. Barretto also appears with Dizzy Gillespie at Lulu's, Boston, Sept. 25-27.
who look askance at this booking —
Barretto played congas on one of Arnett Cobb's late '50s dates for Prestige and was splendid). All told, a hell of an evening that left an audience full of sore hands and worn-out shoes.

Texas Longhorns

Can you imagine a more exciting combination than Buddy Tate, Arnett Cobb and Eddie "Cleanhead" Vinson? No, really, neither can I and that was just the line-up for Jack Kleinsinger's first 'Highlights in Jazz' concert at New York University. The three Texas titans were teamed with the perfect (a word I use not lightly) rhythm section of Panama Francis, George Duvivier and the twenty-fingered Ray Bryant. Throw in Ray Barretto's congas for some spice and, I assure you, the joint was rocking.

Tate and Cobb are natural competitors — both are from Texas, both are in their early 60's and both possess large, bubbly tenor saxophone tones. Yet there is a big difference in their styles. Cobb is cavernous and blowy. He frequently employs a vibrato with a buzz and he enjoys honking and grunting. He also loves to quote 'ridiculously irreverent sources' — the middle of a heart — rendering ballads will suddenly be stopped short by a loud, deliberate The Farmer In The Dell.

Tate has a steelier tone. His vibrato is unassuming and reserved. When he did his version of Body and Soul it seemed to drip out of the horn, like sap from a maple tree. Buddy is tough and gritty and his solos are constructed out of solid oak — no tricks for him. So, together, they gave each other the goose that was necessary to turn the show into a romper, but they didn't make any attempts to claw at each other.

'Cleanhead', though a vibrant and exciting alto soloist, is not in the instrumental league of Mssrs. Cobb and Tate. This, of course, he makes up for with his Doberman Pinscher of a blues shout. Of course he informed us that "They called me Mister Cleanhead, just because my head is bald ..." I don't know how many times he's done that song, but the audience still eats it up.

As I said, the rhythm section was perfect. Panama was electric and Duvivier was walking with his slippers on. But Ray Bryant ... Whew! There wasn't a quarter rest out of place in his playing — filling every nook and cranny as if the whole thing was scripted. And when he took two solos on A Train and Willow Weep, he was at once elegant and greasy. Barretto was spritely and effective (for those of you

Buddy Tate
Highlights in Jazz Begins 7th Season
by James McAfee Jr.

This was the opening concert of the seventh season that Jack Kleinsinger has been presenting "Highlights in Jazz." This concert was billed as "Battle of the Big Horns." It took place October 4 at New York University's Loeb Student Center.

When Buddy Tate stepped to the microphone and announced the first tune, "Bag's Groove," and Arnett Cobb snapped off the tempo, this was the beginning of an electrifying evening of jazz. A concert where there was generous solo space. From the opening note of "Bag's Groove" to the final note of "Sweet Georgia Brown" there were outstanding solos.

Ray Bryant performed unaccompanied piano solos on "Willow Weep for Me" and "Take the A Train," and on a blues he was accompanied by the remainder of the rhythm section, George Duivivier, bass; Panama Francis, drums, and Ray Barretto, congas.

Arnett Cobb with rhythm played the seldom heard in jazz, "Deep Purple." His playing on a blues where just he and bassist Duivivier played the first part of the tune, then was joined by the rest of the rhythm section, was a gutsy rendition.

Buddy Tate's contribution was a beautiful and moving solo on the old standard "Body and Soul." He upped the tempo on the Basie standard "Jumpin' At the Woodside" as he blew chorus after chorus. With the outstanding performances by this veteran of the jazz wars, leads one to wonder why this jazzman is not seen more often in this city. So many lesser talents are presented in concerts or are given week long engagements at clubs here. His fellow Texans, Arnett Cobb and Eddie Vinson are presented here in club dates, so why not Buddy Tate?

Eddie Vinson contributed two of his staples of many years, "Cleanhead Blues" and "Kidney Stew" and the title tune from his new Muse record album "The Clean Machine."

George Duivivier contributed a solo unaccompanied original composition entitled "Wilbur's Wares," which he dedicated to the late Great Bassist, Wilbur Ware.

The surprise guest was left-handed guitarist Wayne Wright who performed one number and then played rhythm guitar the remainder of the concert.

Jack Kleinsinger announced that on October 6, Buddy Tate's hometown, Sherman, Texas, was going to honor him by holding a jam session in his honor and present him the key to the city.