

**JACK KLEINSINGER PRESENTS  
'HIGHLIGHTS IN JAZZ'**

in cooperation with the NYU program board

**MONDAY, MARCH 18, 8:00 pm**

**horns 'a plenty**

HOWARD

**McGHEE**

JIMMY

**McPARTLAND**

JOE

**NEWMAN**

with **TED DUNBAR OLIVER JACKSON**

**DILL JONES LARRY RIDLEY**

at **NYU LOEB STUDENT CENTER eisner/lubin auditorium**

**566 la guardia place at washington sq. south**

**telephone: 598-3757**

**Tickets: \$5.00; students \$4.00; student balcony \$2.50**

**tickets at Box Office or by Mail**

make checks payable  
to: **NEW YORK UNIVERSITY**

NASSAU  
SUFFOLK  
★★★★

# SUNDAY NEWS

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**downbeat**

## from New York's prisons...

When asked if jazz was folk music, Louis Armstrong, in his inimitable fashion, answered something like, "You don't see no monkees out there, do ya?" Ultimately, jazz is indeed for the folk—the people's music, many are wont to exclaim. So why not bring live jazz to those unable to get out and hear it, like those confined to beds, wheelchairs... or jail cells. That's what Hospital Audiences, Inc. (HAI) is doing in the New York City penal system.

HAI, established in 1969, is a nonprofit agency which mobilizes and channels the cultural resources of a community to benefit its institutionalized and disadvantaged. It originated in New York City but has now spread throughout the state.

Which is how New York's Assistant Attorney General Jack Kleinsinger found out about it.

Kleinsinger is the impresario of *Highlights In Jazz*, the year-old monthly series of jam-session-

*continued on page 36*

### N. Y. PRISONS *Continued from page 36*

type concerts currently running at NYU's Loeb Student Center. He explained: "I simply called them (HAI) and asked if they would like to invite some of their hospital out-patients to my December concert. The farthest thing from my mind was prisons."

HAI scratched about in their budget and came up with a small sum, and then they asked Jack if he would like to produce similar goings-on for prison audiences.

"I've made a few friends along the way, and I thought they would fit nicely into such a format," Kleinsinger went on. And that's how it happened that Jack's friends are making new friends for jazz among the inmates of Riker's Island (Men's and Women's Houses of Detention, and The Adolescent Remand Shelter), The Brooklyn and Bronx Houses of Detention, and the Manhattan Tombs.

"We hope to make this an ongoing series,"

Jack said. "If it's a success, we could solicit funds from other sources that are just now starting to wake up to jazz, like the Council of The Arts."

"We aren't about to undertake any program of original works at this point, all we are interested in doing is getting the jazz word to some of the young people caught up in society's bedlam."

"There isn't much bread in it, but the reception and response is so great, and word travels so fast, that I am already getting calls from other musicians," Jack said.

HAI asks for letters from the audience at all their presentations. At this writing, with the jazz-at-jail concerts only three days old, letters are coming in at the rate of 25-30 a day. Evidently, those in jail are more than ready for bits of a different kind than metal.

—Arnold Jay Smith

### Jailhouse Jazz

Jazz performers Cecil Payne and Cebeil Payne will appear at the Queens House of Detention tomorrow and Tuesday as part of a series of "Highlights In Jazz" shows being performed at various prison facilities.

Page 14

PARKWAY NEWS - 2-21-74

## Highlights in

## JAZZ

Jack Kleinsinger

They entered the auditorium—sullen, unsmiling, angry that they were being deprived of TV watching or whatever else they do at Rikers Island Woman's House of Detention. After a year of producing Jazz concerts in theatres, concert halls and college auditoriums, Highlights In Jazz had arranged to bring music to prison facilities throughout the state. There were to be over 20 performances during the month of January, and the musicians and I had anticipated enthusiastic responses, but these tough, unhappy, young ladies appeared to be a much more difficult audience than had been encountered in the Men's prisons.

I kept my introductions brief, and the musicians started to play. The girls jumped up and cheered, and we knew everything would be "Cool". The band consisted of Howard McGhee on trumpet, Jim Roberts on piano, Kiyoshi Tokunaga on bass, Tergale Fleming on drums, and Joe Carroll and Ruth Brisbane vocals.

The girls apparently were well acquainted with the Jazz repertoire. They sang along with Joe Carroll on "Moody's Mood", a Jazz standard based on "I'm In The Mood For Love", cheered McGhee's trumpet artistry, grooved on Fleming's heavy beat (he was formerly Ray Charles' drummer), and related quite strongly to Ruth Brisbane's blues. The evening progressed smoothly, and your reporter joined in the fun by adding his voice to those of Carroll and McGhee for the novelty vocal "OO Shoobie Doo Bee". We brought the house down but in the future I'll stick to producing.

Over 200 letters have been received asking when McGhee & co. can return for another performance. One of the inmates summed it up by writing "The music gave us sustenance. For a few hours we felt like ladies, being entertained royally by great artists".

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**NOTE:** Howard McGhee will be featured at **Highlights in Jazz** March 18 concert at NYU Loeb Student Center, 566 LaGuardia Pl. (Tel. 598-3757). The concert entitled "Horns A Plenty" will also star trumpeters Joe Newman and Jimmy McPartland, and a rhythm section of Dill Jones, Ted Dunbar, Larry Ridley and Oliver Jackson. Tickets at \$5, \$4 for students. \$2.50 student balcony can be obtained at the Box Office or by mail order. Make checks payable to NYU.

# GOING OUT Guide

**SEASONAL** Yesterday was St. Patrick's Day, and the accent is still on the Irish. There's an unusual two-week series of lectures, free to the public, which is starting today and running through March 31, that should tell you all you might want to know about the Irish and Ireland, and then some. All of the speakers are scholars and artists and writers from Ireland, and they will be talking at Fordham University's Lincoln Center Campus, in the Generoso Pope Auditorium, at 63d Street, between Amsterdam and West End Avenues (956-7100, Robert Brown). Everything is at 7:30 except next Sunday at 3:30 (Paddy Moloney, performing and talking on "The Essence of Irish Folk Music").

Tonight, Kevin Danaher notes "The Special Quality of Irish Folklore," which is his forte at Dublin's University College. Tomorrow, Brian Ferran, a Belfast artist, tackles "Sophistication and Folk Art in Ancient Irish Painting." Wednesday, Edward Golden, actor, poet and director, speaks of "Irish Response in Drama." And so on every day. Sponsored by the Irish American Cultural Institute and Fordham, with an assist from the Ancient Order of Hibernians.

**ALL THAT JAZZ** Lots of it today. From 5 to 9 P.M. the New York Jazz Museum, 125 West 55th Street (765-2150), has a preview party, \$5 a head, for its new exhibition, "The Sax Section," about Sidney Bechet, John Coltrane, Charlie Parker, Cannonball Adderley and all those other sax men. The party will have live music and a "Battle of the Saxes," with performances by such as Buddy Tate, Bob Wilber, Eddie (Cleanhead) Vinson, Bud Freeman, Kenny Davern, Happy Cauldwell. Also films of the great sax players at work. Show will be open Tuesdays through Sundays, noon to 7; admission by

contribution and \$1 to see films at 1 P.M. . . . Eubie Blake is only 91 years old and, it often seems, barely getting into high gear. Tonight at 8, the ragtime maestro gives a concert at Theatre de Lys, 121 Christopher Street (WA 4-8782), showing off ragtime and "stride" piano, along with three of his protégés, James Hession, Michael Lipskin, Terry Waldo. Admission \$5. . . . Jack Kleinsinger whose "Highlights in Jazz" concerts have become something of a Monday staple, presents "Horns A Plenty" at 8:30 tonight in the audito-



Robert Parant  
**Charlie Parker**

rium of New York University's Loeb Student Center, 565 La Guardia Place, at Washington Square South (598-3757). On deck will be three top trumpeters: Joe Newman (who will pay tribute in music to Louis Armstrong), Jimmy McPartland and Howard McGhee, accompanied by a rhythm section. Admission: \$4, \$5; students, in the balcony, \$2.50.

**PORNO AND POESY** Not together, however. "Pornography and the Arts" is the topic for discussion by Jules Feiffer, the writer and cartoonist; William Styron, the author, and one other not yet decided at time of writing. It will be moderated by William Phillips, editor of the Partisan Review, which is sponsoring it with the Poetry

Center of the 92d Street Y.M.-Y.W.H.A., at Lexington Avenue (427-6000, Ext 711), where it will be given at 8 tonight. They'll chat about differences between pornography and sex, and how it all applies to the various arts. Admission: \$5. . . .

The New York Poets' Cooperative took shape in 1969 to give poets an opportunity to declaim their verse. Tonight at 7:30, five of these poets do so at the Donnell Library Center, 20 West 53d Street (790-6463). They are Richard Davidson, John Guenther, Lee Strothers, Dick Whipple and Eunice Wolfgram, and will be introduced by Robert Kramer of Manhattan College. Admission free. On Wednesdays at 8:30 the cooperative presents two poets in Studio D306 at Westbeth, the artist's housing complex at 463 West Street. They ask a 75-cent contribution.

**SILENT SOVIET** So you thought that the old silent movies made in the young Soviet Union were entirely serious and polemical, did you? Well, some were and some weren't, and you can check it out these days at the Museum of Modern Art, 11 West 53d Street (956-7078), where a most ambitious retrospective of these old movies is under way, by arrangement with the Soviet State Film Archive and the Pacific Film Archive of the University Art Museum at Berkeley, Calif.

Today at 2 P.M.: "Interplanetary Revolution" (1924, 11 minutes long) and "Aelita" (1924, 90 minutes), adapted from Tolstoy by Ostep and Faiko. At 4:30: "Kino-Eye," (1924, 77 minutes). Next is on Thursday at 2 P.M.; same as today's 2 P.M. show, and at 8, "Kino-Pravda No. 21" (1925) and "How Petunka Traveled to Illyich" (1924).

Admission to museum: \$2; over-65's and under-12's, 75 cents; students, \$1.25. You pay what you wish Wednesday, but there are no Russian films.

For Sports Today, see Page 36.

RICHARD F. SHEPARD

# Working on the Rock of Gibraltar

"Having Larry Ridley under you is like working on the fucking Rock of Gibraltar!" A lot of "yeahs" and an "Amen, brother" greeted the anonym who shouted thusly in a dressing room at NYU's Loeb Student Center on March 18. The moment came as Ridley flowed (he was perspiring profusely) through the knot of musicians and groupies that gathered to praise the bassist after an hour-and-a-half set that saw Joe Newman and fellow trumpet star Howard McGhee lead off another in a series of jazz jams under the aegis of Jack Kleinsinger.

The program started innocently enough with Kleinsinger introducing "HORNS A-PLENTY" (catchy titles make for catchy air-play) as a "no-category" affair with elements of Chicago-style (Jimmy McPartland), bop (McGhee) and mainstream (Newman). What developed was an unabashed string of musical oratory extolling the virtues of trumpeters mostly departed. The rhythm section that solidified into that imposing piece of granite consisted of Ridley, Dill Jones,

piano, Ted Dunbar, guitar, and Oliver Jackson, drums.

Newman opened with two compositions written by bassists—Richard Carpenter's "Walkin'," the tune Miles Davis parlayed into his first million, and Ben Tucker's "Comin' Home Baby," which became a vehicle for Herbie Mann and Mel Torme. The tributes followed as Lucille (Mrs. Louis) Armstrong was coaxed onto the stage and quickly scampered off shouting over her shoulder, "I came to hear music, not me talkin'." Newman replied with a rendition of "Sleepy Time Down South" that showed pure admiration rather than impersonation.

McGhee's horn was more Miles than Diz as he tipped his hat to Kenny Dorham with "Blue Bossa." Satch was toasted again as scatting Joe Carroll took his turn with "Pennies From Heaven." The voice impression, which could have become maudlin, was handled with taste and affection as Joe added some turns of his own on the patented lyricless fills that Louis owned.

McPartland's offerings were in a tripartite dedication. He opened with a Fats Waller "I'm Gonna Sit Right Down and Write Myself a Letter," moved on to Bix Beiderbeck's "Davenport Blues," and closed with vintage Joe

"King" Oliver/Armstrong "Royal Garden Blues." The latter was the most warmly received of the three, showing McPartland has plenty left. All this while that rhythm section was pounding out the best changes this side of Basie/Page/Green/Jones. Dill Jones soloed on Bix's "In a Mist," and the Ridley-Dunbar duo did "All Blues."

A young trumpeter, Charles McGee, winner of the first Louis Armstrong award given by the Jazz Interactions Workshop, blew apart "Once in a While," searing this old warhorse with intricate tonguing and fingering that can only be described as virtuosic.

A ballad medley featuring Thad Jones's "A Child Is Born" by Newman led to a final salute to yet another hornman. Charlie Shavers's body was discovered on the day Satchmo's death was announced, and his obituaries were lost among the accolades justly afforded Louis. His "Undecided" is a jazz and popular standard and was performed this night in an all-join-in session with the ensemble sections transformed into solid riffs. The flag-waver transmitted a warmth and mutual rapport typical of jam sessions.

One remonstrance remains. Much like the hair stuck in one's throat—it doesn't hurt, but the petty annoyance grows because it can't be scratched—if not flushed down or spewed out, it must surely drive you 'round the bend: there were four (count 'em) four major jazz events that night (five if you care to include Buddy Rich's appearance on Long Island) that called for an eeny-meeny-miney-moe decision. The jazz community is far too small and jazz types can get fickle. We must get our shit together!

—Arnold Jay Smith

## riffs



Joe Newman, jazz trumpet star, will share the spotlight with Jimmy McPartland, Howard McGhee and others in "Highlights in Jazz" series today at 8 p.m. at NYU's Loeb Student Center, 566 LaGuardia Pl.

# Highlights In Jazz

JACK KLEINSINGER

by Guest Columnist

Arnold Jay Smith -- Down Beat New York Columnist

Jack Kleinsinger keeps turning them out like a Bronx Norman Granz. Granz, for the uninitiated, was the impresario that produced the legendary Jazz At The Philharmonic sessions of the forties and fifties, from which came some of the most profound jam session solos ever waxed. Well, sir, Jack does it too; he puts together the greats of jazzdom and warms up the audience with a spiel that Barnum would have envied. The results are a concert like the one on March 18 at NYU's Loeb Student Center, called "Horns A-Plenty." The stars were trumpeters all: Howard McGhee, Joe Newman, Jimmy McPartland, Charles McGee; backed by a rhythm section as solid as that insurance company's symbol: Larry Ridley, bass, Dill Jones, piano, Oliver Jackson, or Al Drears, drums, Ted Dunbar, guitar and Joe Carroll, vocals.

It all started innocently enough with Newman's "Walkin'" played for Miles Davis, and into "Comin' Home Baby." When Lucille (Mrs. Louis) Armstrong stepped up to say a few words, the quietness became a roar of appreciation to various and sundry trumpeters, mostly departed, and especially Louis. Newman played a beautiful "Sleepy Time Down South" (Louis' theme) with admiration shining in his eyes. It brought the first prolonged applause from the crowd. Marvin Gaye's "What's Goin' On" closed Joe's segment.

Newman played sans piano and Dill Jones soloed next giving a performance that spanned eras from stride piano to locked hands to Tatum-esque. He stayed put with the rhythm as McGhee's set began. "Green Dolphin Street", another Miles associated tune, segued into Kenny Dorham's "Blue Bossa." McGhee was in fine form this eve. His chops were very cool ala Miles, rather than hot ala Dizzy Gellespie. He soloed his best behind and around scat singer Joe Carroll, who scatted hardly any. His tunes consisted of "Satin Doll", "Exactly Like You", and "Moody's Mood For Love", the King Pleasure/Eddie Jefferson/James Moody opus that Joe has all but adopted, and rightfully so. As a tribute to Satchmo, Carroll did "Pennies From Heaven", not merely as an impersonation (Lord knows there are enough of those) but as a musical interpretation of how Louis might have done it if he were Joe Carroll. The syncopation was slightly different in that you could catch some off-tempo bop in the wordless fills, especially in the bridge. It was tasteful and quite musical.

I finally learned the name of the opening and closing riffs McGhee and Carroll use to sandwich "Roll 'em Pete." McGhee calls it "On With It." He closed with it.

Jimmy McPartland's three numbers were also dedications. This time Fats Waller was sneaked in as a vehicle for McPartland's vocal efforts on "I'm Gonna Sit Right Down and Write Myself A Letter." But Bix Beiderbeck was right behind him with "Davenport Blues", and a piano solo by Jones one "In A Mist." Jimmy closed with Joe King Oliver's "Royal Garden Blues." (He didn't write, but he virtually owned it!)

A word about the bassist, Ridley. He has played in all jazz idioms and is equally at home with traditional, swing, bop or avant-garde. He is steady and solid and can be subtle and supple, or big and bold. Tonight he was all over the lot carrying the chords in "Comin' Home" and soloing arco (with bow) on the same tune. He soloed brilliantly and comped as never I've heard him, and I am a Ridley groupie. He and Dunbar did a duet on "All Blues" (Miles Davis again) that sent my ears sprawling. Dunbar, with little space allotment, was shown to some good advantage.

Al Drears and Chas. McGee sat in with the duo to do "Once In A While" and turned the old Tommy Dorsey warhorse into a masterpiece of triple-tonguing and fingering that drew the only intra-solo applause of the night. In keeping with the concert-turned-tribute, it was announced that Charles had won the first Louis Armstrong competition of the Jazz Interactions Workshop.

The ballad medley was the penultimate set of the show with Dill doing "Nuages", a lyrical Django Reinhardt tune; McGhee did "Don't Blame Me", and McPartland "Embraceable You." Newman's "A Child Is Born", written by yet another trumpeter Thad Jones, had pianist Jones so disarmed that he lost a figure. It was all hands at the ready for Charlie Shavers' "Undecided", during which the rapport of the musicians shown through as they turned the ensemble passages into solid riffs. Drummer Oliver Jackson seems to turn on in these impromptu sessions. This is his third "Highlights", and he propels each group adroitly.

The next concert in this fine series will be held at NYU Loeb Student Center on May 6 with an array of talent from far afield. Odetta, David Amram and a group featuring Jerry Dodgion, Pepper Adams, Herb Bushler and Al Harewood will appear. The (un)usual surprises can be expected. Tickets at \$5, \$4 (students) and \$2.50 (student balcony) are available by mail or at NYU Loeb Center Box Office, 566 LaGuardia Pl. at Washington Sq. So. - Tel. 598-3757. Make checks payable to NEW YORK UNIVERSITY.

## Toots Sweet Set To Spark Jazz

"Horns a Plenty," part of Jack Kleinsinger's "Highlights in Jazz" series, will be presented tomorrow night at the NYU Loeb Student Center in Washington Square South.

The show will feature three of the foremost trumpet musicians in jazz—all of whom played an important part in the develop-

ment of jazz: Joe Newman, who sparked the big bands of Lionel Hampton, Count Basie and Gerry Mulligan; Jimmy McPartland,

who was a member of the Austin High Gang from Chicago with Eddie Condon, Gene Krupa and Bud Freeman; and Howard Mc-

Ghee, one of the biggest stars of the bebop era who started ten years with jazz at the Philharmonic.

JACK KLEINSINGER

had them swinging in the balcony at his "horns' a plenty" party featuring HOWARD MCGEE, JIMMY MCPARTLAND and JOE NEWMAN ■ ■ ■  
FROM THE MAILBAG:



To my Pal. Jack - "H"  
Best always  
Jimmy W. Partland

Bojz Lakely



JIMMY McPARTLAND



JOE NEWMAN





LARRY RIDLEY



JOE CARROLL  
Song Stylist

Thank  
with  
warmest  
regards  
Dell

