

Jack Kleinsinger Presents  
Highlights in Jazz!

In cooperation with NYU program board

**WEDNESDAY, NOV. 5-8 PM**  
**BIRDLAND REVISITED**

**Buddy DeFranco**

**Billy Taylor**

**Howard McGhee**

**Cecil Payne**

**Chris White**

**Charlie Persip**

**Eddie Jefferson**

*BEST WISHES  
TO JACK KLEINSINGER  
THANKS FOR KEEPING JAZZ ALIVE*

NYU Loeb Student Center Eisner and 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 order

Make checks payable to: New York University

include stamped self-addressed envelope

*EDDIE  
JEFFERSON*

## Salute to Birdland Given by Musicians Who Played There

The memory of Birdland, the Broadway nightclub of the 1950's that was known as "the jazz corner of the world," was celebrated Wednesday evening in a "Highlights of Jazz" concert at New York University's Loeb Auditorium. The musicians, all veterans of Birdland, included Buddy DeFranco, the clarinetist, who is returning to jazz after many years as leader of the Glenn Miller orchestra.

Much of the music was, inevitably, in the bebop vein since Birdland (named for one of the most influential musicians of the bop era, Charlie [Bird] Parker, was a focus for bebop developments. But some of the evening's most interesting performances were only peripherally bop-oriented. Eddie Jefferson, a specialist in creating lyrics to instrumental improvisations, gave a brilliant portrait of Coleman Hawkins, building on the classic 1939 Hawkins solo recording of "Body and Soul," and he was almost as successful in catching Charlie Parker on "Now's the Time."

Billy Taylor, who was the house pianist at Birdland for two years, transformed the customary rolling energy of Billy Strayhorn's "Take the 'A' Train" to a gentle pastel. Mr. DeFranco used another Strayhorn composition, "Lush Life," as a rather formal concert showpiece, but got closer to the spirit of the occasion with a performance of "Cherokee," which displayed his virtuosity but held to a relatively narrow musical range.

Other performers were Howard McGhee on trumpet, Bill Barron on tenor saxophone, Cecil Payne on baritone saxophone and flute, Chris White on bass, and Charlie Persip on drums.

JOHN S. WILSON

# JAZZNEWS

by Max Jones in London, and  
Jeff Atterton in New York

**B**IRDLAND, the famous Broadway jazz emporium of the 1950's, was saluted in a "Highlights in Jazz" concert at New York University's Loeb Student Center. The line-up, all veterans of Birdland, included clarinetist Buddy DeFranco, who is returning to jazz after a long spell as leader of the Glenn Miller orchestra, and Billy Taylor, who was the house pianist at Birdland for two years.

Other performers were trumpeter Howard McGhee, tenor saxist Bill Barron, baritone saxist Cecil Payne, bassist Chris White, drummer Charlie Persip and bop vocalist Eddie Jefferson.

THE NEW YORK TIMES, WEDNESDAY, NOVEMBER 5, 1975

## GOING OUT Guide

### WINGS AND WORDS

"Birdland Revisited," a salute to the jazz emporium, is the theme of tonight's 8 P.M. "Highlights in Jazz" program at New York University's Loeb Student Center, 566 LaGuardia Place (at Washington Square South). The line-up includes Buddy DeFranco, clarinetist; Billy Taylor at the keyboard; Eddie Jefferson, vocalist; Howard McGhee on the trumpet; Cecil Payne, saxophonist; Charles Persip, drummer, and Chris White on bass. General admission is \$5; \$4 for students, \$2.50 for the student balcony. More information: 598-3757.

## CITY SCENE

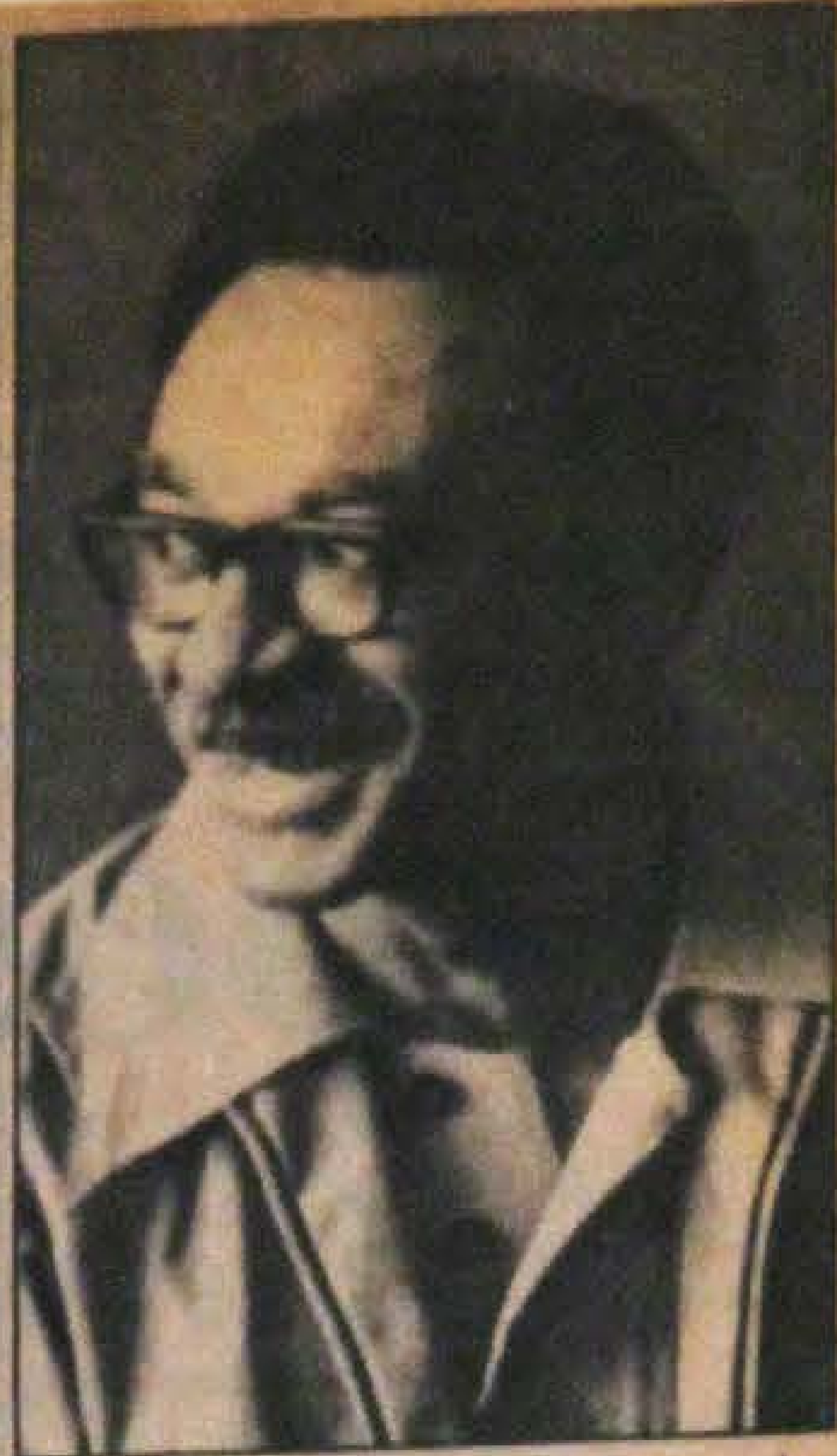
### New York

At P.S. 77, a French restaurant, **Bucky Pizzarelli** sits with guitar Monday nights and maybe, by the time this reaches you, Thursday thru Saturdays will be added. Friends often drop by with axes . . . Jack Kleinsinger's *Highlights In Jazz*, after a SRO season opener, will try again at Loeb Student Center, New York University with *A Tribute To Birdland*, starring **Buddy DeFranco, Billy Taylor, Howard McGhee, Cecil Payne, Chris White, Charlie Persip, and Eddie Jefferson**. There will also be Jack's surprise guest . . . St. Peter's Church was the scene of the annual All Night Soul, celebrating the anniversary of Jazz Vespers. Vespers, starting at 5 PM, will feature **Lennie Martinez**, November 9; **Philip Stewart**, November 16 . . . Holland America's Showboat 4 leaves New York December 13 for one week to Nassau and Bermuda with **Stan Getz, Woody Herman, Ahmad Jamal, James Moody, Sarah Vaughan and Billy Daniels**

unrecorded New Orleans trumpeter who is said to have been the first jazz musician, was the subject of the first and most pervasive jazz legends. Because no tape can ever contradict the memory of those who heard him, or claimed to, King Bolden has safely passed into that Valhalla for America's mythic heroes, achieving a closer kinship to John Henry and Paul Bunyan than to King Oliver and Sidney Bechet.

Every jazz movement is studded with Buddy Bolden figures—the saxophonist who cut Coltrane, the trumpeter who presaged Miles. Countless musicians of fantastic repute played their music and lived their lives without committing a single note to posterity. Several names that will never pass into any jazz encyclopedias are mentioned repeatedly, such as tenor saxophonists Andy Kirk Jr., Leon Grimes, Rocky Boyd, and John Glenn. The hyperbole encountered does not seem incredible when it is remembered how narrowly players like Jimmy Blanton, Charlie Christian, and Eric Dolphy missed total obscurity.

These thoughts were kindled by Bill Barron's "guest appearance" last week at the Highlights in Jazz concert. Though respected by musicians (and presently teaching at Wesleyan), Barron is an invisible man to the jazz audience. Certainly, he was an original player when he first recorded with Cecil Taylor in 1958; but he was also an inspiration to a generation of players coming of age in Philly during the preceding decade. It isn't difficult to see why he was overlooked at a time when Coltrane's fiery magnificence dominated the music. I



Raymond Ross

### Barron: transitional innovator

suspect a lot of players like Barron were dismissed because, in effect, they were transitional figures fighting for a route out of what appeared to be bop's dead end. They seemed unsure in the bop idiom, and because they weren't as brilliantly and overtly radical as Coltrane and Coleman, they were undervalued by proponents of the new music. It's only in the last few years, for instance, as Impulse has reissued Sun Ra's Saturn catalog, that any attention has been paid John Gilmore, Pat Patrick, and Hobart Dotson.

During the '60s, Barron recorded a series of albums, most of them with the brilliant and equally invisible (in America, that is; he just won a gold record in Japan) trumpeter Ted Curson, and Barron's phenomenal younger brother, Kenny. In what may be his masterpiece, "Modern Windows," an ambitious suite recorded for Savoy, he expanded the harmonic boundaries by notating "open" thirds, so that the improviser could go major or minor at will. This was in '62. Several years later, Miles Davis did something very similar in "Petits Machins." Barron's tenor style is characterized by freedom of pitch, long sinuous phrases that hop the registers with eccentric unpredictability, and an inquisitive attitude towards chords. Rather than completely

abandoning changes, he looks for the odd note, the new twist on an old progression.

He played well at the concert last week, though the milieu was more appropriate to Buddy DeFranco and Eddie Jefferson, who excelled in what was basically a bop context. With excellent support from Charlie Persip and Chris White, he used his jagged lines to push through the veil of familiar chords. His playing suggested the cautious but serious rethinking that will be necessary to properly evaluate the evolution of the new music. Barron and others like him are too vital to get lost in the roseate twilight of the Buddy Bolden mythos. We need to hear more of them while they are still willing to search for something new. □

The Village VOICE November 24, 1975

## Riffs Bill Barron, Invisible Man

BY GARY GIDDINS

All attempts at putting jazz history into proper perspective invariably come up against a stumbling block that might be called the Buddy Bolden Factor. Bolden, the

# Lullaby of Birdland Revisited

PETER KEEPNEWS

## Lullaby of Birdland Revisited

Although last Wednesday night's "Highlights in Jazz" concert at NYU's Loeb Student Center was billed as "Birdland Revisited," the spirit evoked was less that of the late, lamented Broadway nightclub where bebop used to thrive than that of the old Jazz at the Philharmonic concerts and their various imitations.

In fact, lawyer Jack Kleinsinger, who produces the monthly "Highlights" shows, is the only promoter in town who consistently utilizes the formula Norman Granz used to use for the JATP concerts: throwing together a bunch of compatible musicians who don't normally play together and letting them stretch out on staples from the jazz repertoire. Such a formula is obviously haphazard, but given the spontaneous nature of jazz it's a formula that produces intriguing results frequently and brilliant results occasionally.

Nothing that happened at last week's concert could be classified as brilliant, and there were some decided lulls in the proceedings, but there were good feelings, an exceptionally strong rhythm section and enough improvisatory high points to make the evening worthwhile.

Things got off to an unpromising start. Drummer Charlie Persip was late showing up, Kleinsinger gave an introductory rap that was ponderous even by his own long-winded standards, and the opening

number—which, appropriately if a bit coyly, was George Shearing's "Lullaby of Birdland"—began with the seven musicians playing in at least three different keys simultaneously. Once that got straightened out, the first two numbers (the other was Denzil Best's "Wee") turned out to be not only cohesive but downright mellow, with vibrant solos from all hands, especially baritone saxophonist Cecil Payne and pianist Billy Taylor.

The music blew hot and cold the rest of the way. Howard McGhee, one of the most lyrical trumpeters to emerge from the bebop era, played during the first half of the concert with a subdued fire reminiscent of the mid-50s Miles Davis. But by the second half, the fire had gone out, and his feature number, the bossa nova "Once I Loved," sputtered and faltered and never got anywhere.

The rhythm section of Taylor, the brash and busy Persip, and bassist Chris White did what a jam-session rhythm section has to do: hold things together in the best and worst moments without getting tired and without letting the soloists get tired. Taylor's solos were as buoyant and spicy as the gifted but uneven pianist ever gets, although his feature spots—an almost dirgelike solo version of "Take the A Train" and a sprightly "What Is This Thing Called Love?"—had moments of the glibness and ostentation that sometimes makes Taylor's work virtually un-

listenable.

Eddie Jefferson, the first person to put lyrics to jazz musicians' recorded solos (an art refined by Lambert, Hendricks and Ross and recently bludgeoned to death by the Pointer Sisters), was his usual ebullient self, although on his first few numbers he fought an uphill battle against a defective microphone. And two reedmen not usually heard in these parts provided some of the concert's best moments.

One was Buddy DeFranco—a

pioneering modern jazz clarinetist at one point who recently spent a decade floating in a sea of treacle as leader of the Glenn Miller band. Sounding nimble and spirited—if, now and then, a little mechanical—he had great fun with "Wee" and "Cherokee" and almost made it through Billy Strayhorn's pretty but difficult "Lush Life."

The other was a tenor saxophonist who has about as much to do with Birdland as Robert Redford, who was billed as Kleinsinger's "special surprise guest"

although I'm sure at least half of the people in the audience had never heard of him, but who came to play and swung his ass off—Bill Barron. Barron's playing tended to be a little harder around the edges and a little farther "outside" than that of his colleagues, especially on his ballad feature, a strong reading of "You Are Too Beautiful." New Yorkers hardly ever have a chance to hear Barron, who teaches at Wesleyan, these days. His powerful performance was a reminder of how much we're missing.



Howard McGhee

Raymond Rose

NEW YORK VOICE, OCTOBER 24, 1975



"BIRDLAND REVISITED"

Pianist Billy Taylor (above), winner of a "Downbeat" award, is part of the musical lineup for the November 5th concert of Jack Kleinsinger's "Highlights in Jazz!" series at the New York University Loeb Student Center at 8 p.m. The concert is a salute to Birdland, considered the birthplace of modern jazz.

the village VOICE November 3, 1975

WEDNESDAY, NOV. 5, 8 P.M.

Jack Kleinsinger Presents Highlights in Jazz!

In cooperation with NYU program board

**BIRDLAND REVISITED**

**Buddy DeFranco**  
**Billy Taylor Cecil Payne**  
**Eddie Jefferson**  
**Howard McGhee**

**Chris White Charlie Persip**

NYU Loeb Student Center Telephone: 598-3757

566 La Guardia Place at Washington Sq. South

Tickets: \$5.00 Students: \$4.00 Student Balcony: \$2.50

Tickets at box office or by mail order

NOVEMBER 1, 1975. BILLBOARD

## Inside Track

Jack Kleinsinger is presenting another of his jazz shows at New York Univ., this time with a Birdland Revisited theme Wednesday (5). Performers include Buddy DeFranco, Billy Taylor, Howard McGhee, Cecil Payne, Chris White, Charlie Persip and Eddie Jefferson.

## CITY SCENE

### New York

Jack Kleinsinger's "Highlights in Jazz" presents "Birdland Revisited" starring **Buddy DeFranco, Billy Taylor, Howard McGhee, Cecil Payne, Chris White, Charlie Persip, Eddie Jefferson**, and the usual surprise guest. The place is New York University's Loeb Student Center, November 5 at 8 P.M. **Marian McPartland** remains at Bemelman's Bar at the Hotel Carlyle. "New Communications in Jazz" under the aegis of **Oliver Jackson and Budd Johnson** presents a concert of musicians who have been performing 40 years or more on October 28, at the Bank Street Auditorium on West 112th Street. Avery Fisher Hall's Great Performers Series has **Michael Murphey** October 31. The Soerabaja has **Bucky Pizzarelli**. Boomer's brings in **Hugh Lawson** October 27 & 28. In keeping with their expanded jazz policy, the Bottom Line features **Les McCann** from October 28 thru

DAILY NEWS, MONDAY, OCTOBER 27, 1975

**NOSTALGIA IN JAZZ.** The oldtime jazz emporium Birdland will be saluted in a jazz concert at the NYU Loeb Student Center, at Washington Square South, Nov. 5.

the village VOICE November 10, 1975

## VOICE CHOICES

OUR MUSIC CRITICS GIVE US THE WORD

### HIGHLIGHTS IN JAZZ

Birdland Revisited in the theme; most of the players you see frequently, Buddy DeFranco you don't. Of particular interest will be tenor saxophonist Bill Barron, who makes most underrated musicians look like pop stars. Today, 8 p.m., 566 LaGuardia Place. (Giddins) Eisner and Lubin, 598-3757

# Jazz Beat

"Birdland Revisited" is the theme of a concert Wednesday (5) at NYU's Loeb Student Center in Manhattan. Featured players include Buddy DeFranco, Billy Taylor, sing Eddie Jefferson, Howard McGhee, Cecil Payne, Charlie Persip and Chris White. Tickets for the public \$5. Jack Kleinsinger is the producer.

THE BLACK AMERICAN VOL. 15 NO 48

# VIBES

## Birdland Back/Plus: New Jazz & Soul Food

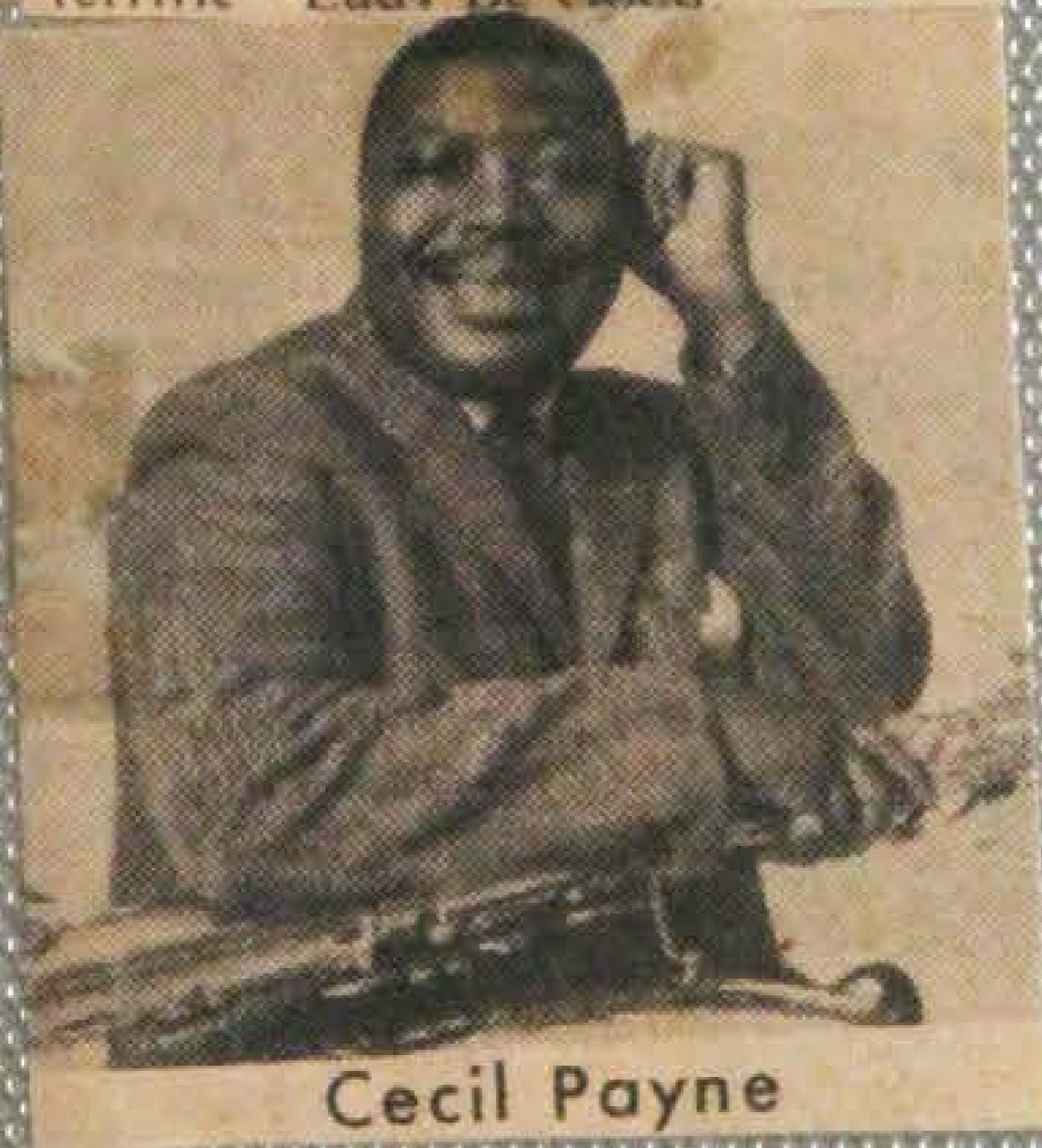
BY ED WATKINS

Birdland came back the first Wednesday in November with a special "Highlights in Jazz" salute at NYU's Loeb Student Center in Washington Square.

Cecil Payne was there with his fabulous bariton sax, Howard McGhee blew his trumpet just like Gabriel, Charlie Persip had those drums doing his bidding with the greatest of ease—and, would you believe, Buddy DeFrance on clari-

net this "Cherokee" was a real stand-out) and the one-and-only Billy Taylor on piano (when his "Take the 'A' Train" sounded so dreamy or, for that matter, "What is This Thing Called Love?").

Then there was Chris White clappin' that bass and Bill Barron making his tenor sax sing both sweet and low-down. The star of the evening, though, had to be Eddie Jefferson, that veteran of vocal improvisation, with his superb tributes to Coleman Hawkins and Charlie Parker and his terrific "Lady Be Good."



Cecil Payne

NEW YORK VOICE, OCTOBER 31, 1975



## On Broadway

By Allan McMillan

The All-Star line-up of jazz greats who will be appearing at Jack Kleinsinger's "Highlights In Jazz" concert, "Birdland Revisited," at NYU's Loeb Student Center on November 5th will include Billy Taylor, Howard McGhee, Cecil Payne, Charlie Persip, Chris White and Eddie Jefferson...

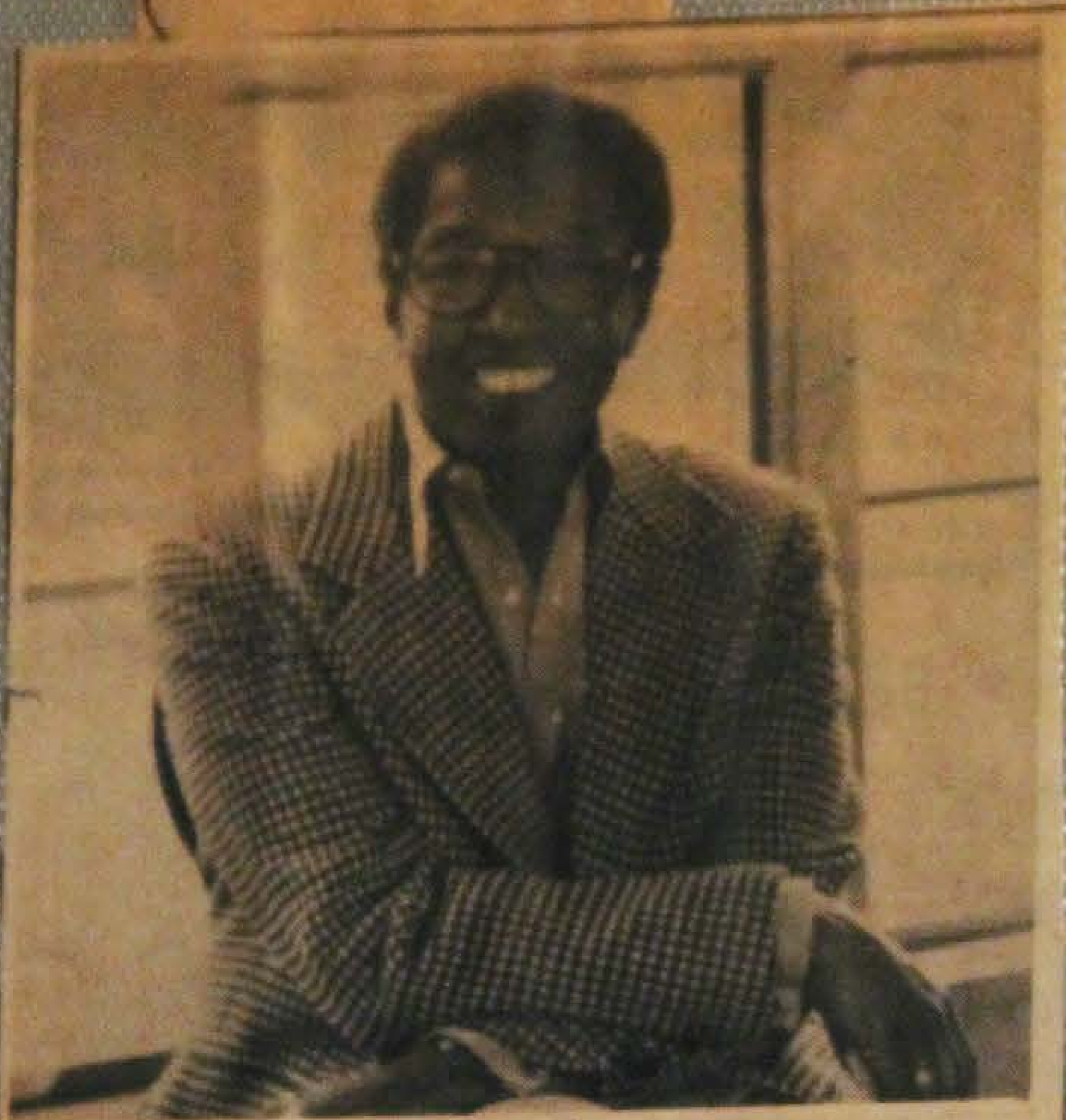
## CITY SCENE

### New York

At P.S. 77, a French restaurant, Bucky Pizzarelli sits with guitar Monday nights and maybe, by the time this reaches you, Thursday thru Saturdays will be added. Friends often drop by with axes.

Jack Kleinsinger's Highlights In Jazz, after a SRO season opener, will try again at Loeb Student Center, New York University with A Tribute To Birdland, starring Buddy DeFranco, Billy Taylor, Howard McGhee, Cecil Payne, Chris White, Charlie Persip, and Eddie Jefferson. There will also be Jack's surprise guest. St. Peter's Church was the scene of the annual All Night Soul,

BY RUBY RICHARDS



Billy Taylor

Birdland, 52 St. and Broadway  
Recreated

I spent a very delightful evening Nov. 5 at NYU Loeb Student Center when Jack Kleinsinger presented Highlights in Jazz, featuring such great musicians as: Buddy de Franco, Billy Taylor, Howard McGhee, Cecil Payne, Chris White, Charlie Persip, and Eddie Jefferson, vocalist. Many fond memories were brought back to my mind as the musicians played. All of the musicians played one time or another at Birdland. Billy Taylor was the house pianist for two years.

The concert was scheduled to begin at 8 p.m. but started at 8:45. One of the musicians was late, so Jack the Producer said, "Well, folks, this is the way things happened at Birdland." Very disorganized, but Birdland was really the home of happy people. I'll never forget Birdland. "Tin Pan Alley." I wish it had been possible for Jack to have had little Pee Wee to M.C. the concert. He was the official M.C. at Birdland for many years. That would have added a glow. Sorry I don't recall Pee Wee's last name.

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BIRDLAND REVISITED

Nov. 5, 1975

1st Half of concert:

All musicians enter stage after their individual introductions...

- 1) Opener-- Medium tempo-- solos by all horns & Taylor
- 2) Up Tempo-- solos by everyone including rhythm section  
Then all horns leave stage except Bill Barron
- 3) Bill Barron- Ballad feature- with rhythm section
- 4) Billy Taylor- Chris White- Charli Persip-- 2 selections
- 5) Eddie Jefferson with rhythm section- 4 selections

2nd Half of concert:

- 1) Buddy DeFranco & rhythm section-- 2 selections
- 2) All horns return for up tempo ensemble number with solos by everyone.  
Then all horns leave stage except Howard McGhee
- 3) Howard McGhee- Ballad feature- with rhythm section
- 4) Cecil Payne- Flute feature- with rhythm section
- 5) All horns & Eddie Jefferson return for finale with exchanges between Jefferson and horns
- 6) Encore-- if time allows and audience demands it-- Jefferson & Band.

# Music and Dance

American Ballet Theater: "Raymonds," (Kiriland, Nagy, Brubn); Uris, 8.

Metropolitan Opera: Mussorgsky's "Boris Godunov," Kazimierz Kord, conductor; with Jerome Hines, Galina Vishnevskaya, Misha Raitzin, Robert Nagy, Andrea Vells, John Macurdy; 8.

New York City Opera: Wagner's "Die Meistersinger," Julius Rudel, conductor; with Norman Bailey, Sandra Walker, John Alexander, New York State Theater, 7.

Ellot Feld Ballet: "Ex-

ursions," "Mazurka," "Consort;" Public/Newman Theater, 8.

Interludes: Lillian Roth, Town Hall, 5:45.

Robert De Gaetano, pianist; program includes works by Mendelssohn, Bach, Chopin, Rachmaninoff, Ravel and Barber; Alteo Tully Hall, 8.

Leo Sayer, rock performer, Avery Fisher Hall 8.

Kinuko Shirane, koto, Carnegie Recital Hall, 8.

"Birdland Revisited," presented by "Highlights in Jazz," with Buddy De Franco, Billy Taylor, How-



DE FRANCO HINES

ard McGhee, Cecil Payne, Charlie Persip, Chris White and Eddie Jefferson, NYU Loeb Student Center, 566 LaGuardia Pl., 8.

Raymond Lewenthal and Friends, program of romantic ensemble music, Hunter College Playhouse, 8.

LONG ISLAND PRESS, SUNDAY, NOVEMBER 2, 1975



TWO CONCERTS: Buddy De Franco, left, clarinetist, once again leading his own jazz group, will join with pianist Billy Taylor, singer Eddie Jefferson, trumpeter Howard McGhee, saxophonist Cecil Payne, drummer Charlie Persip and bassist Chris White in a "Highlights in Jazz" salute to Birdland, Wednesday at the NYU Loeb Student Center, 566 LaGuardia Place, at 8 p.m.

October 30 thru November 5,  
The Long Island Entertainer

## Highlights in Jazz

On Wednesday, November 5, Jack Kleinsinger's "Highlights In Jazz!" will salute the most famous jazz emporium of all time, Birdland. Considered the birthplace of modern jazz, some of the best known and respected jazz musicians made their names there. The concert will be called "Birdland Re-Visited."

The all-star lineup of musicians who will be appearing at the concert are clarinetist Buddy DeFranco, who is once again leading his own jazz group; Billy Taylor, pianist extraordinaire and Downbeat award winner; singer Eddie Jefferson, considered the father of modern jazz vocalese; trumpet player Howard McGhee, who gained prominence as soloist

with "Jazz at the Philharmonic"; baritone saxophone player Cecil Payne, winner of the International Jazz Critics Poll; drummer Charlie Persip, a Dizzy Gillespie alumni and a Birdland "regular" and bassist Chris White, former director of "The Jazz Mobile", who played for many years with Dizzy.

The concert will take place at NYU Loeb Student Center (Eisner & Lubin Auditorium), at Washington Square South, on Wednesday, November 5th at 8:00 p.m. Tickets can be bought at Loeb Student Center or by mail order. They sell for \$5.00; students \$4.00; student balcony \$2.50. For further information call (212) 598-3757.

# metropolitan Almanac

WED NOV 5

JAZZ CONCERT - "Birdland Re-Visited" with Buddy DeFranco, Billy Taylor, Eddie Jefferson, Howard McGhee, Cecil Payne, Charlie Persip and Chris White, NYU's Loeb Student Center, 566 La Guardia Pl at Washington Sq South, 8 pm, \$5, students \$2.50 & \$4, 598-3757

THE NEW YORK TIMES, SUNDAY, NOVEMBER 2, 1975

# Arts and Leisure Guide

## Jazz

### In Concert

CLYDE BERNHARDT AND HIS HARLEM BLUES AND JAZZ BAND—A veteran jazz trombonist, whose band includes other veterans (Doc Cheatham, Tommy Benford, George James, Jimmy Evans) and one fledgling (Barbara Drotowitz, tuba), plus two blues singers of the old school, Miss Rhapsody, 72, and Princess White, 94, Overseas Press Club, Hotel Baltimore, 55 E. 43d St., Fri., 5:30.

ESSENCE—With Shelly Rusten, Alex Forster, Mike Nock, Kiyoshi Tokunaga, Kilburn, Environ, 11th Fl., 476 Bway, Wed., 8:30.

HERBIE HANCOCK—One of the current leaders of the jazz-rock flock; also trumpeter Hugh Masakela, Carnegie Hall, Fri., 8.

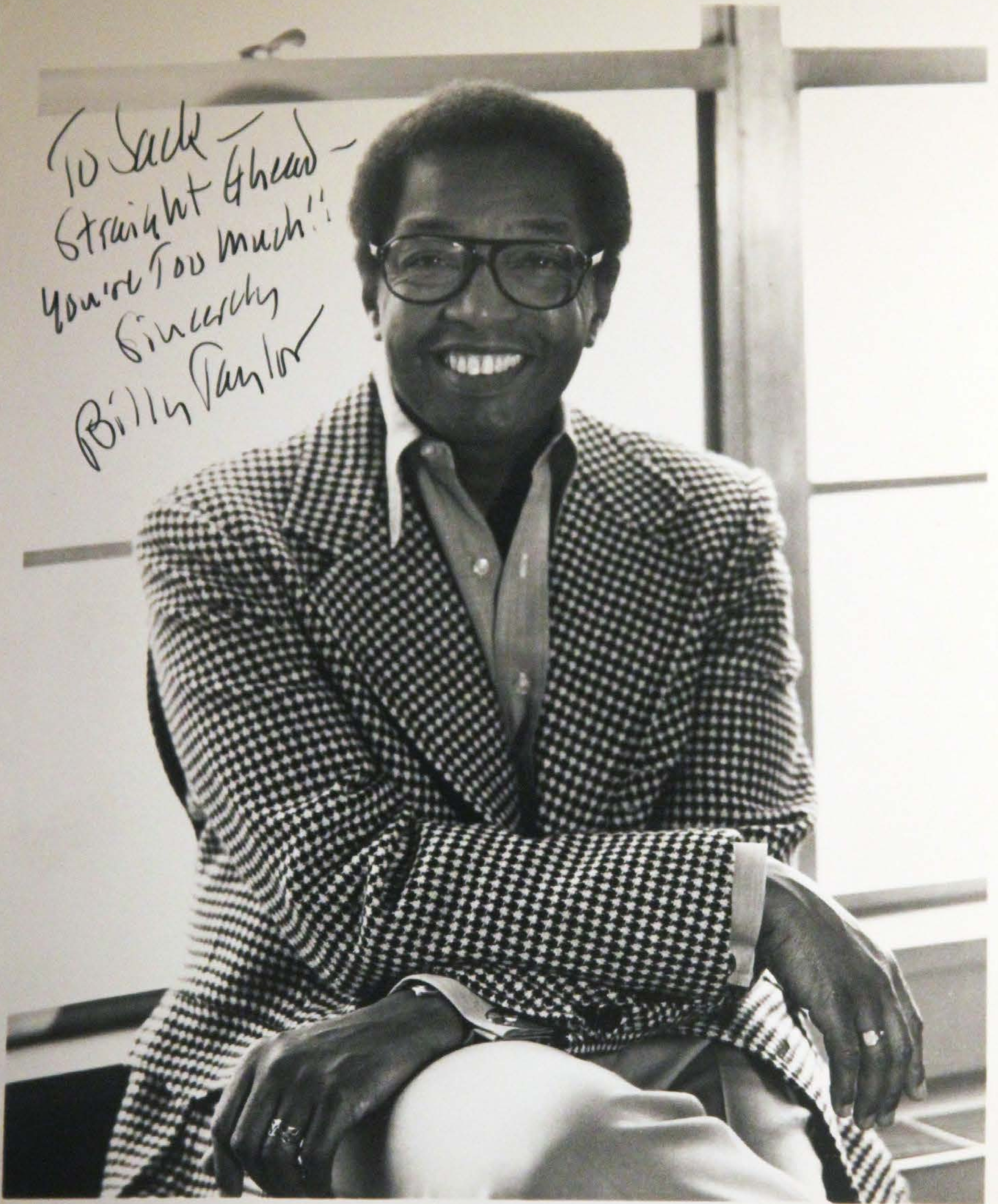
HIGHLIGHTS IN JAZZ—"Birdland Revisited," with such former denizens of that famous jazz club as Buddy De Franco, Eddie Jefferson, Howard McGhee, Billy Taylor and Cecil Payne, NYU Loeb Student Center, Eisner & Lubin Aud., 566 LaGuardia Pl. Wed., 8.





LOVE AND JAZZ  
FOREVER  
Bill Zorziac Payne

To Jack  
Straight ahead -  
You're too much!!  
Sincerely  
Billy Taylor





To Jack  
Thanks so much  
for your support  
Stay well  
Buddy

BUDDY DE FRANCO



EXCLUSIVE MANAGEMENT  
**Willard Alexander, Inc.**  
*Artists Management*

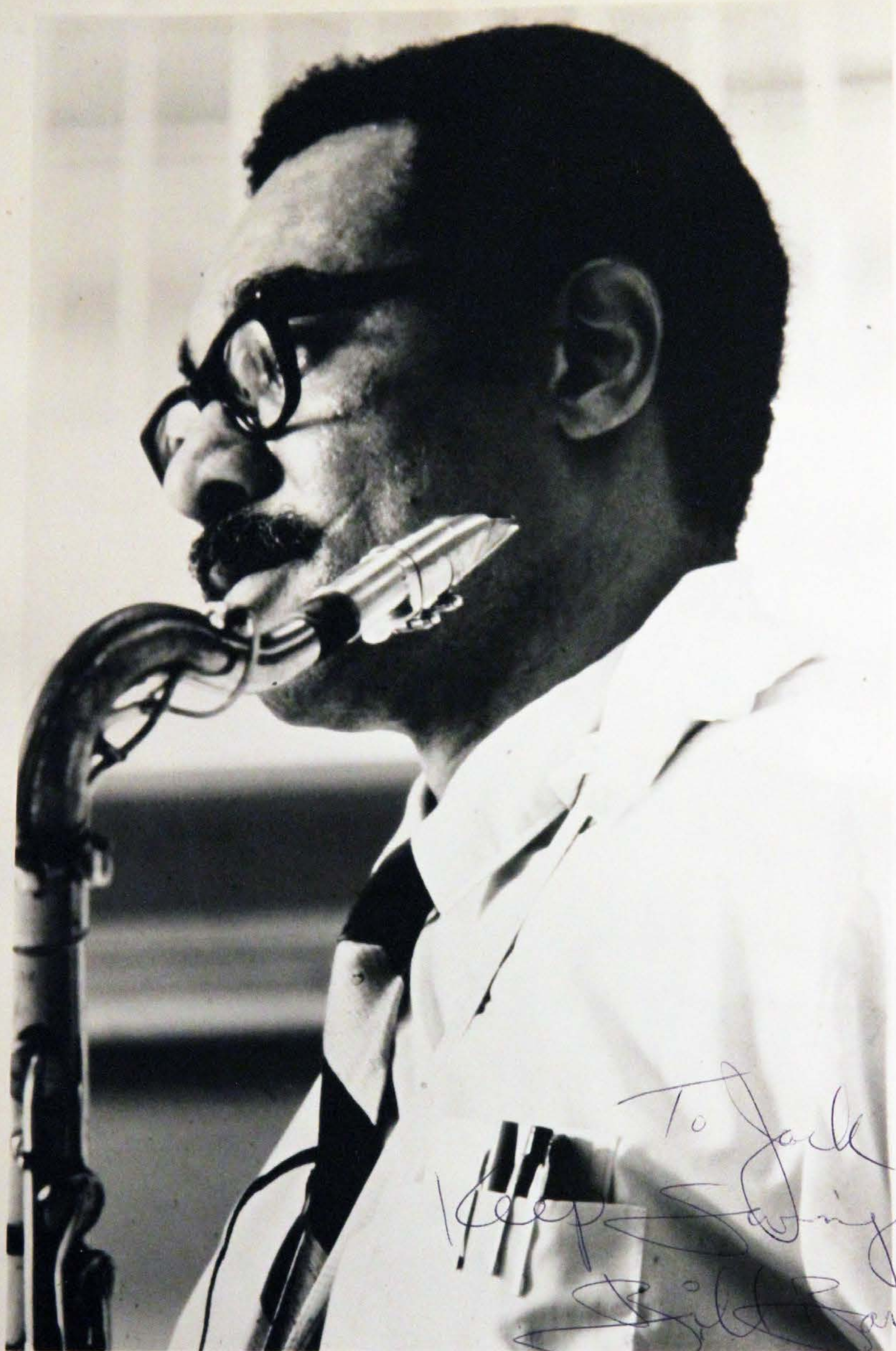
660 MADISON AVENUE, NEW YORK, N.Y. 10021

PLAZA 17070  
NEW YORK  
CHICAGO  
BEVERLY HILLS  
LONDON

To Jack  
Good luck in life  
and all your endeavors  
Charli Persip



Charli Persip



To Jack  
Keep Fighting!  
Bill Garrison



To my friend  
"Jack"  
Best of Life  
Howard Gher  
SM. Gher  
11/5/75