

# Jack Kleinsinger Presents Highlights in Jazz!

In cooperation with NYU program board

## Tuesday, June 15, 8P.M.

### HELEN HUMES

with

Gerry Wiggins

Major Holley

Panama Francis

To Jack with  
Best Regards  
Nob Holley

meets

### THE COUNTSMEN

Doc Cheatham

Bennie Morton

Buddy Tate

Earle Warren

KEEP SWINGING JACK  
ALL THE BEST  
Jerry (the wig) Wiggins

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

# Arts and Leisure Guide

## Jazz

### In Concert

**ELLINGTON SHOWCASES**—The annual concert of the Duke Ellington Society, including Bob Wilber's arrangements of Ellington small group pieces played by Bob Wilber, Joe Newman, Jack Gale, Kenny Davern, Hank Jones, George Duvivier and a genuine Ellingtonian, drummer Sonny Green. New School, 66 W. 12th St. Today, 2:30.

**HIGHLIGHTS IN JAZZ**—Helen Humes, still riding the crest of her comeback of a year ago, with Gerry Wiggins, piano, Major Holley, bass; also, The Countsmen, ex-Basileites including Buddy Tate, Earle Warren, Doc Cheatham and Benny Morton. NYU, Loeb Student Center, 566 LaGuardia Pl. Tues., 8.

**JAZZ BANDS IN CONCERT**—A parade of contemporary explorative groups led by, among others, Anthony Braxton-David Holland, Paul Jeffrey, Jimmy Lyons and Joe Lee Wilson. Columbia U., Wolfman Ave., Bway and 115th St. Today, 8.

**MAX KAMINSKY AND HIS JAZZ BAND**—The onetime Tommy Dorsey trumpeter opens a series of outdoor jazz concerts in the Rockefeller Center area. Lower Plaza, Rockefeller Center. Wed., 4:30. Free.

**BILL SLEDGE AND HIS HAMMERS**—Hall of Science, Flushing Meadows, Corona Park, Queens. Today, 2. Free.

**DICK SUDHALTER AND THE NEW CALIFORNIA RAMBLERS**—The arrangements of the celebrated 1920's band that included Tommy and Jimmy Dorsey and Red Nichols, played by a band led by Dick Sudhalter, biographer of Bix Beiderbecke ("Bix: Man and Legend") and a Beiderbeckian cornetist himself. Overseas Press Club, Hotel Biltmore, 55 E. 43d St. Fri., 5:30.

**STUDIO ORCHESTRA OF THE 92ND ST. Y.**—Arrangements of the innovative Sauter-Finegan Orchestra of the early 1930's, played by a band led by a member of the original Sauter-Finegan orchestra, saxophonist Harvey Estrin. 92d St. Y, 1395 Lex. Ave. Today, 3:30.

THE BLACK AMERICAN VOL. 15-B NO. 28

## BASIE ALUMNI "LET THE GOOD TIMES ROLL"



Panama Francis

BY ED WATKINS

The season's final "Highlights in Jazz" concert at NYU was a humdinger. For openers Chuck Folds on piano, Panama Francis on drums, and Knobby Totah on bass, gave us a foot-ticklin' "Tea for Two." Then on came the Countsmen: Buddy Tate on tenor sax, Earle Warren on alto (he really swung out on "Margie"), Doc Cheatham on trumpet (he did some funny-sweet vocalizing on "Manhattan" with verses even Rodgers & Hart never thought of).

Bennie Morton was next with that fabulous trombone, doing a blues solo that put us all in just the right mood for a blues on sax by Buddy Tate — both Basie men accompanied brilliantly on piano by Chuck Folds. The first half ended all too soon with a fitting climax: Panama Francis tearing the house down with "Doggin' Around" — the group backing a real Master Drummer.

Part Two brought on Major Holley, bass, with Gerry Wiggins, piano, and the inimitable Helen Humes (who took over where Billie Holiday left off in the old Basie band). The three of them really "Let the Good Times Roll." Ms. Humes has rarely been heard to better advantage, and she kept topping herself with song after song: "The Very Thought of You," "Mean to Me," "Deed I Do," "Gee, Baby, Ain't I Good to You," "He May Be Your Man (But He Comes to See Me Sometimes)" and Fats Waller's hilarious "If You're A Viper." As if that wasn't enough, she proceeded to bring the house down with "My Man is Such a Handy Man" and her sexy, red-hot-momma "Educational Blues."

Producer Jack Kleinsinger really hit the bull's-eye with this memorable concert. No wonder his next show at Loeb Center is going to be part of the Newport Jazz Festival in New York. Watch these pages for a report on that and on the upcoming Ellington Saga retrospective, a four-part tribute to the Duke.

the village VOICE June 14, 1976

Jack Kleinsinger Presents Highlights in Jazz!

**HELEN HUMES**  
with  
Gerry Wiggins  
Major Holley  
Panama Francis

Tuesday,  
June 15,  
8P.M.

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

meets

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Buddy Tate  
Earle Warren

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NYU Loeb Student Center Eisner and Lubin Auditorium  
566 LaGuardia Place at Washington Sq. South - Tel: 598-3757

# cue week



Helen Humes stars in "Highlights in Jazz" final concert of the season at 8 p.m. at NYU's Loeb Student Center. For info call 598-3757.



MUSIC IN THE AIR: Jazz/blues singer Helen Hume will star in "Highlights in Jazz" final concert of th season tomorrow night at 8 at NYU's Loeb Studen Center, 566 LaGuardia Place at Washington Squar South. Cal Tjager will appear in a Latin/jazz concer with Eddie Palmieri and Airto Saturday at 7:30 an 11:30 p.m. in the Beacon Theater, 74th St. and Broad way, in "An Evening in Latin Jazzland — Part 2

the village VOICE June 14, 1976

## VOICE CHOICES

SUGGESTED VIEWINGS FROM OUR CRITICS

### HELEN HUMES AND FRIENDS

The divine Helen will be accompanied by the Counts- men, including Buddy Tate, Earle Warren, Doc Cheath- am. Special guest is Harry "Sweets" Edison. Tuesday, 8 p.m., corner of LaGuardia and 3rd Street. (Giddins) Loeb Student Center 598-3757

Edited by William Harris

JUNE 12, 1976. BILLBOARD

## Jazz Beat

Helen Humes closes out Jack Kleinsinger's fourth season of "Highlights In Jazz" series at NYU June 15. Appearing with her at 8 p.m. in the Loeb Student Center will be former Count Basie sidemen, notably Buddy Tate, Earl Warren, Doc Cheatham, Bennie Morton plus the former Basie vocalist's current accompanists Gerald Wiggins, Major Holly and Panama Francis.

## SOHO WEEKLY NEWS

# C a l e n d a r

Tuesday, June 15

The final concert in the Highlights in Jazz series features the amazing jazz and blues singer Helen Humes. She is being reunited with a group of jazz stars, who played with her when she sang with the Count Basie Orchestra from 1938-1942: Buddy Tate, Earl Warren, Doc Cheatham, & Bennie Morton. Surprise guests are promised (Loeb Student Center, 566 LaGuardia Pl., \$5. 8pm. 598-3757)

June 10, 1976

CW

# EVENTS

HIGHLIGHTS IN JAZZ featuring Helen Humes,  
NYU's Loeb Student Center, 566 LaGuardia Place  
at Washington Square South, Jun 15 at 8pm. \$5,  
students \$4, balcony \$2.50. 598-3757.



To Jack  
All the best  
Helen  
Humes

6/14/76



HELEN HUMES



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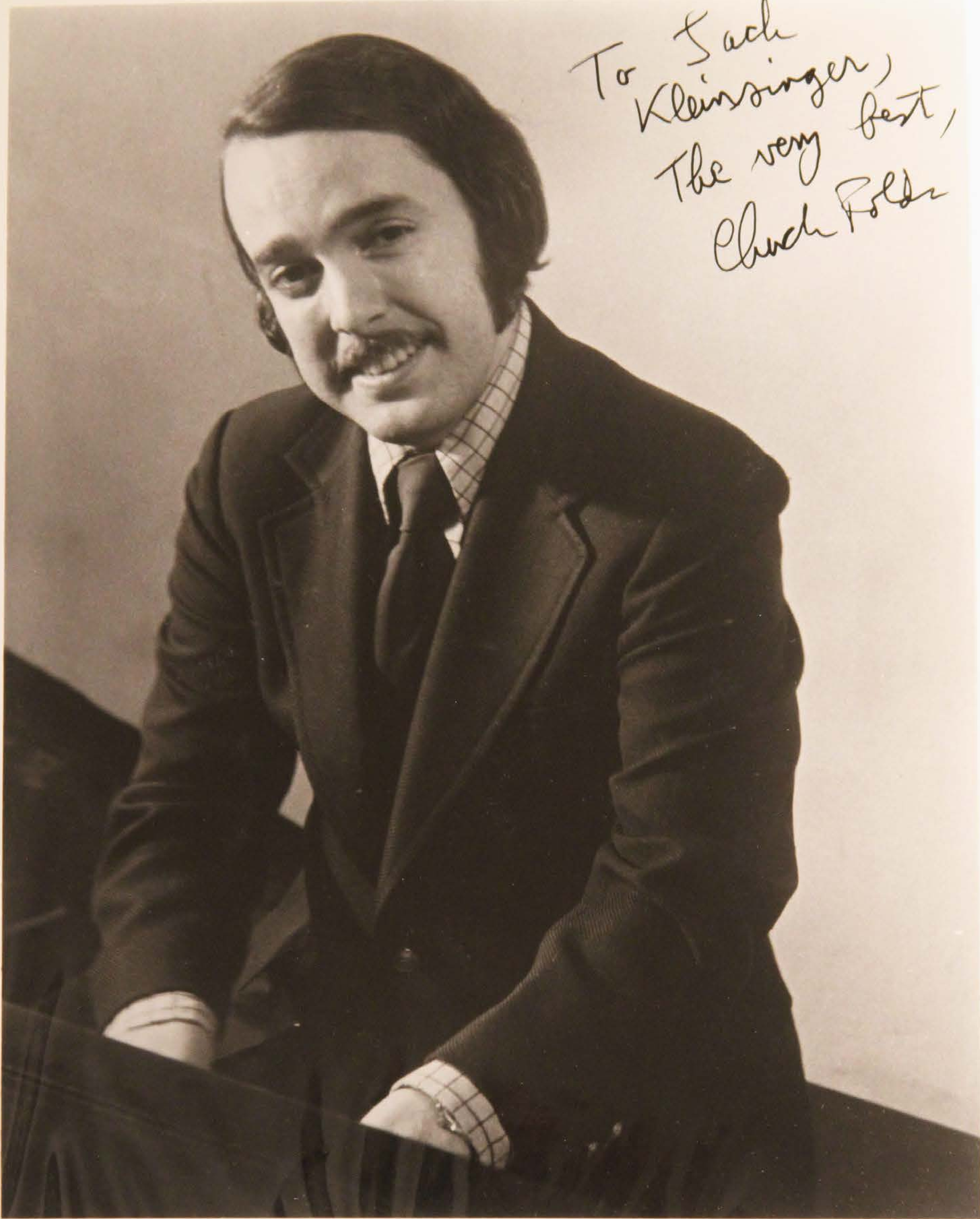
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NEW YORK  
CHICAGO  
BEVERLY HILLS  
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To Jack -  
It's always nice  
to work with you -  
Success on all your concerts  
Always a friend  
C. D. Jones



To Jack  
Kleinsinger,  
The very best,  
Chuck Folds





To Jack my special friend, Buddy Tate

BUDDY TATE

Buddy Tate



# LIGHTLY & POLITELY

STANLEY DANCE

Jazz Journal  
London Aug 76

right: Bob Wilber  
photo: T. Cryer

—1481—

## NEWPORT PRELUDES

A restaurant near Grand Central called Crawdaddy, which features New Orleans food and Sammy Price's piano, celebrated its first birthday on 10 June with a splendid free bash on the street outside. The short block was closed off and there were free coke and jambalaya for the many who attended. Sammy Price had got together a superior band consisting of Doc Cheatham, Johnny Letman, Buddy Tate, Paul Quinichette, Jo Jones and a second drummer whose name, we believe, is Matthew Miles. They were on a stand on the sunny side of the street, and it was hot, but they all played energetically. 'I love the sun', Doc Cheatham said when complimented, and he and Letman were really superb. (The trumpet, of course, always tends to score over the other instruments outdoors). Jonah Jones came by and was awarded a plaque. So was Roy Eldridge, who brought his axe and joined the action. So did a young fellow with a harmonica, who brought his own amplification. He wasn't bad, either. Parasols were distributed and some Second Line parading ensued. The whole affair, as Red Allen used to say, was 'niiice'. Afterwards, we went up to the Harlem Hospital with Buddy Tate to see Dicky Wells, who has been there nearly three months following a brutal assault. There were at last signs of improvement in his condition.

On the 12th, we went to Lenox, Mass., where they were having an outdoor blues festival. Roomful of Blues opened and was the best thing on the programme. They have a new, acoustic bass player, Preston Hubbard, who used to work with Scott Hamilton, and he made a lot of difference to the rhythm section. (It's curious how electric bass can create a conflict through sounding *late*). The group was together and swinging, which is more than could be said of Freddie King's. He had a loud but good drummer, and he can sing and play, but his performances were a far cry from the memorable Federal series. He also had an irritating way of stroking the front of his pants, as though he wanted to draw attention to their contents. Muddy Waters ended the programme and exercised his personal authority, but the ensemble didn't have the expected integrity of purpose. The influence of record companies and white audiences was all too evident, but not in the case of Roomful of Blues, as uncompromising a bunch of musicians as you're likely to meet.

Jack Kleinsinger, who has been putting on concerts at the Loeb Student Centre for quite a while, got one together on 15 June with an unusually homogeneous (for him) personnel. He is learning as he goes along, and while he still talks too much and too excitedly as m.c., don't be surprised if he turns out to be the Granz or Wein of the '80s! On hand as openers were Chuck Folds, a good bassist unknown to us, and Panama Francis. Folds played very well indeed. Then the other Countsmen came out under the aegis of Jumping 'Smiley' Warren—Doc Cheatham, Benny Morton and Buddy Tate. The good times rolled and each of the horns had a showcase. Cheatham stole the entire evening with his vocals on *Manhattan*. Not

much voice, but subtle, very pleasing phrasing. After intermission we had Helen Humes, slipping out between sets at The Cookery, with Jerry Wiggins and Mule Holley on piano and bass, plus the Countsmen horns and Panama Francis. She took charge as usual, and the company got it all together before she left.

Scott Hamilton finally came down and played a couple of nights at Condon's. This young champion from Providence sounds rather like Don Byas, and he has long been proclaimed by good judges like Roy Eldridge and Illinois Jacquet. Milt Hinton was another quickly won over by his tone, taste and flow. The night we caught him, he was playing with Tiny Grimes, John Williams and Al Harewood, and it was so enjoyable that one could not help wondering whether there was not still room for hope.

Benny Carter played Michael's Pub for a month beginning 1 June, his first New York club engagement in thirty years. He had a superior rhythm section consisting of Ray Bryant, Milt Hinton and Grady Tate. Bryant played imaginatively and clearly stimulated Carter. Hinton, as always, was a mobile pillar of strength, and Tate was impressive, enjoying the relative freedom of the context. The saxophone playing was variously suave, sophisticated, singing, fluid—all the adjectives that might have been used of it forty years before. The trumpet on numbers like *Don't Blame Me, But Not For Me* and *In A Mellotone* was warm and noble, something you rarely hear in 1976. Of course, Carter was pacing himself, but he had chops, and we noted only one characteristic grimace of displeasure at a note not made to his satisfaction. George Duvivier subbed for Milt Hinton, as he often does, one night when we were there. He played some extraordinarily handsome solos, and on *Mellotone* did a quite sensational chase with Tate, taking it down from fours to twos to ones.

The Duke Ellington Society's annual concert took place on 13 June. *A Recreation of the Small Bands of Johnny Hodges, Cootie Williams, Rex Stewart and Barney Bigard* was presented by a group directed by Bob Wilber (c, as & ss) and including Joe Newman (t), Jack Gale (tb), Kenny Davern (bs & ss), Dick Wellstood (p), George Duvivier (b) and Sonny Greer (d). There were complaints that the drums were too loud, and Greer may well have been transported to a golden yesterday by the music, but the organizers make the same mistake every year. They put the drums right at the back of the stage, close to a hardwood shell (no drapes), and the sound rebounds too powerfully into a very live hall. Personally, we enjoyed seeing and hearing what the Last of the Washingtonians did, especially on *Night Song*. Bob Wilber's recreations were conscientiously and competently performed by all concerned, Wellstood and Davern scoring a special success as a duo on a very up *Jubilee Stomp*. Newman, who had to play *Menelik* at the beginning and *Echoes Of Harlem* at the end, had an especially exacting role. Wilber, as Bigard on clarinet and Rabbit on alto and soprano, was very satisfying, and he increas-