

*Jack Kleinsinger's Highlights in Jazz
and The Newport Jazz Festival*
present

Children's Jazz Concert

Friday Afternoon, July 2, 2P.M.



Clark Terry
Bucky Pizzarelli
Phil Bodner - Major Holley
Dick Wellstood - Danny Gottlieb
Pee Wee Erwin - Vic Dickenson
Panama Francis

featuring

Geo. Kleinsinger's
"Tubby the Tuba
Meets a Dixieland Band"
and
A New Orleans Jazz Parade

NYU Loeb Student Center
566 LaGuardia Pl. at Washington Sq. South
Tel: 598-3757

Tickets: \$5 Adults, \$3 Children under 12
Tickets at box office, Ticketron outlets or mail.

MAIL ORDERS:

Newport Jazz Festival
P.O. Box 1169 Ansonia Sta.
N.Y.C., N.Y. 10023

Make checks payable to "Newport Jazz Festival--New York"

MAY 19 1977

Byline

NEWPORT '77 PLANS REVEALED



Roy Eldridge is slated to be a NYJRC honoree at Newport '77

NEW YORK—The Newport Jazz Festival will present its sixth annual bash in this city from June 24 through July 4. In those 11 days the music ringing from the concert halls, the streets and the Staten Island Ferry will include the likes of vocalists Sarah Vaughan, the Pointer Sisters, Betty Carter, Mel Torme, Mabel Mercer, Joe Williams and Big Joe Turner, the big bands of Woody Herman, Thad Jones & Mel Lewis, Horace Henderson conducting the New York Jazz Repertory Company, Maynard Ferguson, Stan Kenton, Count Basie, the NYJRC (in a tribute to Earl 'Fatha' Hines and Roy Eldridge) and Sy Oliver.

Special concerts will be held at New York University under the aegis of Jack Kleinsinger, and three separate events will be held at Waterloo Village, the New Jersey restoration site of last year's runaway successes. The Kleinsinger NYU shows will include a NYJRC concert, a film festival produced by David Chertok and a children's concert. The Waterloo events include a Dave Brubeck concert with Jimmy Giuffre, another jazz picnic and a concluding blues picnic. The lineup runs to many paragraphs, so contact the NJF office in N.Y. for details.

The ferry ride up the Hudson River will star Wallace Davenport and his All Star New Orleans Band plus the Dukes of Dixieland. There will be Latin music in the streets as Jazzmo-

bile presents "Salsa en la Calle" under the sponsorship of Schlitz Brewing.

Diversity is the key to this year's fest. In addition to Eubie Blake, we will be able to hear the Revolutionary Ensemble and Double Image from the lofts. An unusual solo concert will feature cappella appearances of Art Blakey, Gary Burton, John Lewis, Charles Mingus, Joe Pass, Steve Swallow and Joe Venuti.

Producer George Wein is dedicating the entire festival to the memory of Erroll Garner. "With this in mind, we have scheduled concerts by various pianists. Among them are Oscar Peterson, George Shearing, Teddy Wilson, along with Hines and Lewis," Wein stated.

In all, there will be some three dozen performances, for which about \$500,000 has been budgeted. This does not currently allow for the popular 52nd Street Fair begun in '76, "but don't count us out of that yet," Wein said.

Others to be featured in the festival performances include Clark Terry with Sassy; the L.A. 4 with Herman; Dizzy Gillespie; Hank and Elvin Jones with Thad & Mel; Phil Woods (on the Ferguson program); McCoy Tyner (in a program of his own); George Duke; Sonny Stitt (on the Kenton program); Gato Barbieri; a drum show featuring Max Roach, Roy Haynes and Blakey; Ornette Coleman (in his own show); and a closing dance at Roseland.

news

/New York: Jeff Atterton

Stars for Brazil

JACK KLEINSINGER, producer of Highlights in Jazz, the popular concert series which just completed its fourth successful season at New York University's Loeb Student Centre, will be taking an all-star lineup of jazz performers to Brazil for two weeks beginning Aug. 14. The package will include Helen Humes, Ray Bryant, Major Holley and Phil Woods' quintet, and will appear in Rio de Janeiro and Sao Paulo. Since the stars are all veterans of Highlights in Jazz, Kleinsinger expects the performances in Brazil to capture the same excitement and spirit of his concerts in New York. Phil Woods' recent RCA album "Floresta Canto" featured Brazilian music (and some Brazilian musicians). His quintet includes Mike Melillo, piano; Harry Leahy, guitar; Steve Gilmore, bass; and Bill Goodwin, drums. Of all the performers on the tour, only bassist Major Holley has previously appeared and recorded in Brazil.

JAZZ
THE BOSTON GLOBE
JAZZ FESTIVAL

Jazz for kids of all ages will be the fare Saturday at 1 p.m. in the Music Hall when "Tubby the Tuba Meets a Dixieland Band." This reporter reviewed a similar concert two years ago and found it a fascinating presentation. Top musicians like Major Holley, Dick Wellstood, Marty Grosz, Wayne Wright, Jimmy Maxwell, Vic Dickenson, Phil Bodner and Bobby Rosengarden will supply the musical background to the narration by Jack Kleinsinger. Special prices will prevail for this truly fun show.

Newport Concert Jazz Highlight

By MITCHELL SEIDEL

NYU's Loeb Student Center will host one concert of the Newport Jazz Festival this July, according to Jack Kleinsinger, who is co-producing the concert with regular Newport producer George Wein.

Kleinsinger is also the producer-director of a series of jazz concerts held at Loeb during the school year entitled, "Highlights in Jazz."

The Newport concert, to be held on July 2, will be a "young-people's concert," Kleinsinger said, and will be staged in the afternoon. The concert will feature trumpet player Clark Terry, guitarist Bucky Pizzarelli, bassist Major Holly, drummer Danny Gottlieb, and other jazz musicians.

Kleinsinger has been producing jazz concerts at NYU for the past two years. On the average, he hosts eight concerts a year, each featuring a different jazz theme. This past year, his concerts featured Thad Jones, Bill Watrous, Buddy DeFranco, Billy Taylor, Zoot Sims, Ray Barretto, Richard Davis, and others.

Along with his regular guests, Kleinsinger has special surprise guests at each of his "Highlights" concerts. Some of his 'special guests' this year have been Gerry Mulligan, Eubie Blake, and Mose Allison.

The "Highlights" concerts are produced in cooperation with the Loeb Program Board, Kleinsinger said. Loeb personnel are responsible for providing Eisner and Lubin Auditorium, ushers, lights, and box office help. In return for the use of Loeb facilities, Kleinsinger offers discount tickets to all NYU students.

Kleinsinger noted that he always likes the performers at his concerts, because he is, in sense, producing them for himself.

"I've never used an artist that I didn't want to hear," he said.

Kleinsinger said that although he only produces concerts part time, he hopes some day do it on a full-time basis.

"My ambition," he said, "is to have every kid in the country listening to and digging jazz."



News Photos by Mitchell Seidel

JACK KLEINSINGER



TUBBY TUBES

MAJOR HOLLEY BECOMES "TUBBY THE TUBA"

BY ED WATKINS



Major Holley

The Newport Jazz Festival was never like this! Youngsters and oldsters turned up in droves as "Tubby the Tuba" met a Dixieland Band. There were shouts, hand-clapping, foot-stomping, and obviously delighted kids (like the one in the front row wearing a Star Trek T-shirt with JOSH emblazoned on the back). They hopped up and down in their seats, beat time, waved miniature American flags, and finally got a chance to march in a rousing New Orleans Jazz Parade.

All this happened when Jack Kleinsinger brought the Newport Festival to NYU's Loeb Center one pleasant July afternoon. He had the great good sense to engage Major Holley as "Tubby the Tuba"—that man can not only give out with some huge oom-pah-pahs on tuba, he can also slap the bass and scat-sing in a way that kids (and grown-ups) adore.

No small part of the success of the occasion goes to trumpeter Clark Terry. He not only blew good, even when his trumpet was upside-down, but he also went into the "Mumbless" act for which he is famous. This scat-singing double-talk really broke up the audience. In addition, he acted as narrator for "Tubby Meets a Dixieland Band," with genial composer George Kleinsinger on had to conduct.

Besides the New Orleans Jazz Parade, the afternoon contained a lot moe good Dixieland music played by outstanding musicians like Bucky Pizzarelli on guitar, Phil Bodner on clarinet, Pee Wee Erwin on trumpet, Vic Dickenson on trombone, Dick Wellstood on piano, and Panama Francis and Danny Gottlieb alternating on drums.

Don't let anyone tell you that "Tubby the Tuba" is anyone but Major Holley from here on in. Jack Kleinsinger is to be thanked for bringing joy to the world of kids everywhere because the whole show is being aired over the "Voice of America."

THE NEW YORK TIMES, SATURDAY, JULY 3, 1970

Tubby the Tuba Pleases the Youngsters

Tubby the Tuba brought the Newport Jazz Festival to the youngest generation — and vice versa—at New York University's Loeb Center yesterday afternoon. Tubby, in the person of Major Holley, a jazz bassist and tuba player, and a coterie of his jazz-playing associates gave a concert to an audience of toddlers, teen-agers and parents that stressed the light side of jazz, including the first live performance of a sequel to the original "Tubby the Tuba," "Tubby Meets a Dixieland Band."

For some of the youngest listeners, the livelier rhythms were initially incentives for dancing in the aisles. But they grew restless as the afternoon wore on, until the band finally broke into a New Orleans street parade. Then everybody seized the chance to get up and march around the auditorium, behind and between the musicians, waving flags, executing personal dance steps or just jumping to the beat.

The hero of the afternoon was Clark Terry. The trumpeter, who fascinated his young

audience with his double-talk blues singing on "Mumbless," was a brilliantly expressive narrator of Tubby's adventures with a delivery that ranged from spellbinding, straightforward storytelling to singing in the Louis Armstrong manner, and served as a high-stepping grand marshal for the parade. Mr. Terry's versatility has always been evident, but he has rarely been able to put it on such full display.

But Mr. Terry was not the only musician who made a

warm connection with the audience. Bucky Pizzarelli reached their rhythmic impulses with a bright, happy guitar solo on Carl Kress's "Chicken a la Swing" and a fiercely chorded solo on the Flintstones theme. Dick Wellstood turned "Jingle Bells" into a slow and slinky bit of swing and Major Holley, in addition to producing Tubby's oompahs, did some floridly frog-voiced vocalizing as he bowed his bass through "Angel Eyes."

JOHN S. WILSON



Lee Konitz



Buddy Rich



Nat and Cannonball Adderley



Major Holley



◀ Joe Williams

FRIDAY, JULY 2

CHILDREN'S JAZZ CONCERT

N.Y.U. Loeb Student Center—2:00 p.m.

Who responds more openly and naturally to the joys of life than children? It has long been our contention that if more children were exposed to jazz, this great music might have a more durable audience. So it is with more than a little happiness that the NJF-NY is incorporating a Children's Jazz Concert into its '76 program. It is produced by Jack Kleinsinger as part of his Highlights in Jazz series, now completing its fourth year, the last three having been held at New York University's Loeb Student Center.

The focus of this concert is an updating of the longtime children's favorite, *Tubby the Tuba* by George Kleinsinger (a cousin of Jack's). Revised by the composer, who will also conduct, the story now finds Tubby, as played by Major Holley, introduced to a jazz band. Narration is by a man who charms young and old with equal aplomb, Clark Terry.

The rousing climax will be a New Orleans style parade with the children serving as the "second line." Courtesy of N.Y.U., each child will receive a favor to help them enter the spirit of the parade. The music will do the rest.

Clark Terry, trumpet and fluegelhorn; Pee Wee Erwin, trumpet; Vic Dickenson, trombone; Phil Bodner, clarinet; Dick Wellstood, piano; Major Holley, bass and tuba; Buck Pizzarelli, guitar; Panama Francis, Danny Gottlieb, drums.

This program is presented with the cooperation of the Program Board of N.Y.U.

"I do believe I hear that trambone moan." So spoke Johnny St. Cyr on Jelly Roll Morton's 1926 recording of "Dead Man Blues."

Jazz was a functional music in New Orleans. It provided the zest and spirit for dances, picnics and parades. It mingled with the hymns at prayer meetings and funerals. It accompanied many a courtship and many a bar room brawl. Chances are if you were born around the turn of the century in New Orleans you were born with a jazz band playing somewhere in the not too distant background ... and if you were buried in New Orleans any time within the first three decades of the century chances are a jazz band played you on your way to the cemetery.

The dances and the picnics were fun but the parades were the most fun. Maybe it was a lodge outing, maybe it was a holiday, maybe it was a funeral or maybe even the Mardi Gras. Maybe it was the Tuxedo Brass Band or the Eagle Band or Tubby The Tuba and his Dixieland Band. For funerals they played "Free As A Bird" goin' to the cemetery and "Oh Didn't He Ramble" on the way back to town. For the lodges, the holidays and the outings it was "High Society," "Panama" and "Maryland, My Maryland."

The grand marshal was at the head of the parade struttin' like a king wavin' his big flashily colored umbrella. Then came the band. Then came the second line taggin' on behind. The second line, the little kids ... little Louis Armstrong taggin' along after Joe "King" Oliver and Willie "Bank" Johnson pesterin' them to let-me-carry-your-horn-mister.

Maybe it wasn't as respectable as John Phillip Sousa's band or Arthur Pryor's band or Creatore's, but it was fun man, it was fun.

So fall in line behind the grand marshal because "I believe I hear that trambone moan."

Joe H. Klee
Contributing Editor
The Mississippi Rag

Talent Newport Jazz Fest

The first time any producer other than Wein was left totally in command came off rather well. Jack Kleinsinger has been running a series of jam session concerts at New York Univ. for the past four years and it was at his suggestion that the first annual Children's Concert was held at that institution.

There was an all-star cast at NYU July 7, (Clark Terry, Major Holley, Bucky Pizzarelli, Dick Wellstood, Vic Dickenson, Panama Francis, Phil Bodner, Pee Wee Erwin, Danny Gottlieb) that played a brief Dixieland set before moving into the kid-catered affair.

A featured presentation was "Tubby The Tuba," which has been a best-seller since its inception more than 30 years ago. Composer George Kleinsinger, cousin to Jack, conducted a revised score for Dixieland band called "Tubby the Tuba Meets A Dixieland Band."

Radio Free Jazz--August 1976--Page 15



Quite a Festival

The Children's Jazz Concert at Loeb Student Center on Friday afternoon was a nice idea, conceived by Jack Kleinsinger and featuring his cousin George Kleinsinger's *Tubby the Tuba Meets the Dixieland Band*. This is a pleasant enough trifle, enlivened primarily by Clark Terry's narration, which included some fine Armstrong-like singing, but what the kids responded to most is Major Holley's genuinely witty bowing and singing on *Angel Eyes*, Clark's earlier *Mumbles*, concluding with a mock oration perhaps inspired by the Bicentennial, and Dick Wellstood's solo piano excursions on a theme from *Sesame Street*. For seasoned jazz fans, his explorations of *Jingle Bells* were even more rewarding. He dedicated *Russian Rag* to W.C. Fields. The concluding parade, which for the first time during the afternoon enabled the kids to participate actively, was great fun to watch. (If an event for children is to become a regular Newport feature, some way to involve them directly in the performances should be found.)

Newport: Kid Jazz

NEW YORK—In its continuing search for originality in this year's Newport Jazz Festival, promoter George Wein has teamed with jazz promoter Jack Kleinsinger to produce a series of children's jazz concerts featuring such personalities as Clark Terry, John "Bucky" Pizzarelli, Dick Wellstood, Panama Francis, Phil Bodner, PeeWee Ellis, Vic Dickinson, Major Holly, and Danny Gottlieb.

Highlight of the series, which will be held at N.Y.U.'s Loeb Student Center on July 2, will be Clark Terry leading the young audience on an "authentic" New Orleans jazz funeral march.

The two-part series will also feature "Tubby The Tuba" meeting a Dixieland band. This concert will feature Major Holly on tuba along with Francis, Bodner, Dickinson, Ellis and Gottlieb. It will be conducted by George Kleinsinger, composer of the "Tubby The Tuba" score.

The joint Wein/Kleinsinger production will also sponsor a concert featuring Dewey Redman, Milford Graves and the Revolutionary Art Ensemble. This is scheduled for July 1, and will also be held at the Loeb Student Center.



NEWPORT ADDS KIDS SPECIAL

NEW YORK—Trying to keep the Newport Jazz Festival truly festive has taken George Wein to areas other than the tried and true. Wein has held concerts in Central Park, Yankee Stadium, the Louis Armstrong Memorial Stadium and the Apollo Theatre. And now for Newport 1976, the NJF goes to college.

For the last few seasons, Jack Kleinsinger has been producing a series of concerts called "Highlights In Jazz" in and around Greenwich Village, finally settling into New York University's Loeb Student Center also located in the Village. Wein and Kleinsinger have put their considerable talents together and have come up with an afternoon concert that will

be held in the intimate setting of Loeb's Eisner and Lubin Auditorium (capacity under 800).

The special concert will be a children's jazz concert on July 2. The performers will include Clark Terry, Bucky Pizzarelli, Dick Wellstood, Pee Wee Erwin, Phil Bodner, Vic Dickenson, Major Holley, Panama Francis, and drummer Danny Gottlieb. Clark's *Flintstones* theme and *Mumbles* will, of course, be featured, as will Dick's *Rubber Ducky* inter-pretation. The remainder of the troupe will be performing a new version of *Tubby The Tuba Meets A Dixieland Band*, written by that classic children's tale composer, George Kleinsinger. (Yes, they are related.) Major will double on tuba.

MAYNARD
FERGUSON

By Amy Lee

New York

The 23rd Annual Newport Jazz festivals (fifth in New York) had powerful competition: America's bicentennial. But it more than held its own and even contributed to the historic celebration.

The three July 3 boat rides provided traditional American jazz by the World's Greatest Jazz Band, Kid Thomas and the Preservation

Music

Hall Jazz Band, views of the tall ships, battle-ships, and innumerable small craft glorifying New York Harbor for the July 4 Operation Sail.

On the eve of the Fourth, Sarah Vaughan sang "America, the Beautiful" at the close of her concert in jam-packed Carnegie Hall. In Miss Vaughan's intense interpretation this anthem became a gospel-music paean of overwhelming power and praise. Had she sung

Jazz holds its own during New York's bicentennial blowout

nothing else (which of course she did, from "Send in the Clowns" to "East of the Sun") it would have been enough. This year, in addition to her trio, she was accompanied by a big string orchestra. But the lustrous, many-shaded vocal instrument she commands hardly needed it.

Folk musical première

Besides the customary fare — gospel, blues, avant-garde, jazz rock, mammoth jam, retrospectives and tributes, small, medium, and big band jazz — this festival was distinguished by two major events. One was the world première of the concert version of "Big Man: the Legend of John Henry," a folk musical by the late Julian "Cannonball" Adderley and his brother Nat. It featured Joe Williams as John Henry, Denise Delapenha as Carolina, a fine supporting cast and chorus, and Nat Adderley's Basic Black and Blues Band. A stirring work, it would have been better served had the principals not read their parts from scripts and all concerned been hobbled by hand mikes.

The other major features were four concerts

by the New York Jazz Repertory Company of the music of Duke Ellington, covering the '20s, '30s, and '40s, plus a performance of his early extended work, "Black, Brown and Beige." Former Ellington band member Cootie Williams, called out of retirement to be a guest star, playing his "growl" trumpet in earthy solos he made famous, fairly set the re-creations ablaze.

Choir and Latin spice

That Duke Ellington could be copied at all — and so well, considering the formidable challenges of transcribing in some cases from nearly 40-year-old recordings — is a tribute to the ingenuity and perseverance of arranger-conductor Dick Hyman and the many other arrangers and musicians involved. But when Mercer Ellington, a charming and talented leader in his own right, led the new Duke Ellington band in fresh, dynamic arrangements of his father's works, some felt he and his musicians caught the true spirit of the original music.

Among small jazz groups, Thelonius Monk

COUNT
BASIE

was a top favorite. Dizzy Gillespie, sharing the program with Monk, was his usual ingratiating self. He played magnificently, and for innovation introduced a huge choir, directed by John Motley, to augment his Latin-spiced band. Particularly impressive was "In Praise of Freedom" by Valerie Capers, with the young composer performing brilliantly at the piano.

Among big bands, those of Maynard Ferguson and Stan Kenton not unexpectedly shot up the noise level. Count Basie, in one of his three festival appearances, sent Carnegie Hall swinging to music by his great band of the '50s with such luminaries as Frank Foster, Frank Wess, Joe Newman, Al Grey, and singer Joe Williams. Then came more — and louder — numbers by his current lineup.

Like its predecessors, this festival offered novelties: a Jazz Fair on 52nd Street, a fiasco except for those who could get close enough to see and hear what went on; and an afternoon children's concert which highlighted the first "performance for people" of George Kleinsinger's "Tubby the Tuba Meets a Dixieland Band." After winning everyone's hearts as narrator of Tubby's encounters, trumpeter Clark Terry led the Dixieland band in a New Orleans jazz parade around the Loeb Center auditorium with kids, waving small American flags — and parents — falling in enthusiastically behind.

Children's Concert

Clark Terry, Major Holley, Danny

Gotlieb, Dick Welstood, Panama Francis, Bucky Pizzarelli, Phil Bodner and Vick Dickenson proved that jazz is for the young in their Children's

Jazz Concert held at the N.Y.U. Loeb Student Center. The focus of this concert was an updating of the long-time children's favorite, Tubby the Tuba. The rousing climax was a New Orleans-style parade with the children enjoying every second.

THE NEW YORK TIMES, FRIDAY, JUNE 25, 1976

Basie Starts Newport Jazz

Other highlights include a children's concert, to be held at 2 P.M. on Friday, July 2, at the Loeb Center of New York University, produced by Jack Kleinsinger, which will bring together a performance of George Kleinsinger's "Tubby the Tuba Meets a Dixieland Band" and a New Orleans jazz parade.

Newport Jazz Festival Opens Season on Friday

By JOHN S. WILSON

The children's concert, to be held at 2 P.M. on Friday, July 2, at the Loeb Center of New York University, produced by Jack Kleinsinger, will bring together a performance of George Kleinsinger's "Tubby the Tuba Meets a Dixieland Band" and a New Orleans Jazz parade.

Page 18—MELODY MAKER, May 1, 1976

Jazznews

by Max Jones in London,
Jeff Atterton in New York

GEORGE WEIN, producer of the Newport Jazz Festival, has teamed with New York jazz promoter Jack Kleinsinger to produce two concerts at New York University's Loeb Student Centre. The first concert, on July 1, will be an avant garde jazz programme featuring Dewey Redman, Milford Graves and the Revolutionary Art Ensemble. The second, on July 2, will be a children's jazz concert with Clark Terry, Pee Wee Erwin, Vic Dickenson, Dick Welstood, Bucky Pizzarelli, Major Holley Jr and Panama Francis.

THE NEW YORK TIMES, FRIDAY, JULY 2, 1976

Newport Winding Up in Style

By JOHN S. WILSON

The Newport Jazz Festival, which has been blowing around New York City, Long Island and through the hills of New Jersey since last Friday, will wind up its 11-day run this weekend with a truly festive display—three free big band concerts and a free street fair on 52d Street—as well as jazz on the Hudson among the tall ships, a children's concert with Tubby the Tuba, a "Festival Farewell Dance" at Roseland Ballroom and six concerts at Carnegie Hall.

The sounds that can be sampled this weekend will include the music of the Duke Ellington orchestra, Count Basie, Maynard Ferguson and Buddy Rich, the voices of Sarah Vaughan and Joe Williams, New Orleans jazz from Preservation Hall and South African jazz.

The most active performers over the weekend will be Count Basie and his orchestra, who will give a free concert today at noon at the Equitable Life Assurance Plaza on the Avenue of the Americas and 51st Street, another concert tomorrow night at Carnegie Hall that will bring together members of the Basie band of the 1950's. The band will also play for dancing at Roseland Ballroom on Monday evening.

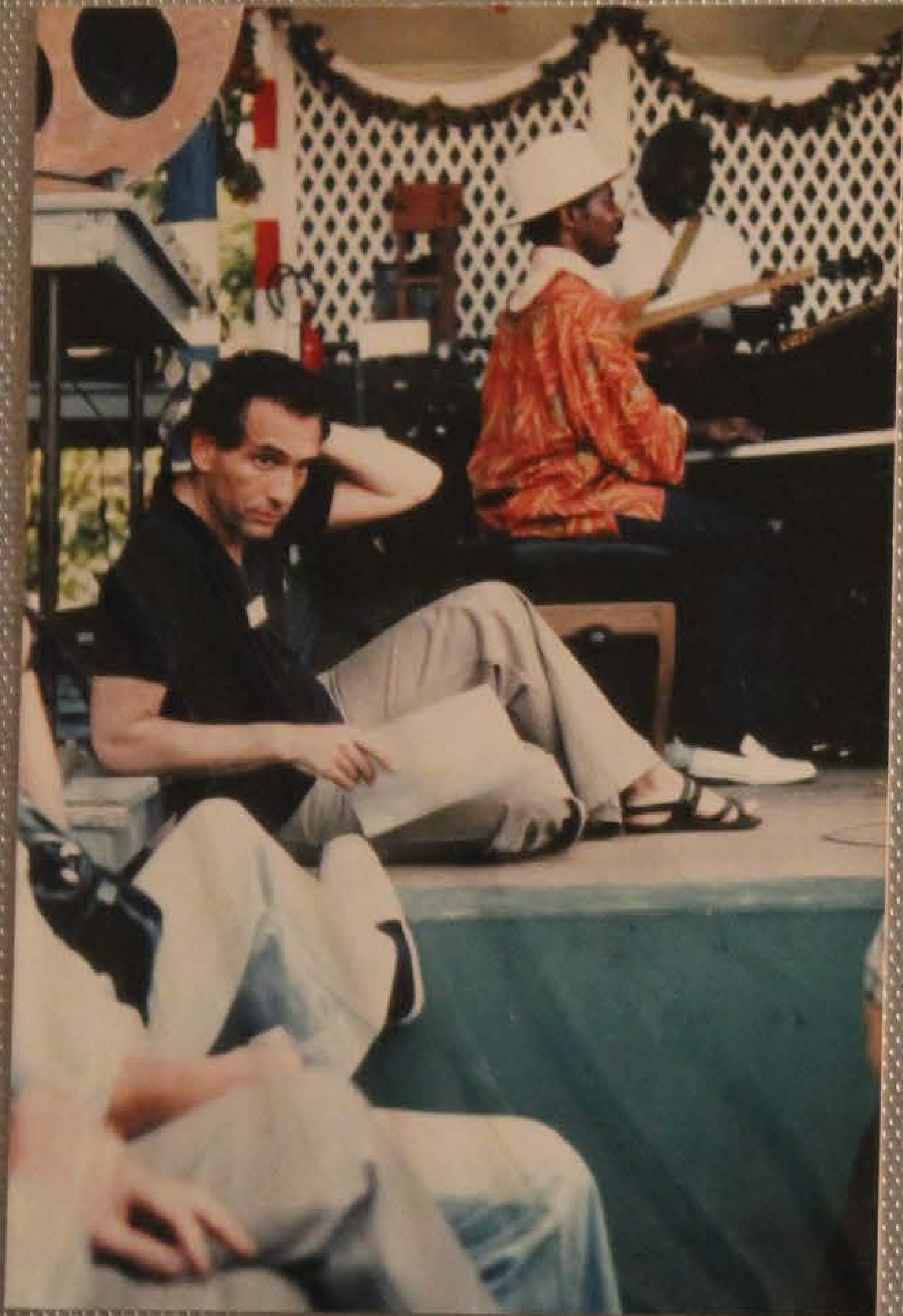
Here's the jazz rundown for the weekend:

Friday

At noon, two free, two-hour big band concerts—one by the Duke Ellington Orchestra under the direction of his son Mercer Ellington at the Roosevelt Field Mall (take Exit M-2 off the Meadowbrook Parkway) in Garden City, L.I.; the other by the Basie orchestra at the Equitable Life Assurance Plaza.

At 2 P.M. in the Loeb Center at New York University, LaGuardia Place at Washington Square South, a children's concert will be presented by Jack Kleinsinger, whose "Highlights in Jazz" series is a regular feature of the center. The idea of a jazz concert involving "Tubby the Tuba" originated with Mr. Kleinsinger's cousin, George Kleinsinger, who composed the original. A sequel, "Tubby the Tuba Goes to Town," has been adopted by George Kleinsinger and his lyricist, Paul Tripp, to involve Tubby with a Dixieland band.





Kleinsinger Highlighting Jazz At NYU

By DARRYLE HAWES

What happens when you cross the wisdom of a middle aged attorney with the mentality of a street-wise jazz connoisseur? Answer: Jack Kleinsinger. And a rare hybrid is he indeed, the Dr. Jekyll and Mr. Hyde of the more cultured facets in life. By day he visits vicious judicial battles in the various courts of state, by night you can find him in any of the many night spots of New York City, tapping his feet to the sound of whoever may be the subject of his ongoing state.

Jack Kleinsinger loves music (jazz in particular) so much that five years ago he decided to put on a show for people like him (lovers of jazz). Within five years "Jack Kleinsingers Highlights in Jazz" has become as synonymous with jazz, as the Rockefeller Collection has become with art.

Highlights in Jazz is a very innovative combination of top performers at low prices. "Cats" such as Mike & Randy Brecker, Wes Montgomery, John Tropea, and Scott Terry have performed in The Loeb Student Center Auditorium at N.Y.U. Just a few blocks from "The Bottom Line" and centrally located in the heart of the "Village," "Jack Kleinsingers Highlights in Jazz" caters to a predominately college aged multi-ethnic audience.

Jack himself is a very wise and witty man. He's been into jazz since he was a youngster and secretly harbors the ambition to become a jazz pianist. He admits that he, like most in his profession, is a ham. He loves performing for the judge, the jury, and the spectators. "It's almost like acting," says Jack.

"All kinds of music is passing for jazz, with crossover this and electric that, it is very hard to put a label on music. A 'cat' like George Benson can enjoy the merits of being a jazz musician, along with receiving the monetary rewards of being a commercial artist." Jack is very "up" on jazz but favors musicians like Monk to some like Hancock. "The younger ones don't really have a sound of their own. When I hear Freddie Hubbard I know it's Hubbard, when I listen to McCann I know it's McCann. But when I hear Grover Wash-

ington Jr. I wonder if it's him or Stanley Turrentine."

Jack has yet to make a profit in the five years he's been producing the shows. His staff has worked way below the going rate. But as long as he doesn't lose money he will produce the shows. It's a shame that there aren't more producers out there like Jack. But in the end I guess it's better, anyway. Not many people have the dedication and love for music that Jack has. He doesn't have money, but has love and true music appreciation, don't believe it? — dip into his pocket — see what you come out with — Clark Terry, Thelonious Monk, Brecker and brother, Hubbard, Tropea etc. And you know what? He loves it all.



HIGHLIGHTING JAZZ: Jack Kleinsinger (right) with Clark Terry at the "Highlights in Jazz Children's Jazz Concert" at the Newport Jazz Festival last July.