

Jack Kleinsinger
presents
Highlights In

JAZZ

In association with NYU Program Board

Wednesday,
March 8
8:00p.m.



**Jazz
LEGENDS
On Film**

Satch • Billie • Fats
Bessie • Bird • Diz • BG
Miles • Trane • Count
Duke • Hamp • Roy
Prez • Hawk • Krupa

and other great stars...
in rare performances from the film
collection of DAVID CHERTOK whose
films were a standout feature of last
summer's Newport Jazz
Festival

Tickets: \$4.50, Student Balcony \$3.00

566 LaGuardia Pl. at Wash. Sq. So. Tel: 598-3757

Tickets at box office or by mail order:

Highlights in JAZZ 7 Peter Cooper Road New York, N.Y. 10010

Make checks payable to 'Highlights in Jazz'

PREVIEW By JAMES DAVIS**Lively events of the week**

POP MUSIC

STAMP YOUR FEET. More than a dozen jazz stars, including Louis (Satchmo) Armstrong, will appear in many short films being shown at 8 p.m. Wednesday at NYU's Loeb Student Center, at Washington Square South. Admission, \$4.50, students, \$3.

NEWSBEAT

MARCH 13, 1978

Jazz Legends On Film At NYU

By MIKE SICONOLFI

the year's most exciting musical event was staged at NYU last Wednesday night, consisting of a collection by David Chertok called "Jazz Legends on Film." Featured as part of Jack Kleinsinger's "Highlights in Jazz" series, it included five reels of rare jazz performances that have been shown around the world, most recently at last summer's Newport Jazz Festival here in New York. After Chertok gave a brief introduction to the capacity audience, the lights dimmed and the reels began, each with a different theme.

The subject of the first film was the big bands. Among the highlights were Benny Goodman ("One O'Clock Jump"), Woody Herman ("Lemondrop") and Gene Krupa (solo feature on "Shadow Rhapsody"). Fittingly, the heavies of the era were saved for last and dated from 1943 when they were at their peak.

These were, of course, the bands of Count Basie and Duke Ellington. Count played his infectious "Red Bank Boogie" and "Swingin' the Blues," and the Duke countered with "It Don't Mean a Thing" and "Don't Get Around Much Anymore" (the latter featuring the relaxed swing of altoist Johnny Hodges).

Next came a group of performers categorized as the entertainers. Included were Lionel Hampton stomping to "Beulah's Boogie" (on vibes and drums), Fats Waller and his wild "Joint is Jumpin'," and Louis Armstrong blowing and singing "Back in Town Blues." What nearly brought the house down, though, was one Buddy Briggs, whose rhythmic foot action had the crowd gasping in awe.

What followed were three clips of films termed "the jam sessions," all dating from 1958-60. They began with Ellington's "C Jam Blues" taken at a fast pace starring trumpeters Roy Eldridge and Buck Clayton, and a rare glimpse of a premier jazz violinist, Stuff Smith. Ellingtonian drummer Sonny Greer led the next date, and showcased Coleman Hawkins, Pee Wee Russell, and Willie "The Lion" Smith on "Avalon." Finally there came a hilarious cutting battle between two great soloists—

Coleman Hawkins and Roy Eldridge, which concluded the first half of the program.

After a short break, the last two reels were shown, beginning with the singers. Caught in action were Bessie Smith, Sarah Vaughn—"You're Not the Kind", and Ella Fitzgerald scatting with Duke Ellington and Louis Bellson—"Lady Be Good." The segment climaxed with the sweet, sexy voice of Helen Humes, accompanied by a Count Basie small group from 1952, singing, "If I could Be With You."

Lastly, Chertok showed the longest and rarest clips of the night. The historic Miles Davis Quintet started it off playing "So What" from 1959. This legendary group included Wynton Kelly on piano, Paul Chambers on bass, and the surging tenor voice of the late John Coltrane. Next the film host announced what he called "the only known film in the world of Charlie 'Bird' Parker." Incredibly enough, there was the immortal Bird playing with Dizzy Gillespie,

creating a stunning solo on "Hot House."

Sadly, though, the evening ended with a sorry sight. It was a clip of an all-star lineup of Billie Holiday, Lester Young, Ben Webster, Coleman Hawkins, Roy Eldridge and Gerry Mulligan. What was sad was that it was filmed in 1957 when Holiday's vocals and Young's tenor sax were mere shells of what they had once been. "Lady Day's" voice cracked through her witty "Fine and Mellow," and Young's whimpering solo was disappointing inasmuch as it was the only glimpse of this tenor giant all night long.

But aside from the last cut, nearly all the films were representative of the best of each musician, and were well received by the audience. Two of the performers, Ella Fitzgerald and Helen Humes, are appearing live this month in the city, and are definitely worth checking out. Although many of the others are dead now, it's a blessing that Chertok captured them at their peak, and has now made them accessible to us all.

VOICE MARCH 13, 1978

OUR MUSIC CRITICS GIVE US THE WORD

VOICE CHOICES**JAZZ LEGENDS ON FILM**

From the Dave Chertok collection and, be warned, there will be a sell-out: Louis, Billie, Pres, Fats, Trane, Bird and Diz, Hawk and Roy, lotsa jazz legends (also jazz musicians). Mar. 8, at 8, 566 LaGuardia Pl. (Giddins)

Loeb Student Center

598-3757

THE NEW YORK TIMES, WEDNESDAY, MARCH 8, 1978

**GOING OUT
Guide**

"Jazz Legends on Film," a contrast to the usual "live" sessions presented by the Highlights in Jazz group, is tonight's show at 8 o'clock at New York University's Loeb Student Center, La Guardia Place and Washington Square South. Among the film musicians tonight are Louis Armstrong, Billie Holiday, Fats Waller, Bessie Smith, Count Basie, Coleman Hawkins, Gene Krupa and others. Tickets are \$4.50, with student balcony seats at \$3.

Jazz On Reel

By Nelson George

One event at the Newport Jazz Festival had Miles Davis, Charlie Parker, Billie Holiday, and Duke Ellington perform. At one point there was even a duet between Louie Armstrong and Dizzy Gillespie. Not to forget the clips of the 1943 Count Basie band, or a view of Fats Waller from 1942.

This magnificent collection of talent was displayed at NYU's Loeb Student Center in the "All the Jazz—A History of Jazz on Film" program. Promoter Jack Kleinsinger and jazz film historian David Chertok put together a five part presentation that utilized film shorts, clips from longer films and excerpts from early television to view the key figures in jazz's development.

Cocaine and Opium

The evening's highlights were numerous. A brief clip of Errol Garner, whom the Festival was dedicated to, opened the screening. Bessie Smith with a gin bottle and then a beer does the "St. Louis Blues" followed by Cab Calloway doing "Kickin' the Gong Around", a song about cocaine and opium that white folks were either too naive to understand, or thought was okay since a Black man was singing it.

In a 1933 film, "Copenhagen Kaldenborg," an obviously high Louis Armstrong does a smoking version of "I Cover The

Waterfront" and "Dinah". Later we see Armstrong duet on "Rockin' Chair" with trombonist Jack Teagarden. One notes that his showmanship has changed from simply loose and free swinging to the patented happy smile he wore in later years.

In "Hellzapoppin'" (1941) you get a classic view of Black performers' role in American movies. Led by Slim & Slam, a houseful of servants begin playing with band's instruments. Suddenly, the music is jumping and a group of dancers called the Lindy Hoppers are doing some steps the Soul Train dancers haven't thought of in their wildest dreams. The energy of their playing and dancing on screen is interrupted when some white men come in to peek at the action. The musicians and servants turn back into maids and cooks and then disappear into the scenery.

Looking Nervous

Thelonius Monk, in floppy hat and shades, does "Blue Monk" while Count Basie admires his off-beat and beautiful piano style. The Miles Davis group of 1959 with John Coltrane

and Paul Chambers does an impressive version of "So What". Davis says nothing but his movements, his look, his stance, everything about him says "cool". The only existing film of Charlie Parker in action shows him looking nervous and playing "Hot House" with Bob's co-originator Dizzy Gillespie in 1957.

A section about the Big Band period illustrates

how functional their jazz was. These men were making dance music, that, if you wished, you could listen to, but the feet came first. Today with modern jazzmen moving back towards that style, they're receiving criticism, yet dance is as much a part of the jazz heritage as saxophones and drum sticks.

It's unfortunate these films aren't often on public display because their so-

cial, musical, and historical value is immeasurable. The New York Jazz Museum regularly shows jazz films. The only other place

where these films appear frequently are at the New York School for Social Research where Mr. Chertok teaches.

VOICE MARCH 6, 1978

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Jazz LEGENDS On Film

WEDNESDAY

March 8, 8:00 pm
NYU, Loeb Stud. Ctr.

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By the way

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WEDNESDAY, FEBRUARY 22, 1978



REVIEWS BY HAROLD FULLER
SPIN OFF

Cash Box/March 11, 1978

ON JAZZ

Jack Kleinsinger does it again! This time, however, his monthly show at NYU will be a film presentation by Dave Chertok entitled, "Jazz Legends On Film." Highlights include rare footage by Bessie Smith, Charlie Parker, John Coltrane, Louis Armstrong and Billie Holiday.

bob porter

SHORTS OF SORTS: Tommy Overstreet is at the Lone Star tonight; Freddy Fender will be at the club March 2 and Tompall Glazer is there March 21. Jack Kleinsinger is going to present "Jazz Legends On Film" at 8 p.m. March 8 at NYU's Loeb Student Center. Bessie Smith has a new LP entitled, *Easter*, coming in March from Arista. Loretta Lynn and her sister, Crystal Gale, have albums being released on the MCA label. Ms. Gayle's is a compilation of her 1970-72 Decca singles. Dirk Hamilton, who had an excellent LP distributed by ABC Records a few years back, is recording an LP for Elektra-Asylum Records. The Spinners are at Avery Fisher Hall Friday night.