

Jack Kleinsinger presents

Bert Woodman

Highlights in



Jack Jeff

In association with NYU Program Board

**Thursday
Feb 8th
7:30PM**

**Clark Terry
& The Big B-A-D Band**

and

Bucky Pizzarelli Trio

Tony Monte & Ron Naspo

Celebrating Highlights in Jazz' 6th Anniversary

N.Y.U. Loeb Student Center

Tickets \$5.50 Students \$4.50
Student Balcony: \$3.50

566 LaGuardia Pl at Washington Square South
Telephone: 598-3757

Tickets at box office or by mail order to:
Highlights in Jazz, 7 Peter Cooper Rd.,
N.Y.C., N.Y. 10010

Make checks payable to Highlights in Jazz

Enclose Self-Addressed Stamped Envelope

Coming Thursday, March 15th BUDDY RICH and his Big Band

2 Big Concerts: 7:30 & 9:30

Mail Orders Accepted Now: \$5.50, Students \$4.50 (specify 7:30 or 9:30)

Les Mc...
V.J. Williams

Harold...
Emil Wilkins

Walter...
Ron Naspo

Pizzarelli and Terry in Jazz Series

Jack Kleinsinger's "Highlights in Jazz" series celebrated its sixth anniversary of its monthly presentations Thursday evening at New York University's Loeb Student Center with a program that was quite different from Mr. Kleinsinger's usual productions. Instead of the jam-session approach, bringing together a variety of jazz musicians and hoping for the best, Thursday's anniversary featured two regularly organized groups — Bucky Pizzarelli's trio, which plays five nights a week at the Cafe Pierre, and Clark Terry's Big B-A-D Band, a 17-piece ensemble that Mr. Terry has maintained on a part-time basis for 12 years.

Mr. Pizzarelli, who had urged Mr. Kleinsinger to start the series, played at the first "Highlights" in 1973, when he had no group of his own. Mr. Terry is also a veteran of the series who often appeared as a soloist in the early days, which meant, as Mr. Kleinsinger pointed out, that "he played for very little money."

Each musician offered polished, balanced programs that summed up the various facets of his group. Mr. Pizzarelli's set was a superb excursion through small-group jazz, which showed his own versatility as a guitarist as he moved from the Spanish guitar fantasies inherent in Chick Corea's

"Spain" to the feathery delicacy of Django Reinhardt's "Nuages" and a "Honeysuckle Rose" that was an evocation of a classic Count Basie rhythm section. Tony Monte sustained the economic Basie touch at the piano, Ron Naspo walked the bass, and Mr. Pizzarelli drove the group along with a strong, chorded attack.

Mr. Terry's band featured imaginative arrangements by Ernie Wilkins that often brought together unusual, provocative voicings — fluegelhorn and soprano saxophones, and alto and baritone saxophones — along with echoes of the nine years Mr. Terry spent with Duke Ellington's band. Aside from Mr. Terry, who played trumpet and fluegelhorn and sang, and Chris Woods, a buoyant alto saxophonist, this is primarily an ensemble band that can project the strong, dark power of the Ellington band and give Mr. Wilkins's arrangements a swinging vitality.

The evening's "suprise guest" was Jane Jarvis, organist at Shea Stadium for the Mets, who played one piano solo that suggested she had interesting jazz potential and one that did not. That gives her a batting average of .500.

JOHN S. WILSON

At N.Y.U.



Clark Terry, of the Big B-A-D Band, will be performing Thursday, February 8, at the N.Y.U. Loeb Student Center in Manhattan. Terry's rare New York appearance is to mark the sixth anniversary of Jack Kleinsinger's "Highlights in Jazz." For more information call 598-3757.

VARIETY

Wednesday, February 7, 1979

On The Upbeat

... Skedded for Jack Kleinsinger's "Highlights in Jazz" are Clark Terry & The Big B-A-D Band and the Bucky Pizzarelli Trio at Loeb Student Center, New York U., N.Y. Feb. 8 ...

VOICE FEBRUARY 12, 1979

OUR MUSIC CRITICS GIVE US THE WORD

VOICE CHOICES

CLARK TERRY

This remarkable trumpeter's Big B-A-D Band has been breaking it up in the stix, and at 7:30-Feb. 8 we'll finally get a chance to hear its first-class arrangements and soloists at 566 LaGuardia. Sharing the bill is Bucky Pizzarelli's elegant trio, on leave from the Pierre. (Giddins)

NYU Loeb Center

598-3757

GOING OUT Guide

ALL OVER

The Highlights in Jazz series marks its sixth anniversary tonight at 7:30 with a concert by Clark Terry's 17-member band and the Bucky Pizzarelli Trio at New York University's Loeb Student Center, La Guardia Place and Washington Square South. Tickets are \$3.50 to \$5.50. For more information, call 598-3757.

HOWARD THOMPSON

JANUARY 27, 1979 BILLBOARD

Jazz Beat

LOS ANGELES—"Highlights In Jazz" begins its sixth series of concert at NYU Feb. 8 with the Clark Terry band and the Bucky Pizzarelli Trio. Gig is at the Loeb Student Center starting at 7:30 p.m. ...

Cash Box/January 27, 1979

ON JAZZ

Jack Kleinsinger rides again! A sixth anniversary concert will be held February 8 at NYU's Loeb Student Center. Featured will be Clark Terry and his Big B-A-D Band and the Bucky Pizzarelli trio.

Clark Terry's Big B-A-D Band at the NYU Loeb Student Center, February 8, 1979

The big bands, we are told, are coming back. If only it were true. Granted, on Monday evenings in New York, some clubs feature big band jazz, but these bands can only play on Monday nights when the musicians have off from their steady and better paying jobs. The Thad Jones/Mel Lewis and the Dave Matthews bands are exciting, dynamic units, yet no club in New York could survive if it had to pay their seventeen musicians a reasonable weekly salary. The few ensembles that are economically viable must travel constantly and employ generally young musicians who will sacrifice salary for the increasingly rare experience of playing in a big band. For all but a few persistent leaders, the problems of finding rehearsal space, scheduling seventeen freelance musicians for unpaid rehearsal time, and assembling a book of solid arrangements, are insurmountable. Thus, most bands have a hard time playing together; most have a hard time getting heard.

Just how great a loss this is was pointed out at the Highlights in Jazz Sixth Anniversary Concert which featured Clark Terry's Big B-A-D Band playing before a packed hall at NYU's Loeb Student Center. This band could be as good as any, yet it can't get a major recording contract. The musicians play together only occasionally, picking up substitutes when someone gets a better paying job. For one glorious evening, the Big B-A-D Band did get a chance to demonstrate what they can do, and despite their lack of steady playing, they were at times overwhelmingly impressive.

For the effect to work, a big band must take you to the edge and leave you there in awe. It should stun you with the dynamism of seventeen instruments playing off each other, burning almost out of control. The sections must listen to one another and themselves; the soloists must rise above, yet listen to, the full ensemble. A band should have arrangements tailored to the strengths of its musicians, arrangements that are more than simple riffs. Then too, a big band must have a leader whose personality inspires and catalyzes the players.

The Big B-A-D Band has all these ingredients. In Clark Terry they have one of the most individual, tasteful, and talented trumpeters in jazz, a true leader. The arrangements, mostly by Ernie Wilkins or Frank Weiss, combine the swing of a Basie chart with the colors of an Ellington orchestration. The individual section men know how and when to play and their maestro, Clark Terry, is a musician's musician. A veteran of the Basie, Ellington, and Tonight Show bands, Terry has been revered for decades, and

in this concert he reminded me just how versatile he is. He moved with ease from trumpet to flugelhorn and from ballad to hard bop. Some may play faster or higher, but no one does as many different things as well as Terry. His grace, tone, range, and fluency are pure joy.

The band opened with "Etoile" and Terry took a plunger mute to his trumpet, displaying control and great range. He pops high F's and G's with ease, then slides smoothly down two octaves, a Doppler effect in brass. What's surprising about his range is his ability to color and inflect even the highest notes; he sings where others scream. On "Take the A Train," Terry switched to flugel, riding over the band with speed and daring. He played a velvet flugelhorn ballad on "Don't Speak Now," displaying a full, beautiful tone that caressed the band's background harmonies. Perhaps only Art Farmer better understands the flugelhorn, an instrument that most trumpet players play no differently than they play trumpet. Terry is also the only trumpeter to truly master circular breathing (inhaling through the nose while exhaling and playing through the lips). This impressive technique—abused by others—allows Terry to blow unbelievably long, fluid riffs, or to hold a whole tone indefinitely. In "On the Trail," an adventurous Ernie Wilkin's arrangement from the "Grand Canyon Suite," Terry just about outblew the entire band. The point is, of course, that it's easier when you don't have to stop and take a breath.

Throughout the concert, Terry's wild sense of humor (another in the long line of crazed trumpet players) kept the band and the audience loose and relaxed. He is a warm leader who shares his joy easily. His by now famous "Mumbles," in which he sings/raves in a unique musical dialect, literally brought tears of laughter.

Written to showcase Terry, most of the band's arrangements are by Ernie Wilkins, a solid tenorman in this band and a Basie veteran. His charts swing and employ some very innovative voicings: bass horn and piccolo, flutes and trombones. In "On the Trail," Wilkins outrageously sends all three sections against each other. Terry is so impressed by this arrangement, he says so in advance: "Notice the great discipline and tight playing at the contrapuntal end of this chart," he mockingly advises. The most powerful arrangement of the night, though, was "Shell Game" by Basie alumnus, Frank Weiss. Few arrangements have ever been as deft as this one. At its end, Terry mercifully called for an intermission.

The band played quite well throughout the evening, although they could have been tighter. Chris Woods on alto and Bill Saxton on soprano and tenor, played some inspiring solos. The rhythm section of Charles McLean, Victor Sproles, and Charlie Persip powered the band admirably.

Warren Leight




 REVIEWS BY HAROLD FULLER
SPIN OFF

SHORTS OF SORTS:

Clark Terry and his Big B-A-D Band will help Jack Kleinsinger's "Highlights In Jazz" series celebrate its sixth anniversary at the NYU Loeb Student Center on Feb. 8 at 7:30 p.m.

B. B. King and The Crusaders are about to record an album together.

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The Black American Vol. 18 No. 9

vibes

Big B—A—D Band Is G—O—O—D!

By Ed Watkins



Clark Terry

New York's a winter festival for jazz, that is. Foremost among the goings on was Clark Terry's Big! B—A—D Band, which headlined Jack Kleinsinger's "Highlights in Jazz" concert at NYU. Early on they got off to a flying start on "Take the A Train" and you can't get any more New York than that! The 17-piece group, with Terry on trumpet and flugelhorn, projected a fine Ellington sound that never let up.

The program had a nice balance to it, for the band was preceded by the Bucky Pizzarelli Trio, with the inimitable Bucky on guitar,

playing "In a Mellow tone" and making "Honeysuckle Rose" and other tunes sound just as mellow. The trio created a warm oasis against the frigid night outside.

The metropolis was very much in evidence at the Citicorp Center's Atrium, where Ronny Whyte on piano and Jack Six on bass tossed off a superbly entertaining repertoire of songs in a "New York State of Mind." Hard to realize the enormous amount of tunes written about the Big Apple—my, my!

Over at Cami Hall on 57th Street, the Duke was elegantly present again with his two

rarely played little masterpiece "Serenade to Sweden" as interpreted by Ian Finkel on xylophone, Elliot Finkel on piano. And who should be playing a bass solo but Jack Six again, plus Steve Barr on guitar and the masterful Don Reid on drums. It was a wonderfully varied program that concluded with the rarely heard Gershwin "I Got Rhythm" variations.

Yes, indeed, the city's sure got rhythm even when temperatures are way below. And if winter's here can a jazzy spring be far behind?

Clark Terry And His "Big Bad Band"

Once a month, the Loeb Student Center auditorium at New York University presents "Highlights in Jazz," which is produced by jazz officianado, Jack Kleinsinger. In the past, jazz greats Billy Watrous, Lionel Hampton and Helen Humes have been featured.

February featured guitarist Bucky Pizzarelli and Clark Terry and his "Big Bad Band."

Pizzarelli has played with many top musicians: He has worked as sideman and leader of groups, playing with the likes of Lionel Hampton, Buddy Rich and Zoot Sims. He is best known for his chord-comping improvisations.

Pizzarelli's group was enjoyable. The trip had all the elements of an interesting jazz set: varied repertoire, competent musicians and most important, the trip was more than capable of swinging.

Trumpeter Clark Terry and his "big bad

band" played mostly "shouter" charts, featuring many musicians in the band. Tenor saxophonist Ernie Wilkins and drummer Charlie Persip, two veterans of the jazz world, were heavily featured as soloists. Terry also gave equal time to lesser known musicians. Tenor saxophonist Billy Saxton and alto Saxophonist Charlie Williams are not names that many jazz concert-goers have heard of. Saxton and Williams are musicians to listen for in the near future.

"Randi" was a pretty tune with an interesting background. Clark Terry explained to the audience that "Randi" was written for a woman who lives abroad and has a home-away-from-home for visiting jazz musicians. Randi was in the audience and Terry introduced her to the audience. Writing a composition for a person is the nicest thank-you a musician can give.

Alto saxophonist, Charley Williams was featured on a Duke Ellington tune, "Jeep's Blues." Johnny Hodges played the alto solo

with the Ellington band many years ago, and Williams played a beautiful tribute to Hodges by bending notes in the same way that Hodges was famous for. Of course, there was plenty of Charley Williams in the solo.

Clark Terry is affectionately nicknamed "Mumbles." This stems from the time when he played trumpet on the Tonight show. Johnny Carson had, and still has an audience participation game in which a member of the audience can give the band the title of a song, and the band must guess the lyrics of the song. If Terry did not know the lyrics of the song, he would do a sort of scat-singing, which became known as "Mumbles." Terry closet the set as "Mumbles" to the delight of the audience.

March's "Highlights in Jazz" will feature Buddy Rich and his band. Tickets are reasonably priced, and Rich has one of the best "Big Bands" around today.

by Marla Kleman





To Jack
with admiration
from
[Signature]

James J.
Fiegsman
NY.

Music from B-a-d to Bluegrass



Left photo: Trumpeter Clark Terry and Jack Kleinsinger at a 1976 Newport Jazz Festival Concert. Right Photo: the Country Gazette.

Tomorrow night, Highlights in Jazz celebrates its sixth anniversary with a concert featuring Clark Terry's Big B-a-d Band and the Bucky Pizzarelli trio. Trumpeter Terry and guitarist Pizzarelli are no strangers to NYU; they both appeared at a Newport Jazz Festival Concert here in 1976. The show starts at 7:30 p.m., and tickets are \$5.50 for the general public, \$4.50 for students, and \$3.50 in the student balcony.

Country and Western more your style? The Bluegrass Club of New York, also in its sixth year of presenting concerts, will feature Country Gazette this Saturday night at 8 p.m. Tickets are \$5.50 for the general public and \$4, for NYU students. Although the group has toured Europe five times, this is its first New York City appearance in three years. Both concerts will be held in Loeb's Eisner and Lubin Auditorium.

—Mitchell Seidel

