

Jack Kleinsinger presents

HIGHLIGHTS IN

in association with
NYU Program Board

Thursday,
February 7th
8:00PM



ZOOT SIMS

and *John Fitzgerald (Jr.)*

**BUCKY
PIZZARELLI**

JAKI BYARD

and the

**APOLLO
STOMPERS**

Celebrating HIGHLIGHTS IN JAZZ' 7th Anniversary

at N.Y.U. Loeb Student Center

566 LaGuardia Pl. at Washington Sq. South
tel. 598-3757

Tickets At Box Office Or Mail Order To:
Highlights In Jazz, 7 Peter Cooper Rd.,
New York, NY 10010

Tickets \$6, Students \$5
Student Balcony - \$4

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Coming Thursday, March 6, 8PM — JAZZ LEGENDS ON FILM (part 3)

Our third edition of filmed performances of Satch, Billie, Fats, Bird, Diz, Bechet,
and other great jazz stars from the film collection of David Chertok.

Mail orders accepted now: \$6, students \$5. Please enclose self-addressed stamped envelope.

Happy surprise, Jazz Highlights

By DON NELSEN

Tonight, the "Highlights in Jazz" series raises a glass to its seventh birthday. The monthly gatherings at New York University's Loeb Student Center will have given 57 concerts of music by musicians of most stylistic persuasions since its founding in 1973 and all at frayed-cuff prices. The touch now is \$6 general admission, \$5 for students and \$4 if you care to sit in the student balcony. The same concerts seven years ago were ticketed at \$4 and \$3. Given the inflation rate, today's price is like buying gas at 30 cents a gallon.

The founder and mother hen (or should it be father rooster?) of these monthly soundscapes is Jack Kleinsinger, who is as much unabashed fan as he is producer and emcee. One suspects from his enthusiastic conversation that the concerts are really the only events in the universe that propel him toward euphoria. There is, however, a sober side to his nature. By day, he is an assistant attorney general of the state of New York.

Kleinsinger's inspiration for the jazz series came about largely as a fluke. Back in 1972, Kleinsinger flew out to Colorado Springs to attend the annual festival produced there by a chap named Dick Gibson. As a single, he lived dormitory style with jazzmen such as guitarist Bucky Pizzarelli and drummers Bobby Rosengarden and Grady Tate. The musicians immediately saw Kleinsinger, who might have had some stardust in his eyes, as a real possibility.

"They suggested I open a club," he says, "but concerts were more in my bag, so I produced the first one on Feb. 5, 1973, at the Theater De Lys. Three of my Colorado roommates, Bucky, Bobby and Dr. Lyn Christie, an Australian surgeon who has since become a bassist here were on the bill. Zoot Sims, Al Cohn and Joe Newman were there and my first surprise guest was clarinetist Phil Bodner. I've had a surprise guest at every concert."

There will be one tonight, of course, along with Pizzarelli and Sims. I know who it is but my lips are sealed.

VOICE FEBRUARY 11, 1980

OUR MUSIC CRITICS GIVE US THE WORD

VOICE CHOICES

HIGHLIGHTS IN JAZZ

An irresistible double bill: Zoot Sims and Bucky Pizzarelli, and Jaki Byard's Apollo Stompers. Not to be missed. Feb. 7 at 8, 566 LaGuardia Pl. (Giddins) NYU Loeb Student Center 598-3757

DAILY NEWS, THURSDAY, JANUARY 24, 1980

Happy birthday

On Feb. 7, Jack Kleinsinger's "Highlights in Jazz" series will celebrate its seventh season at NYU's Loeb Student Center. Zoot Sims and Bucky Pizzarelli, both of whom appeared at the first concert, join Jaki Byard and his Apollo Stompers for the anniversary jam.

POTPOURRI

New grant application guidelines from the National Endowments for the Arts' jazz program for fiscal year 1981 are now available from NEA, Music Program/Jazz, Washington, D.C. 20506, or call 202-634-6390. Among the changes from last year's NEA grant guidelines: the maximum available to any single artist (applying in two categories) is \$20,000; 1980's single composer/performer category has been divided into two categories, one each for performance and composition.

"Mann Alone and Moore" was the January West Coast tour flutist Herbie played solo, while Oregon bassist Glen opened the shows. Oregon itself is waxing collaborations with the St. Paul Chamber Orchestra in the studio, following the groups' live performances together last fall.

Author's queries: writer Burt Korall (2 Park Lane, Mt. Vernon, NY 10552) has embarked on a "love project," an historical book about jazz drummers, tracing all styles (including influences of Latin, r&b and rock) from the late 19th century to the present. He seeks info on how early drummers played, their equipment and anecdotal material; he's especially interested in little known tubmen like the late Tommy Miles, a Gene Krupa favorite, as well as acknowledged greats like Baby Dodds and Zutty Singleton.

Meanwhile, Thomas Rusch (301 Cedar Avenue, Minneapolis, MN) and British writer Roger Hunter are compiling a **Hampton Hawes** discography and hoping to hear from anyone working on a similar project.

Joni Mitchell is using her *Mingus* album tour as the basis but not subject for her first movie—which she directed, aiming at a TV sale. And most of the tunes from her collaboration with the late, great bassist show up on Elektra/Asylum's release of the **Mingus Dynasty** band album *Chair In The Sky*, featuring John Handy, Joe Farrell, Jimmy Owens, Jimmy Knepper, Don Pullen, Charlie Haden and Dannie Richmond.

Jack Kleinsinger's **Highlights In Jazz** mainstream jam sessions at New York University celebrated its seventh anniversary in February by co-billing **Jaki Byard's Apollo Stompers** with **Zoot Sims-Bucky Pizzarelli** duets.

Clubs come, NY: At least three new venues appeared in the Ap-ple since our December '79 report: **Soundscape**, a midtown loft, has featured John Tchicai, Sun Ra, Archie Shepp, solo per- formances, lectures and more standard fare; Jazzmaniac Mark Morganstern has brought music to 23rd St.'s Shandon Tavern, lo- cated several floors below his busy music space—now called **Jazzmania Up 'N' Down** the operation lets two groups gig at once (Lee Konitz' nonet was be- low recently); and **Grand Finale**, an uptown room, has switched from cabaret acts to middle of the road jazz draws like Buddy Rich and Nancy Wilson.

Clubs come and go, LA: Per- renial db poll winning organist **Jimmy Smith** closed his Jimmy Smith Supper Club on New Year's Eve, '79-'80, exactly four years after its opening, in response to the sale of its building. Disbanding his trio (Ray Crawford, guitar; Kenny Dixon, drums), Smith has gone on the road to demonstrate the Wersi organ. Now the good news: early December saw the debut of LA's first Japanese owned and operated jazz club, the 250 capacity Maiden Voyage, launched by Hajime Shinuzaki and Robin Otani with the **Dudley Brooks** quintet, followed by pian- ist **Bruce Cameron's** group and the **Akiyoshi-Tabackin** big band. The room, located in the Wilshire district near MacArthur Park, plans activity seven nights a week.

The **Soundroom**, which opened in 1976 in Studio City and closed January 31, was a small room with license to sell only beer and wine, but it was a seven night a week staple featuring mostly local musicians, including Milcho Leviev, Ray Pizzi, Moacir Santos, Alan Broadbent and Bud Shank, among others. Its owner/operator David Abhari has opened a small restaurant. Meanwhile **Carmelo's**, in Sherman Oaks, is strong, doing great business with visitors like Al Cohn and Zoot Sims, Richie Cole, Shelly Manne, Pete Christlieb's band and occasional sitters in; Bill Henderson and Jon Hendricks sang duo there, and some players are making the watering hole run by musician Chuck Piscatello their frequent hangout.

Former db East Coast Editor **Arnold Jay Smith** is currently writing a monthly jazz column called *Da Capo for Words & Music*, the B'nai Brith Music and Performing Arts Lodge paper.

Sims, Pizzarelli Help 'Highlights' Pass 7th Anni In Steamy Style

The seventh anniversary concert of Jack Kleinsinger's "Highlights in Jazz" held Thursday (7) at New York U.'s Loeb Student Center had all the indications of impending disaster: a malfunctioning heating unit almost turned the 720-seat venue into a sauna, the smell of a burning cigaret caused a panic among a sizable number of patrons and there were several lengthy delays when players in Jaki Byard's band had trouble locating their parts.

Although the actual performance never got as hot as the room, the show was saved by some fine playing by saxophonist Zoot Sims. Guitarist Bucky Pizzarelli provided accompaniment of sophistication and grace to Sims' airy, expansive melodic lines on alto and soprano, and the former's son joined the duo with nicely swinging work on guitar.

The post-intermission part of the show was pretty dreary however, with Jaki Byard and the Apollo Stompers unable to rise above the second rate charts that comprised their part of the program. Though able to communicate a full sound with a reed section effect reminiscent of the era of black swing bands,

the playing was rarely crisp or clean, and only imaginative or swinging in spots.

Vocalist Carmen Barnes and trumpeter Roger Parrett saved the set with their exciting and fun solos on "Green Dolphin Street" at the close of the show. Their work stood out in contrast to the solos of the rest of the band, which lacked coherence and any sense of continuity.

Good Reflection

Although it was not entirely successful artistically, the concert reflected the sort of event that Kleinsinger has built his series on: a free-wheeling, informal sort of concert inspired by the idea of the Jazz At the Philharmonic series of the '50s. Kleinsinger, an attorney in government at the state level, got hooked on producing concerts with his first such venture seven years ago and the Theatre de Lys, and has scheduled eight to nine concerts a year at the series' home, NYU's Loeb Center, for six of those years.

His personal taste plays the greatest role in programming, and he features older, mainstream players who get less exposure than the established jazz heavies do through LPs. Though there have been memorial programs to such people as Fats Waller, Charlie Parker and Clifford Brown, he is most proud of his tributes to such living musicians as Lionel Hampton, Zoot Sims and Roy Eldridge, and of the recent New York debut of the band of Panama Francis, currently at the Rainbow Room.

Kleinsinger considers these shows to be his own "party" and rarely needs any prompting to be the most prolix emcee in town. He has, however, not yet been able to make the series break even financially, despite a loyal following, three sellouts per season, and an overall 85% attendance level. Help is provided by small grants from the New York State Council on the Arts and the National Endowment for the Arts, but the yearly loss of about \$1,000 is subsidized from the promoter's pocket.

About a third of his audience is made up of students, and he attributes this to their interest in the music as well as the location of the events, as parents seem to have fewer qualms about their offspring spending an evening at NYU than at any of the other halls around town. Students also get \$1 off the \$6 admission price.

In the past, Kleinsinger has produced specific events for the Newport Fest, which he claims has picked up many of his ideas in its choice of programming. On tap for the lawyer-promoter is a tour in the spring of 1980 to the Berne Festival in Switzerland put together by Swissair, and for the tenth anni of "Highlights," Kleinsinger says he may even get ambitious and use a major hall. —Rosa.

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presents **HIGHLIGHTS IN JAZZ**

Thursday, February 7th 8PM

**Zoot Sims • Bucky Pizzarelli
Jaki Byard & The Apollo Stompers**

**Celebrating HIGHLIGHTS IN JAZZ'
7th Anniversary**

NYU Loeb Student Center 508 Lafayette Pl. at Washington Sq. So.
Tickets \$6.00, Students \$5.00, Student Balcony \$4.00. Tel: 596-3757

VOICE FEBRUARY 4, 1980

MARCH 1, 1980 BILLBOARD

Jazz Beat

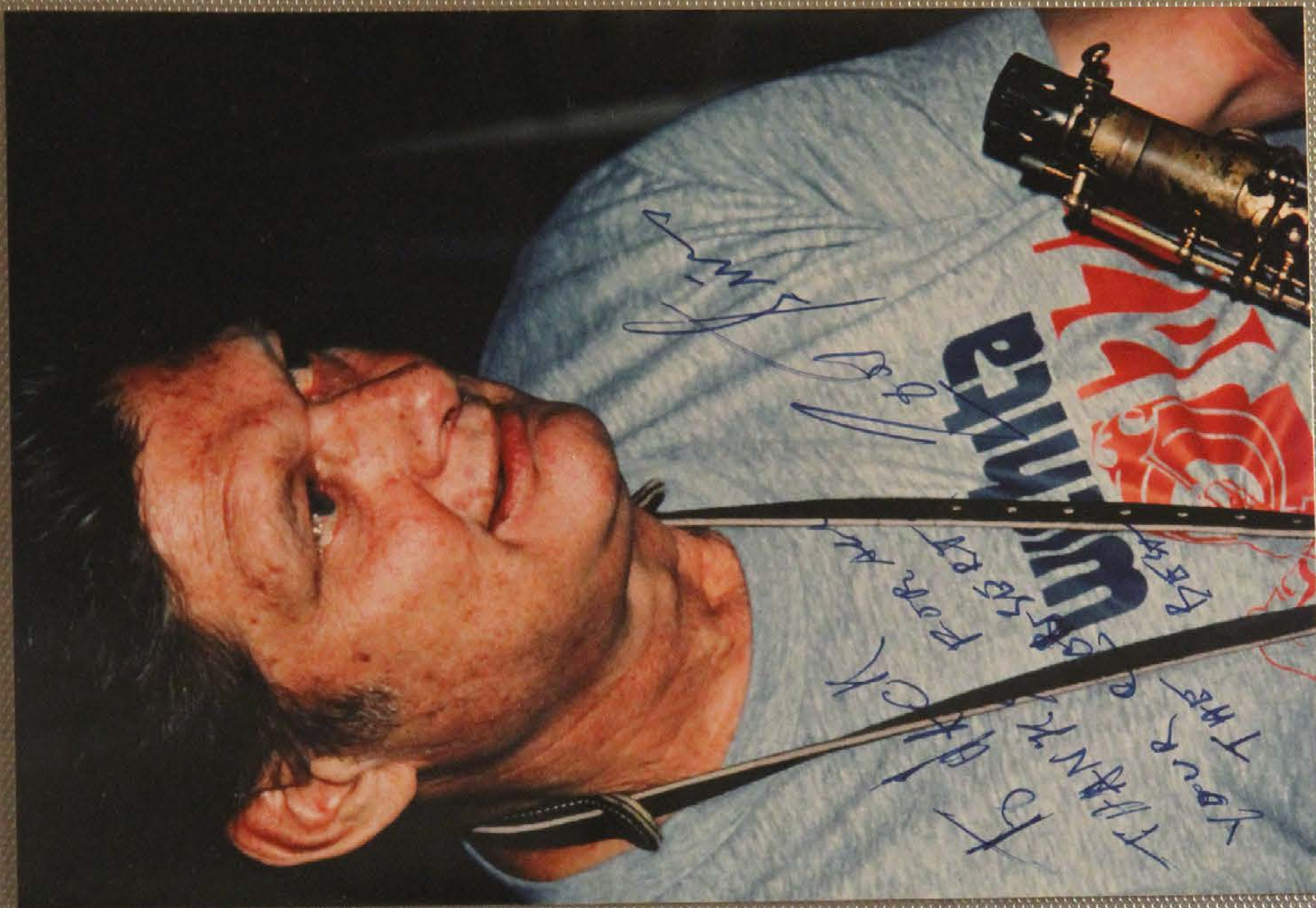
LOS ANGELES—Yusef Lateef's newest LP is out on CTI, "In A Temple Garden," and includes originals by Yusef and Jeremy Wall of Spyro Gyra. . . . Pasquales in Malibu, Calif., had Joe Pass Feb. 1-2. Med Flory's Supersax was in Jan. 27. . . . Ella Fitzgerald receives the Beverly Hills Chamber of Commerce's Will Rogers Memorial Award March 7.

George Shearing bows on Concord and Scott Hamilton has cut another LP for the Carl Jefferson label. . . . Bob Florence and his band will appear on Trend Records with "Live At Concerts By The Sea." The band played a gig Jan. 21 at Carmel in Sherman Oaks, Calif.

"Highlights in Jazz" celebrated its seventh anniversary Feb. 7 with a concert at NYU's Loeb Student Union. Appearing: Zoot Sims, Bucky Pizzarelli, Jaki Byard and the Apollo Stompers.

The Universal Jazz Coalition held a seminar on the future for jazz in the recording industry Jan. 23 at the Jazz Gallery in Manhattan. . . .

Lorraine Feather sang at Two Dollar Bill's in Hollywood Jan. 25, 26 backed by the Dave Benoit quartet. . . . Jimmy Witherspoon is making guest shots at the new Snooky's club in L.A. on Pico Blvd.



FEB 1980

RADIO FREE JAZZ

Soundings



By Ira Sabin

And in Manhattan...

The Soundscape (500 W. 52nd St.) features jazz every Friday and Saturday night with both local acts and name musicians. **David S. Ware** will be there Feb. 2; **Nightbridge** on the 8th; and pianist/composer **Michelle Rosewoman** on Feb. 9. March visitors include Ed Blackwell and Charles Brackeen. Don Cherry, Byard Lancaster, Rashied Ali, Karl Berger and Sonny Murray. Tito Puente also has a solo marimba date on Sunday, March 23.

Syncopation (15 Waverly Pl.) is presenting **Eddie Heywood** through the 9th, **Tex Allen** Feb. 13-16.

The Public Theater (425 Lafayette St.) showcases the **World Saxophone Quartet** (Hamiet Bluiett, Julius Hemphill, Oliver Lake and David Murray) on Feb. 1 and 2. The **Gil Evans Orchestra** has ~~concerts scheduled the 8th and 9th.~~

The 7th Anniversary concert of the **Highlights in Jazz** concert series is set for Feb. 7 at the **Loeb Center** at New York University. Stars include Zoot Sims, Bucky Pizzarelli, Jaki Byard and the Apollo Stompers.

Helen Humes is back at **Marty's** (1265 Third Ave.) through Feb. 9.



Bud

Bud

HZS

HIGHLIGHTS IN JAZZ CELEBRATES 7th ANNIVERSARY

by James McAfee Jr.

Highlights In Jazz celebrated its Seventh Anniversary, February 7, 1980. The celebration took place at New York University's Loeb Student Center. Over the seven years these concerts have been presented 57 times. The first concert was held at the Theater De Lys on Christopher Street on February 5, 1973. Zoot Sims and Bucky Pizzarelli, two of the headliners on this anniversary concert, performed on that first concert. This concert series was the brainchild of Jack Kleinsinger who is also producer and he also gets into the act by being the emcee at all of these presentations.

The first half of the concert was performed by three Johns, tenor saxophonist John Haley "Zoot" Sims, guitarist John "Bucky" Pizzarelli and his 19 year old son, John Jr., who was also the surprise guest guitarist. The veteran duo of Zoot Sims and Bucky Pizzarelli opened with a trio of tunes including Fats Waller's "Jitterbug Waltz." The Pizzarelli duo was a tour de force for Bucky with accompaniment by John Jr. on "Love For Sale" and Chick Corea's "Spain." The father-son team performed beautifully on

an old tune, "Little World Called Home," taught to Bucky many years ago by his two uncles.

Zoot Sims, playing soprano sax, accompanied by the Pizzarelli duo rendered a fine solo on "Ghost of A Chance" which was sandwiched between a couple of swingers, "Stompin At the Savoy" and "Do Nothin' Till You Hear From Me."

Jaki Byard's Apollo Stompers took over the second half of the concert. This 17 piece band played with vigor and presented some strong soloists. There were outstanding soloists in each of the sections and much of the excitement of the band came from its soloists. The arrangements were biting and hard hitting and were driven by the strong drumming of J.R. Mitchell. There were also three female vocalists, a female tap dancer and Jaki's own surprise guest.

Jaki began by playing unaccompanied piano excerpts from his "Family Suite." After the band joined Jaki on stage, trombonist Gary Valente and alto saxophonist Sam Furnace were the soloists on Valente's composition "Goodbye."

Before the band played the medley "With A Song In My Heart" which featured alto saxophonist Bob Terrance and "Once In A While" an ensemble arrangement, Jaki said, "I used to play these tunes back in the 40s when I was a cocktail pianist."

Jaki presented his daughter Denyce who sang "It's Too Late." The band followed with a segment of Duke Ellington compositions, opening with "I Don't Know What Kind of Blues I've Got" with Bill Cohen and Ray Gonzalez being featured trumpet soloists. Jaki's piano introduced "Do Nothing Till You Hear From Me" for the vocal rendition by his other daughter Diane. "Perdido" brought forth tap dancer Andrea Levine and trombonist Craig Harris who played a magnificent plunger solo, his only appearance during the concert. Harris was the special guest of the band, he played in the trombone section, augmenting it to a five man section.

Roger Paret played some exciting muted trumpet before vocalist Carmen Barnes came on to sing "Green Dolphin Street," after which she scatted in ex-

changes with Paret's open horn solo. Jaki left the piano and played an alto saxophone solo on the tune also.

As "Green Dolphin Street" ended Jaki, back at the piano, and the rhythm section eased into the old Apollo Theater theme "I May Be Wrong."

The Apollo Stompers consisted of Jaki Byard, piano, alto and tenor saxes, Martin Anbert, guitar, Boots Maleson, bass, J.R. Mitchell, drums, the trumpet section: Junior Vega, Roger Paret, Bill Cohen and Ray Gonzalez, the trombone section: Britt Woodman, Jack Jeffers, Artie Simmons, Gary Valente and guest Craig Harris, the reed section: Bob Terrence and Sam Furnace, altos: Mel Ellison and Don Slatoff, tenors: and Pablo Calegro, baritone.

The Apollo Stompers appearance was shortened by some usual "Highlight" shortcomings:

One: admittance to the auditorium doesn't generally begin until about 15 minutes before the concert is to begin.

Two: the concerts do not generally begin until 15 or 20 minutes after its scheduled time.

Three: intermissions are always too long, why do they have them anyway. Maybe in its 8th year some of these shortcomings will be eliminated.

Jazz Spotlight News

CHERTOK'S FILMS HIGHLIGHTED AT NYU

by Jon Saunders

Jack Kleinsinger's "Highlights in Jazz" series presented its third film program on March 6th, at the Loeb Student Center which was quite impressive. The major problem with jazz films, especially those that were a part of Hollywood musicals during the 30s and 40s, is that they are extremely racist. In fact, taking these films in their entirety, as they relate to blacks, one can find little of value. However, on this occasion I felt that Chertok's selections were designed to educate and shed a degree of history on this art form, and not provide segments from films that were conceived to portray blacks in demeaning roles. In this respect, Chertok was very articulate, as his remarks preceding each reel were informative and offered a measure of sensitivity on a very important era in jazz.

The film clips that were shown focused on many of the greatest names in the music, including Louis Armstrong, Fats Waller, Benny Goodman, Count Basie, Duke Ellington, Jimmy Lunceford, Gene Krupa, Billie Holiday, Tommy Dorsey, Bill "Bojangles" Robinson and a host of others. Within this filmed framework, one viewed, "Jammin' the Blues" which is my personal favorite and features the great Lester Young with Illinois Jacquet, Harry "Sweets" Edison and Barney Kessel among others, and a dance sequence that makes sense. One also viewed a young Louis Armstrong playing and singing, "I Cover the Waterfront," Ben Webster's classic performance on "Cottontail" with some misplaced dancers, Ellington accompanying Ella Fitzgerald on, "Don't Get Around Much Anymore."

Additional clips included the likes of Charlie Parker and Dizzy Gillespie collaborating on "Hot House," Roy Eldridge and Anita O'Day with "Let Me Off Uptown," Billy Eckstine leading his big band with a glimpse of James Moody, Sidney Bechet performing in Paris and a televised segment showing John Coltrane. It goes without saying that I found Part III of Jazz Legends on Film quite rewarding and Dave Chertok should be commended for exercising good taste with filmed material that has racist overtones.



