Jack Kleinsinger presents
Highlights In JAZZ
In association with NYU Program Board

THURSDAY
MARCH 6th
8:00PM

Jazz LEGENDS
On Film Part III

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Prez • Roy • Hamp • Ella
and other great stars...

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DAVID ChERTOK

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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 Leob 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 is the brainchild of Jack Kleinsinger who is also producer and also gets into the act 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 medley 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 Nothing 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 an accompanied piano excerpt 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 "Don't Know What Kind Of Blues I've Got" with Bill Cohen and Ray Gonzalez being featured trumpet soloists. Jaki's piano introduction to "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 excellent style.

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 Ambert, 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, alto: 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.

CHERTOK'S FILMS

by Jon Saunders

Chuck Chertok's "Highlights in Jazz" series presented its third annual film festival on March 11th, at the Leob Student Center, screening a variety of films dealing with jazz, both domestic and foreign, that have been screened throughout the United States and other parts of the world.

The films included in the festival were chosen from a list of over 600 films by a committee of music critics, music educators, and film historians. The committee's goal was to select films that would best represent the history of jazz, as well as to showcase the diversity of jazz music and its influence on art and culture.


The films were shown in a sequence that made sense chronologically, and each film was followed by a discussion with the film's director or producer. The discussions provided insights into the making of the films and their historical significance.

The festival was well-received by the audience, who enjoyed the variety of films and the informative discussions that followed each screening. The festival was a success and Chertok plans to continue hosting similar events in the future.
Jazz greats alive on film

By RICHARD M. SUDHALTER

THE BEST PART, Dave Chertok was saying, comes when the audience sees Billie Holiday or Charlie Parker or Louis Armstrong on screen for the first time, larger than life.

"You gotta hear that gasp of recognition," he said. "You'd think Louis or Billie or Bird had actually walked into the room."

And so in a way they have. For listeners, especially young ones, brought up to know such jazz giants as names in textbooks or sounds coming off records, an appearance on film can have the same impact as the real thing.

It's especially gratifying to Chertok, who within the last decade has gained worldwide respect as a leading collector of jazz on film.

Tonight at NYU's Loeb Student Center, part of Jack Kleinsinger's Highlights in Jazz series, Chertok presents one of the movie shows for which he's now in international demand.

Baritone saxophonist Gerry Mulligan, one of the many jazz greats to be seen on film in tonight's "Highlights in Jazz" at Loeb Student Center.

There'll be a 1953 clip of Sidney Bechet, a look at Louis Armstrong's famed 1933 European tour, Fats Waller doing The Joint is Jumping.

The evening will offer highlights of Temple, Roy Eldridge and Anita O'Day with Gene Krupa, Benny Goodman, Count Basie -- and for more contemporary tastes, a John Coltrane and a rare 1952 TV shot by Charlie Parker and Dizzy Gillespie.

Much more besides. "I figure I've got around 50 items, running anywhere from 30 seconds to two-hour shows," said Chertok, a compact, cheerful man. "You know, I still don't tire of watching them and reliving the thrill."

It's all the more sublime for a guy born in Poland in the backwash of World War I, and who grew up hungry in depression-torn America.

"I always wanted to perform, to play music," he said. "But in those days, for us, there was no chance of having an instrument or taking music lessons."

"Now, suddenly, I feel as though I've been given a second chance, up there onstage, lecturing to hundreds, sometimes thousands of people. It's almost like being a performer."

Chertok trades regularly with other prominent collectors, both in this area and around the country. They're all constantly on the lookout for new material: hitherto unknown TV kinescopes, near apocryphal shorts of legendary jazzmen.

Some immortals, Jelly Roll Morton and bandleader Fletcher Henderson among them, never made it to film -- at least as far as has been documented. "But you never know," said Chertok.

"Things turn up all the time".

Sometimes the search is fruitless, time and trouble for nothing. But other times -- well, said Dave, there's that all-important audience reaction.

"It's hard to describe. But think that up there, on the screen, a human being is breathing, moving, playing -- and most of the time playing beautifully."

"As long as they're there, and people can see and hear them and know them, they'll never die for good. It's an image that endures -- and probably the closest thing we have to real immortality."

Anyone wishing to see and hear what he means can turn up tonight at 8 o'clock at Loeb Student Center, LaGuardia Place at Washington Square South. Let Billie, Fats, Louis, Trane, Bechet, Roll, Hamp, Prez and dozens more do the rest.

Jack Kleinsinger, who has been presenting his fine "Highlights in Jazz" series for many years in New York City at New York University's Loeb Student Center, wants it known that he is hosting a jazz-oriented tour of Switzerland from April 26 to May 5.

The 10-day trip will be highlighted by a stop in Berne for the Kursaal Jazz Festival April 30 to May 4. Among the host of jazz names participating will be Lionel Hampton, Earl Hines, Jay McShann, Pee Wee Erwin and Dick Wellstood.

There will also be time for sightseeing in several cities, including Zurich, Geneva, Lucerne, Interlaken and the resort of Grindelwald. Full information is available from Andre Cesaux and Peter Beatz at Swissair (Tour Department), 606 Fifth Ave., New York, N.Y. 10020.