

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

**THURSDAY  
MARCH 6th  
8:00PM**

**Jazz  
LEGENDS  
On Film Part III**

Satch ● Billie ● Fats  
Erroll ● Bird ● Diz ● BG  
Bechet ● Trane ● Count  
Prez ● Roy ● Hamp ● Ella  
and other great stars...

Our third edition of filmed performances  
from the film collection of  
**DAVID CHERTOK**

**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  
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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 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 quest 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.

On the Town

# 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 helpings of Billie Holiday, Roy Eldridge and Anita O'Day with Gene Krupa, Benny Goodman, Count Basie — and for more contemporary tastes, some John Coltrane and a rare 1952 TV shot by Charlie Parker and Dizzy Gillespie.

Much more besides. "I figure I've got around 700 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 buying 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 regu-

larly with other prominent collectors, both in this country and abroad. 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 band-leader 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 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, Erroll, Hamp, Prez and dozens more do the rest.

VOICE MARCH 3, 1980

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VOICE MARCH 10, 1980

OUR MUSIC CRITICS GIVE US THE WORD

## VOICE CHOICES

### HIGHLIGHTS IN JAZZ

This time around it's the annual film presentation by David Chertok, with Armstrong, Holiday, Waller, Garner, Parker, Coltrane, Bechet, Basie, and Lester, among those featured. Many of the selections have not been seen before in this series, as if that matters. March 6 at 8, 566 LaGuardia Pl. (Giddins)

Loeb Student Center

598-3757

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's 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, Lusane, Interlaken and the resort of Grindewald. Full information is available from Andre Chesaux and Peter Beard at Swissair (Tour Department), 608 Fifth Ave., New York, N.Y. 10020.