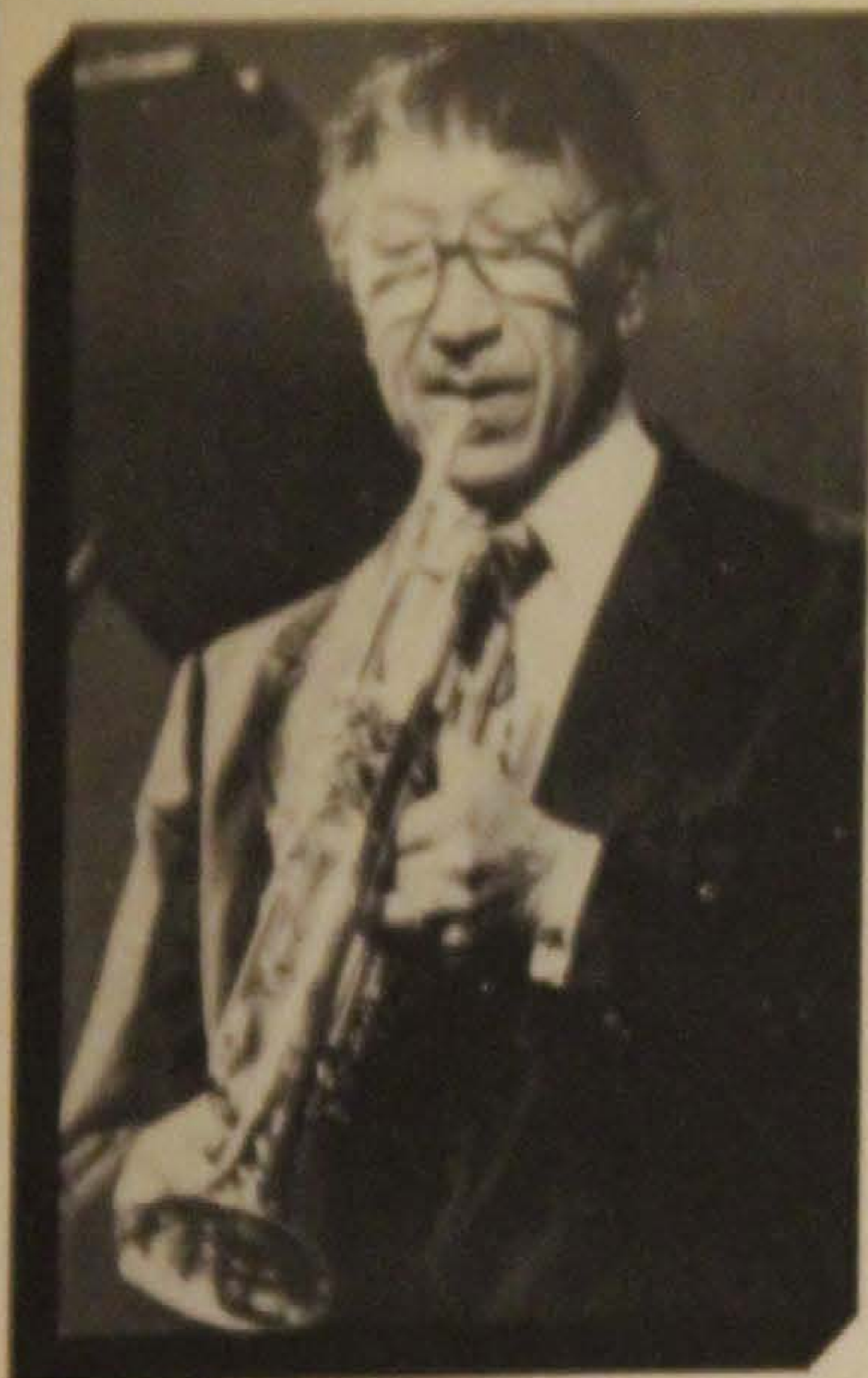


JACK KLEINSINGER presents in association with
NYU Program Board
HIGHLIGHTS IN JAZZ

• Wednesday, December 8th 8:00pm •



Guest of Honor:
Doc Cheatham

**Salute To
Doc Cheatham**

with

- Vic Dickenson
- Budd Johnson
- Arvell Shaw
- Chuck Folds
- Jackie Williams
and
The Blue Three
- Kenny Davern
- Dick Wellstood
- Bob Rosengarden

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 \$7 Students \$5.50

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★ Highlights In Jazz 10th Anniversary ★

With our original stars - Zoot Sims, Bucky Pizzarelli, Joe Newman, Phil Bodner,
Lyn Christie, Bob Rosengarden, Gene Bertoncini, Special Guest: Maxine Sullivan.

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This event is made possible with public funds from the New York State Council on the
Arts and National Endowment for the Arts.

Concert Reports

MARIAN McPARTLAND

Loeb Student Ctr., New York City

This opening concert of the "Highlights In Jazz" series, now in its tenth year with the irrepressible Jack Kleinsinger still running the show, was billed as a "London Meets Chicago" concert. That little tag was referring to the principals of the evening's festivities, London-born pianist Marian McPartland and her ex-husband Jimmy McPartland, the Chicago-born trumpeter cast in the Bix Beiderbecke mold.

Between Jimmy's penchant for hot Dixieland performed with a kind of reckless spirit and Marian's natural tendency toward more refined, imaginative chord voicings, there were plenty of good sounds for a capacity crowd in the Loeb Student Center, located on the campus of New York University.

Filling out the ranks was a stellar rhythm section featuring Panama Francis on drums and George Duvivier on bass along with a frontline of Eddie Barefield on tenor sax, Joe Marini on clarinet and C-melody sax and surprise guest Herb Gardner on trombone.

Each of these accomplished musicians had a chance to express themselves on solo spots throughout the concert, but as an ensemble they stuck with that hopped up, advanced ragtime fare originally pioneered during the Roaring Twenties by such popular groups as the New Orleans Rhythm Kings, the Wolverines and the Jean Goldkette bands. The predominantly middle-aged crowd accepted this good, swinging jazz with open arms and nostalgic hearts.

With the amiable Jimmy McPartland acting as spokesman, the group launched into a rousing version of "Royal Garden Blues," an old Beiderbecke chestnut. That toe-tapping opener got the crowd in good spirits eight bars into the tune, with Marini leading the way on some belting, bluesy clarinet. Jimmy, who eventually replaced Beiderbecke in the Wolverines band, got in his say with some spirited trumpet flourishes.

Joe Marini, who played and toured with Louis Armstrong in the twilight of Satchmo's career, later teamed up with Jimmy for a call-and-response vocal on "Rockin' Chair," a tune that Mildred Bailey made famous in the '20s but which Armstrong sang years later with Tiny Glenn. While Marini and Jimmy did not exactly revive memories of Armstrong and Glenn with their version, sounding more reminiscent of the vocal banter between Bing Crosby and Johnny Mercer, they nevertheless had a big kick cutting up on this one.

Marini later paid tribute to Pops with a steaming rendition of this favorite Armstrong tune, "Swing That Music," riding out on a wailing high-C to the wild cheers of the crowd. Herb Gardner showed some virtuoso bone work on "The Sunny Side of the Street" and George Duvivier really shone on his unaccompanied solo section, a potpourri of bass stylings that carried him through "Liza," "I Can't Get Started" and "E-Flat Blues."

Jimmy got off a good anecdote about the time he met Fats Waller in some Chicago speakeasy, which was a natural cue for Fats' "I'm Gonna Sit Right Down and Write Myself a Letter."

For her own segment of the concert, Marian performed in a trio setting with Duvivier and Francis. Here the accomplished pianist showed more daring on the keyboard than what she was allowed to do with the straight ahead Dixieland fare, weaving more evocative harmony lines and navigating through some complex tempo changes. On "Willow Weep For Me" she moved from slow, brooding ballad to uptempo, sprightly shuffle, throwing in all manner of descending arpeggios, chord substitutions and fleet single note lines along the way.

After an intermission, the group returned with special guest Susannah McCorkle, the recording artist whose vocal style is in the tradition of Peggy Lee—warm, sensitive and emotional. Her gentle sensibility blended beautifully with Ms. McPartland's genteel piano accompaniment on a number of standards by Harry Warren, Johnny Mercer and other prolific songwriters.

—Bill Milkowski

THE NEW YORK TIMES, MONDAY, DECEMBER 13, 1982

Jazz: Salute to Cheatham

AS often happens when the "Highlights in Jazz" series presents a program honoring an individual musician, "A Salute to Doc Cheatham" at the Loeb Auditorium of New York University last Wednesday evening provided a setting for the 77-year-old trumpet player and singer to give one of his most winning performances.

Mr. Cheatham was supported by a pair of his contemporaries — the trombonist Vic Dickenson, who is 76, and the tenor saxophonist Budd Johnson, 71 — and by more youthful colleagues, such as Dick Sudhalter on trumpet, Chuck Folds on piano, Arvell Shaw on bass and Jackie Williams on drums, as well as the trio known as the Blue Three — the clarinetist Kenny Davern, the pianist Dick Wellstood and the drummer Bobby Rosen-garden.

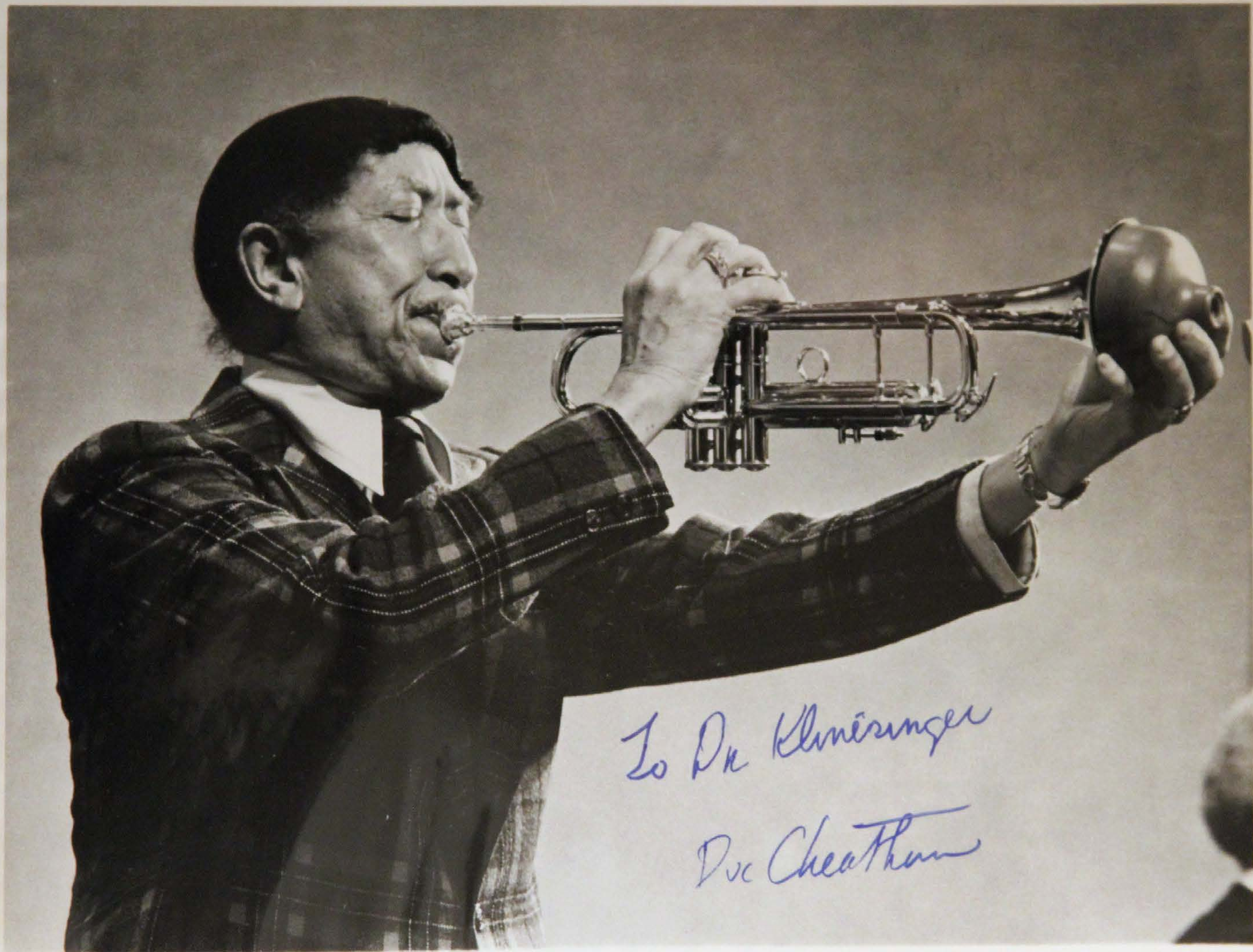
The Blue Three brought humor and

some dashing musical colors — notably suggestions of Johnny Dodds and PeeWee Russell that came to the surface Mr. Davern's playing — to the first half of the program after it got off to an uncertain and awkward start.

But when Mr. Cheatham took charge following the intermission, his gentle, unpretentious personality suffused the auditorium. He played his beautifully full-bodied trumpet lines and sang in a soft high-pitched voice with a sly and impish expression.

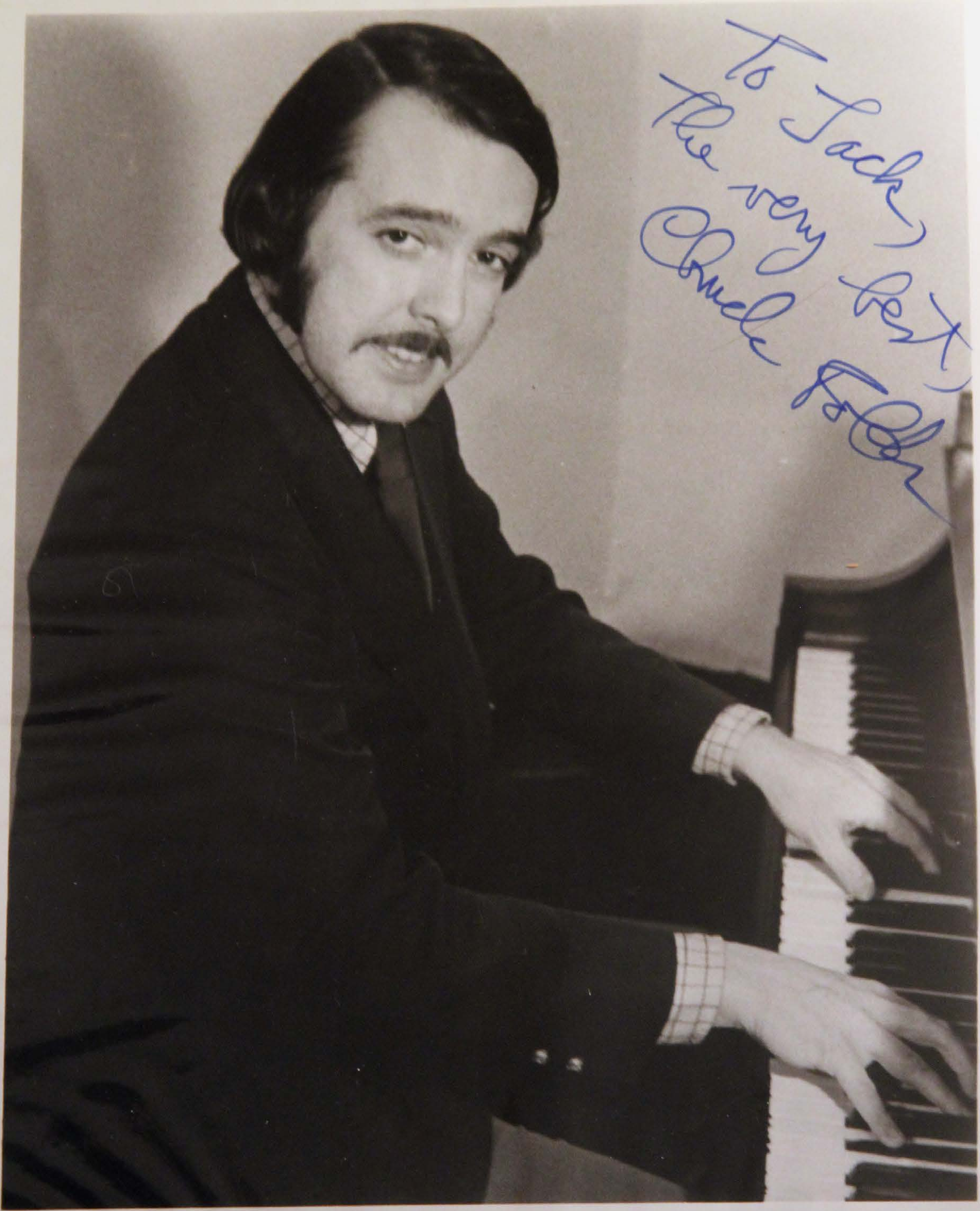
Mr. Dickenson, whose manner of singing is very much like Mr. Cheatham's, joined him in a vocal and instrumental duet on "I Want a Little Girl." It was a delightful summation of the very complementary skills of these two vigorous and unflagging jazz veterans.

John S. Wilson



To Dr. Klumiranger

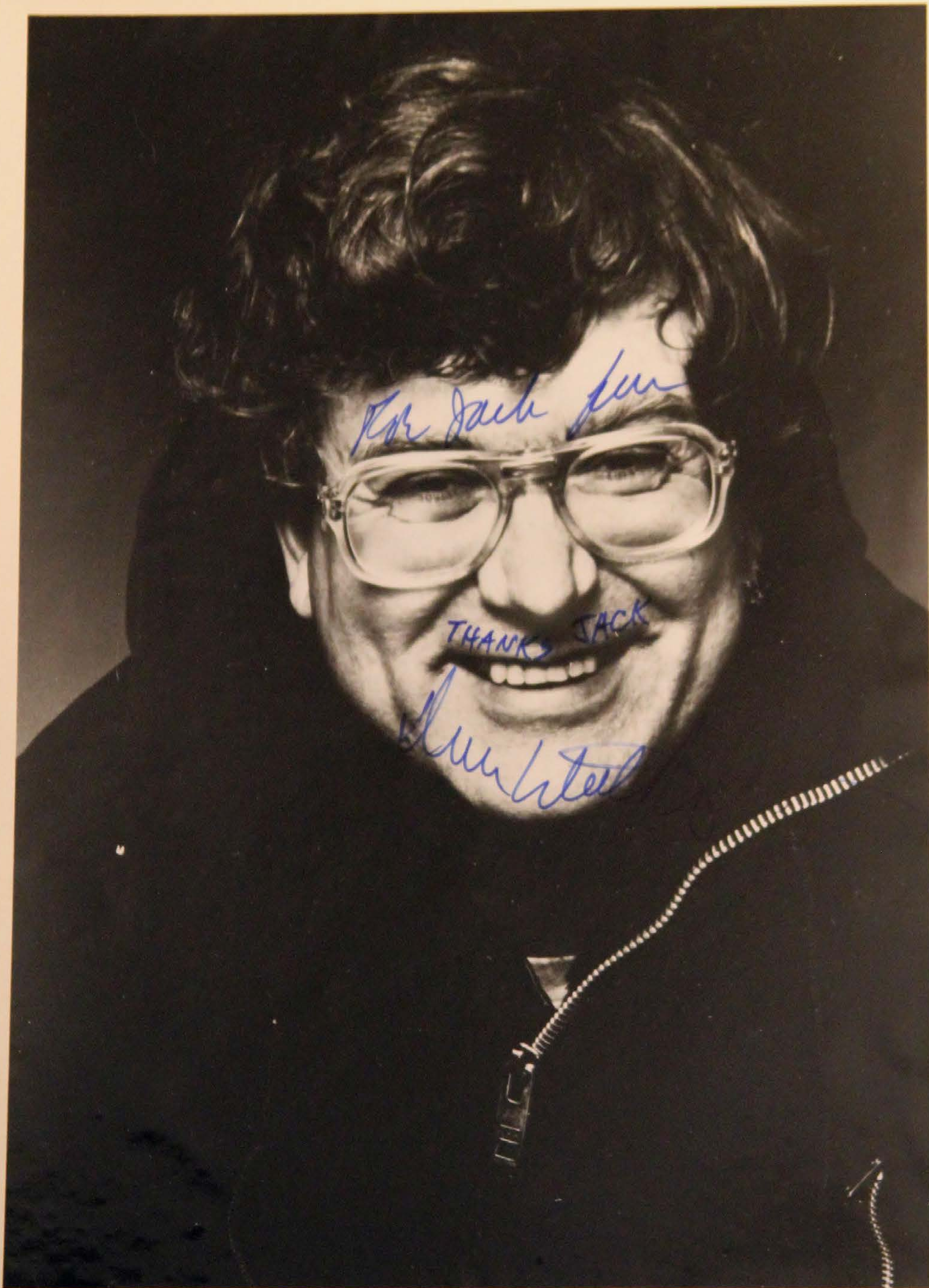
Doc Cheatham



To Jack (best)
the very best
Dwight

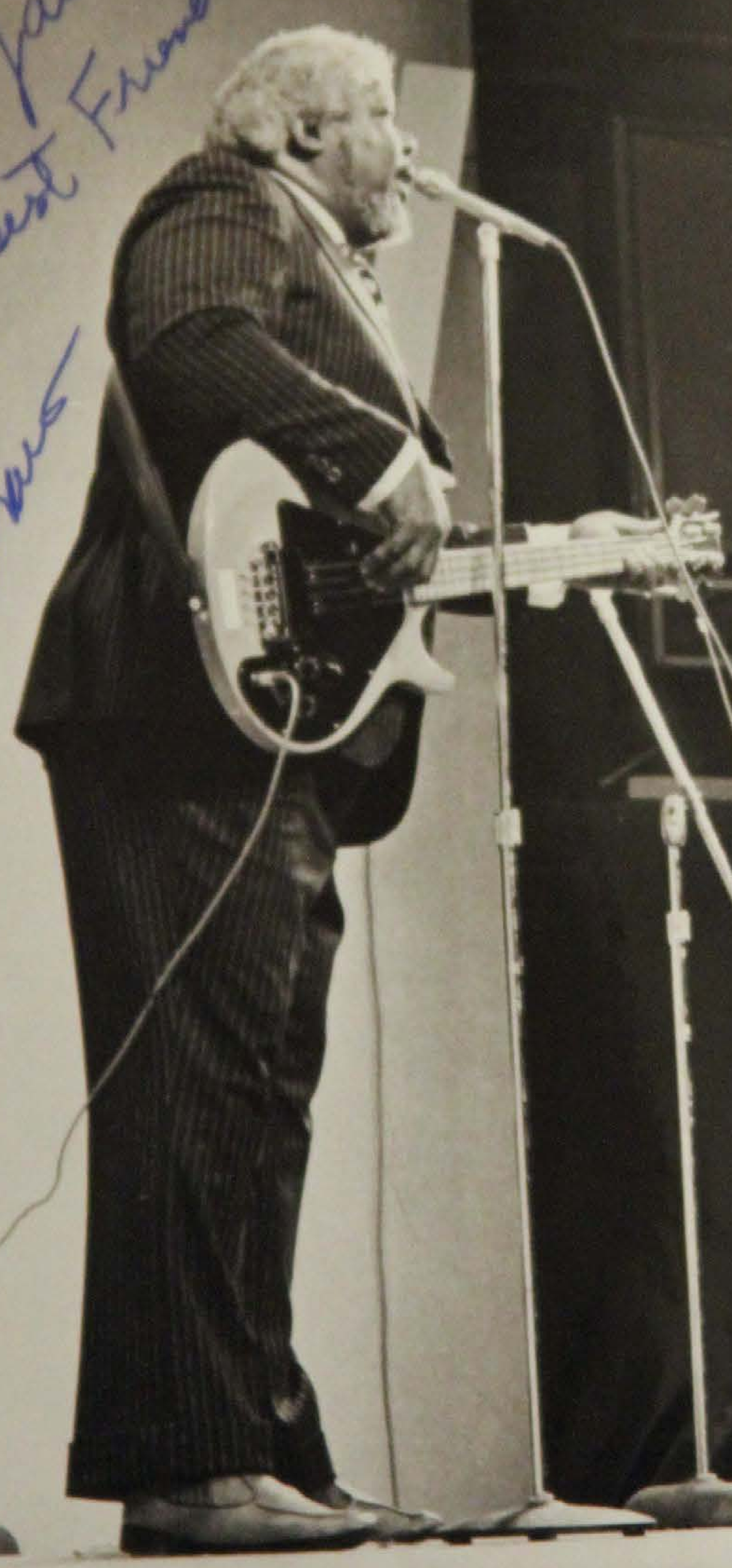


To Jack
Best wishes
Vic. Dickerson



DICK WELLSTOOD

To Jack
my best friendship
Arnold Green





To Jack,
We started this thing. Kenny Davern
& will finish it!! Yes, Kenny Davern

MATTHEW MAURO N.Y.C.