

Jack Kleinsinger presents

Highlights in



In association
with NYU
Program Board

8:00 PM
Saturday,
February 19th

★ **Highlights In Jazz'Gala 10th Anniversary** ★

★ **Featuring Our Original Stars** ★

**Zoot
Sims**



**Bucky
Pizzarelli**



**Joe
Newman**



**Phil
Bodner**

**Bob
Rosengarden**



**Lyn
Christie**



**Gene
Bertoncini**

★ **Special Guest: Maxine Sullivan** ★

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

Make Checks Payable To Highlights In Jazz

Enclose Self-Addressed Stamped Envelope

Flyers Donated By Village Corner 142 Bleeker St. corner LaGuardia Place
This event is made possible with public funds from the New York State Council on the
Arts and National Endowment for the Arts.

Music | Noted in Brief

Celebrating 10 Years For 'Highlights of Jazz'

To celebrate the 10th anniversary of the "Highlights in Jazz" series, its founder, Jack Kleinsinger, brought together on Saturday at New York Uni-

versity's Loeb Auditorium as many of the participants in the original program of a decade ago as were available in New York for the occasion.

Of an original company of eight musicians, five were on stage for the anniversary — Zoot Sims on tenor saxophone, Phil Bodner on clarinet, Joe Newman on trumpet, Gene Bertoncini on guitar and Lyn Christie on bass. The missing originals were the saxophonist Al Cohn, the drummer Bobby Rosengarden and the guitarist Bucky Pizzarelli. Mr. Pizzarelli also had to miss the first half of the original program because he was taping the "Tonight" show for television, but he sent Mr. Bertoncini to substitute for him until he could arrive.

The anniversary ensemble was filled out by Roy Haynes on drums; Maxine Sullivan, who has sung at least once in every "Highlights" season, and the clarinetist Buddy De Franco, who was the "surprise guest," a tradition of "Highlights" concerts from the first, when Mr. Bodner made an unannounced appearance.

As Saturday's anniversary concert developed, the two unannounced performers of 10 years ago — Mr. Bertoncini, the substitute, and Mr. Bodner, the "surprise" — became the highlights of this "Highlight." Mr. Bodner was seemingly everywhere — sailing through a challenging clarinet duet with Mr. De Franco, forming a soft-voiced, gentle duo with Mr. Bertoncini, building a lively solo spot of his own, swinging through pieces with the full ensemble and brightening the stage with his warm, outgoing personality.

Mr. Bertoncini was constantly present in a background role, but when he took the spotlight in a duet with Mr. Bodner and in two unaccompanied solos on Billy Strayhorn compositions, he created quiet, moving moods that gave the program a sense of balance and depth.

John S. Wilson

Lifestyles

Gannett Westchester Newspapers / Friday, February 18, 1983

HAPPY ANNIVERSARY JACK: The 10th anniversary of jazz entrepreneur Jack Kleinsinger's Highlights In Jazz, the longest running, regularly scheduled series of jazz concerts in New York, will be celebrated at 8 p.m. Saturday at New York University's Loeb Student Center in Manhattan. On hand for the



Jack Kleinsinger

musical tribute will be Zoot Sims, Joe Newman, Phil Bodner, Gene Bertoncini and Dr. Lyn Christie, who performed in the first concert a decade ago. "It hasn't stopped being fun for me," said Kleinsinger. "What's amazing is that I am as

enthusiastic as though it were the first year." When Kleinsinger isn't jazzing it up, he's working as assistant attorney general for New York State, prosecuting labor law violators in Westchester and Rockand counties. "Because I have a profession for my livelihood," the 46-year-old bachelor told Apple Sauce, "I can afford to do these concerts. I don't have to worry about making a living from them."

Celebrating 10 years of 'Jazz'

By RICHARD M. RUBINHALTER

SOMETIMES, as he sits waiting for a jury to file into the courtroom, the assistant Attorney General for the State of New York jots lists on his pad of yellow note paper. Lists of evidence? Case precedents from a lawyer's textbook memory? Points to make in summation?

No. More often, says Jack Kleinsinger, it's trumpet players.

"But not just any trumpet players," the counselor hastens to add. "They're the ones we've had in 'Highlights in Jazz' over 10 years. It's quite a list. Want to hear it?"

Music casts its spell on many lives. The cab driver who saves all year for a season ticket at the Met, the dentist who hangs up his drill to play tenor sax in a big band one night a week.

And Jack Kleinsinger, who 10 years ago tomorrow night turned his daydreams into a hobby that still inhabits his every

waking hour.

It's a hobby called "Highlights in Jazz," probably New York's longest-running jazz concert series apart from the festivals. It's featured scores of major names in relaxed, frequently inspired performances.

Tomorrow at 8 at NYU's Loeb Student Center, "Highlights" marks its 10th birthday with as close a replay of its maiden effort as possible.

Five of the original stars will be there: tenor sax master Zoot Sims, guitarist Gene Bertonecini, trumpeter Joe Newman, bassist Lyn Christie and clarinetist Phil Bodner. The beloved singer Maxine Sullivan and two mystery guests will join them.

"I've always been a fan," says Kleinsinger. Intense, nervous, he often seems to fire words in volleys: The

prosecutor, from all indications, never rests.

"I used to write away the time at the Newport Jazz Festival with a pad of paper, organizing my own festivals, like the way kids organize imaginary all-star baseball teams."

Each night begins with what he calls "my commercial," a marathon soliloquy, part sales pitch, part FDR fireside chat—but with a New York accent. Onstage several times during each program, Jack's by turns cheerleader and lecturer, standup comic and, inevitably, prosecuting attorney. His audiences, full of old faithful series subscribers, eat it up.

"It's my way of participating," he says.

Have his hobby's 10 years imparted any wisdom? "Sure, sure"—a fresh Kleinsinger salvo—



Zoot Sims will be at "Highlights in Jazz" concert tomorrow.

"It used to be just 'get whom we can get and put 'em together.' Now I try to bleed musicians who don't get to work together often, doing things—even tunes—they don't ordinarily do."

"I want them to be entertainment for people who aren't necessarily jazz people—while being terrific music at the same time," he says.

Tickets are \$7, \$5.50 for students. Call 598-3757.

NEW YORK POST

FRIDAY, FEBRUARY 18, 1983

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER®

Friday, February 18, 1983

The 10th anniversary of Highlights in Jazz

By DON NELSEN

HIGHLIGHTS IN JAZZ, which has become a regular concert series at NYU's Loeb Auditorium in recent years, celebrates its 10th anniversary tomorrow night at 8. In a nod to auld lang syne, Jack Kleinsinger, the HIJ producer who is, by day, an assistant attorney general of New York, will present five of the jazzmen who kicked off the series at what was then the Theater De Lys.

Of course, Kleinsinger did not realize at the time—Feb. 5, 1973—that the undertaking would be so durable.

"I originally booked the theater for two concerts," he said from his office the other day. "In the back of my mind was the idea that if they were successful, we would keep it going. It never occurred to me that we would become the longest-running jazz concert series in New York."

Since then, Kleinsinger says, he has produced "about eight or nine" concerts a year. Funding from the Nation-

al Endowment and New York State Council on the Arts plus private contributions helped keep the concerts afloat over the years and any loss was made up by Kleinsinger himself. Ironically, it has been only in the last year, a period of recession, that HIJ was able to manage a modest profit. Kleinsinger attributes this to his 275 subscribers and to the fact that the concerts are easy on the pocket.

"In a sense," he said, "the bad economy worked to our advantage because we are very cheap—\$7 for adults and \$5.50 for students for a 2½-hour concert with a lot of name artists. That's cheaper than the music charge at almost any club I can think of."

Tomorrow's names for the \$7 include Zoot Sims, Joe Newman, Phil Bodner, Lyn Christie and Gene Bertonecini, all of whom were on the original De Lys bill. And besides Maxine Sullivan, who was the first vocalist to appear on an HIJ program, Kleinsinger promises two "very special" surprise guest stars.

'Highlights in Jazz' to Celebrate 10th Anniversary

By JOHN S. WILSON

TEN years ago, on Feb. 5, 1973, a 36-year-old Assistant Attorney General for the State of New York who had never produced a concert of any kind, booked the tiny Theater De Lys on Christopher Street for a jazz concert. But not just a jazz concert. He booked it for two nights, a month apart, and thereby implied a series.

That series, "Highlights in Jazz," will mark its 10th anniversary tomorrow night at 8 in the hall where it has made its home for the last nine years, New York University's Loeb Auditorium. There, Jack Kleinsinger, the jazz-loving Assistant Attorney General, will present a close approximation of the program that began the series. Returning from that February night in 1973 will be Zoot Sims on saxophone, Phil Bodner on reeds, Joe Newman on trumpet, Gene Bertoncini on guitar and Lyn Christie on bass.

Missing will be Al Cohn, Mr. Sym's saxophone partner in the Al and Zoot team. He is in England and so is the drummer Bobby Rosengarden. Also absent is Bucky Pizzarelli, who missed the first half of the original concert because he was taping Johnny Carson's "Tonight" show and sent Mr. Bertoncini as a substitute. Mr. Pizzarelli appeared in the second half, but Mr. Bertoncini stayed on and played some duets with him. Tomorrow night, Mr. Pizzarelli will be in California with Benny Goodman, and Mr. Bertoncini will play for the entire program.

To make up for those absent originals, Mr. Kleinsinger is adding to the program Maxine Sullivan, who has sung in the series more often than anyone else, and two "surprise guests," a regular feature of "Highlights in Jazz."

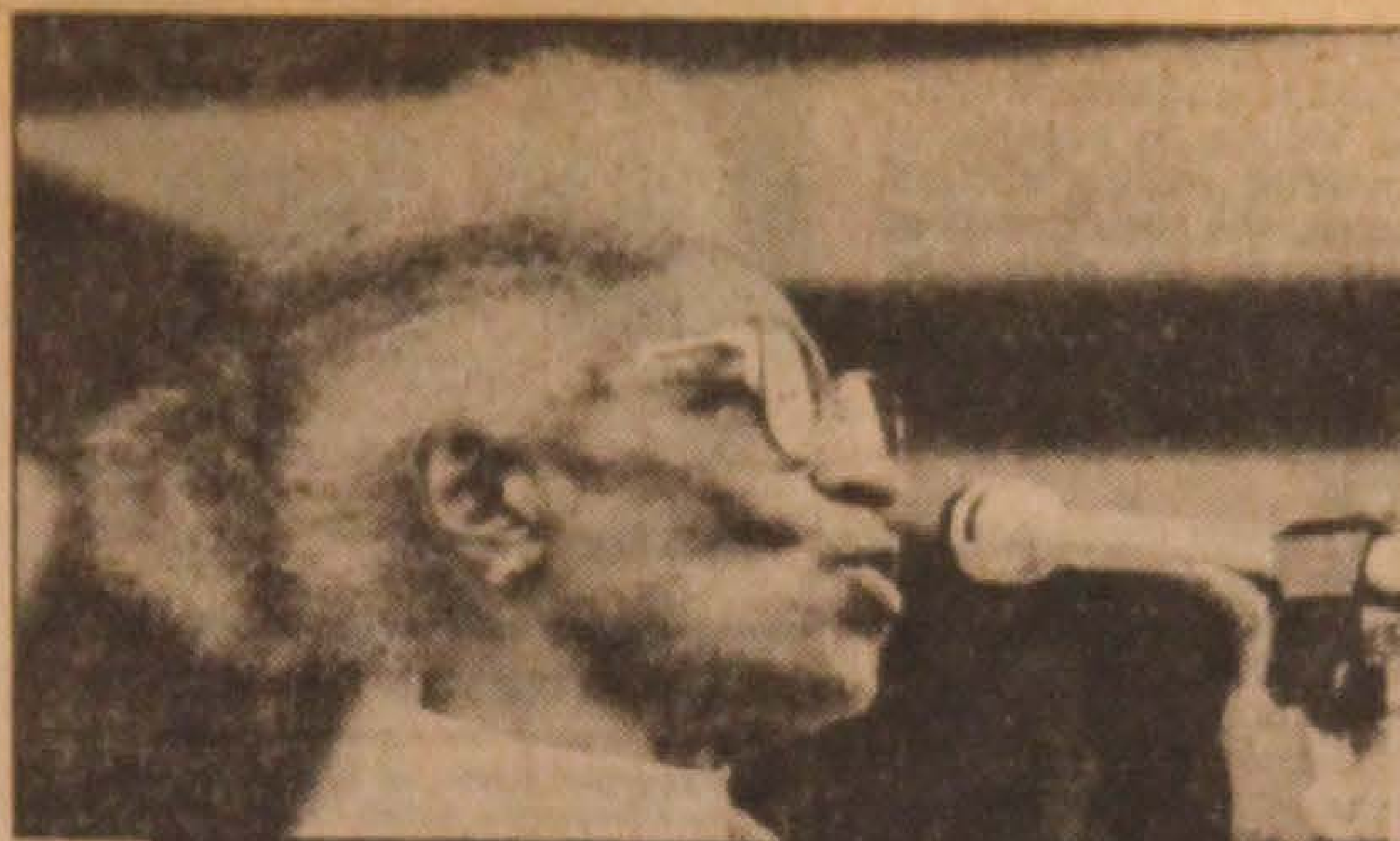
Jazz in His Youth

Mr. Kleinsinger had no background as an impresario when he started the series, but he had been raised to be a jazz fan. His parents had gone dancing at the Savoy Ballroom in Harlem, where all the big jazz bands played from the mid-20's through the 50's. When he was a child, his father took him to hear the big bands in the stage shows at the Paramount and the Strand theaters. His father also introduced him to the Central Plaza on lower Second Avenue, a haven for traditional jazz in the late 40's. Later, Mr. Kleinsinger went there on his own every Friday.

"It was the only jazz room where they didn't check to find out if you were 18," he explained. "I found my first favorite jazz musician there — the trumpet player Red Allen."

Although his uncle was the late composer George Kleinsinger, who wrote "Tubby the Tuba," the younger Mr. Kleinsinger proved to have minimal musical talents.

"I took piano lessons," he said,



David G

In the "Highlights in Jazz" program will be Maxine Sullivan, singer, Joe Newman, trumpet, and Lyn Christie, bass.

"and I can play badly. I can play George Shearing's version of "Little White Lies," note for note. I can play "Lady Be Good." And I can get half-way through "Tenderly."

He gained his schooling in jazz by hanging around jazz clubs. In this way he met the trombonist Benny Morton, who took the first step that eventually resulted in "Highlights in Jazz."

"In 1972 Benny got me invited to Dick Gibson's annual jazz party in Colorado," Mr. Kleinsinger said. "I was put in a musicians' dormitory with Bucky Pizzarelli, Bobby Rosengarden, Lyn Christie, Joe Wilder and Grady Tate. I was the only civilian and I got some good-natured kidding."

Origin of the Idea

When Mr. Kleinsinger returned to New York, he went frequently to hear Mr. Pizzarelli at Soerabaja, a Lexington Avenue restaurant where he played with Mr. Bodner, the saxophonist.

"They thought I should do something in jazz because I loved it," Mr. Kleinsinger said. "Maybe I should open a club. Or what? Then a friend of mine in the Attorney General's office asked me if I liked theater. His brother was the general manager of the Theater De Lys, and he got me

tickets to the show that was playing there, "From Berlin to Broadway," a Kurt Weill program that was revived a few weeks ago."

Mr. Kleinsinger was less interested in the show than the theater.

"I thought it was a great place to put on a jazz concert," he said. "It was dark on Mondays, and it had only 299 seats. I could fill that with friends and relatives — at least the first time."

He booked the theater for two Mondays — "so that if the first show bombed, I could have a second chance," he explained.

As performers, he called on his roommates at Dick Gibson's party. The reviews were mixed, but since he had already booked the De Lys for a second night, he went ahead with a second concert, which drew a full house, and the series was under way.

Early Shift of Sites

After four concerts, Mr. Kleinsinger had differences with the owners of the De Lys, and he moved to the Astor Place Theater, another intimate hall, for two concerts. Then he got ambitious and decided to try a larger auditorium at Hunter College, where he ran into his first serious financial problem.

"At this propitious moment New

York University urged me to move my concerts to its Loeb Auditorium," he said. "The university had polled the students and found a big interest in jazz. They had put on four concerts and lost more than \$20,000. I've been able to keep my losses at under \$1,000 a show because the musicians are willing to play at way below their regular price. They do it out of friendship or because I give them a format that's different from the situations in which they normally play or just to enjoy a night of jamming on be-bop tunes."

The concerts have never made money. They have depended on grants from the National Endowment for the Arts and the New York State Council on the Arts and from contributions.

Mr. Kleinsinger himself has been a prominent part of the show. He is a garrulous master of ceremonies whose habit of clutching his hands as he talks led one reviewer to refer to him as "Ed Sullivan with adrenaline."

Tickets for tomorrow night's "Highlights in Jazz" at Loeb Auditorium, 566 La Guardia Place, at Washington Square South, are available at the box office for \$7; \$5.50 for students. The number for further information is 598-3657.

New York Voice, Saturday, February 12, 1983



On Broadway

By ALLAN McMILLAN

Jack Kleinsinger's "Highlight in Jazz" will celebrate its 10th Anniversary Concert at The NYU Loeb Student Center on Saturday Evening, February 19th at 8 p.m.

He'll have Zoot Sims on Saxophone; Joe Newman on Trumpet; Phil Bodner on Reeds; Lyn Christie on bass, and Gene Bertoncini on Guitar. Special Guest will be Maxine Sullivan...Roxanne Reese jetted in from the West Coast for a look-see at the Broadway Theatre Turf, and her friends threw a "Surprise party" for her last Friday (2/4) and what a Shindig it turned out to be with fifty of her close friends attending.

It lasted until Three O'Clock in the morning.

And, that's McMillan, Brother!!

Jack Kleinsinger presents **HIGHLIGHTS IN JAZZ**

In association with NYU Program Board

● Saturday, February 19th 8:00 PM ●

Zoot Sims	Maxine Sullivan	Joe Newman
Phil Bodner	Lyn Christie	Gene Bertoncini

N.Y.U. Loeb Center

566 LaGuardia Pl. at Washington Sq. So.

Tickets \$7.00, Students \$5.50. Tel: 598-3757

VOICE FEBRUARY 22, 1983

Special Guest!



New York Voice, Saturday, February 19, 1983

Singer Maxine Sullivan will be a special guest on the tenth anniversary of Jack Kleinsinger's "Highlights in Jazz" Concert to be held at NYU's Loeb Student Center, February 19th at 8 p.m. For more information call 598-3757.

JAZZ TIMES — FEBRUARY 1983

SOUNDINGS

by IRA SABIN and CARLOS GAIVAR

Saturday, Feb. 19, will be the date for the 10th Anniversary Concert in Jack Kleinsinger's Highlights in Jazz series at New York University's Loeb Student Center. Headliners for the shindig include Maxine Sullivan, Zoot Sims, Joe Newman, Phil Bodner, Bucky Pizzarelli, Gene Bertoncini, Bobby Rosengarden and Dr. Lyn Christie. It's an 8:00 show, and promises to sell out. Info number is 212/598-5737.

ENTERTAINMENT

by Dick Murphy

We report from an eclectic bag this week....a preponderance of jazz; a touch of country; a bit of pop; a little theater and a smattering of rock.

First up is the exciting announcement of the Highlights In Jazz Gala 10th Anniversary Concert. Under the aegis of Jack Kleinsinger the Feb. 19 get-together will feature Zoot Sims, Joe Newman, Phil Bodner, Lyn Christie and Gene Bertoncini. Handling vocal chores will be Maxine Sullivan. There'll be two guest stars and, as no drummer is mentioned...or pianist; one would suspect that might be the jazz luminary pair of fields to look to for their names.

The concert begins at 8pm, at Loeb Student Center at NYU, 566 LaGuardia Place at Washington Square. Tickets are at a bargain rate of \$7.00. More information is available by calling (212) 598-3757.

JACK KLEINSINGER WORKS in the New York district attorney's office during the day; in his spare time, he runs New York's longest-running steady jazz concert series, "Highlights in Jazz." To celebrate the series's tenth anniversary, he'll present a concert on February 19 that will duplicate the first one, with the same artists—including Zoot Sims, Bucky Pizzarelli, and Joe Newman. For information, call 212-598-3757. —L.B.

VOICE FEBRUARY 22, 1983

MUSIC

Highlights in Jazz: Amazing how slow time goes when Jack Kleinsinger's been talking through so much of it. Still, credit the man on his 10th anniversary of producing a consistent series of mainstream concerts. To celebrate, he's reuniting some of the cast from his first show, including Zoot Sims, Joe Newman, and Maxine Sullivan. February 19, Loeb Student Center, 566 LaGuardia Place 598-3757. (Giddins)

Best wishes
Roy Haynes



Roy Haynes

Galaxy

HIGHLIGHTS IN JAZZ 10TH ANNIVERSARY

LOEB STUDENT CENTER

NEW YORK—Jack Kleinsinger is an assistant attorney general for the state of New York by day and a producer of mainstream jazz jam sessions by night. Against all odds, his



From left: Bertoncini, Newman, Bodner, Christie, Sims, Haynes.

Highlights In Jazz series has survived for 10 years by offering a steady diet of ad hoc swing and bebop assemblages to a loyal audience in an uncomfortable and stuffy NYU auditorium. His 10th anniversary affair was a typical grab-bag.

After hawking t-shirts, LPs, calendars, and tickets for future events, Kleinsinger brought on the rhythm team of Gene Bertoncini on guitar, Lynn Christie on bass, and the wonderful Roy Haynes on drums, along with the evening's "surprise guest" (a feature at these soirees) Buddy De Franco. Haynes' sizzling ride cymbal fused nicely with Bertoncini's metallic chording and De Franco's pungent detachment. It's still odd to hear bebop on the clarinet, and De Franco refused to cook (perhaps saving his energy for his club appearance later that evening). Phil Bodner then was introduced with *his* licorice stick, and the incompatible styles—Bodner's approach is softer and more liquid than De Franco's—proved a nice contrast. Out went De Franco, on came tenor saxist Zoot Sims and trumpeter Joe Newman, and "A" Train revved up—Joe brash and staccato, Zoot greased and swinging. Zoot fed off Haynes and whipped out the night's best solo early on. This was followed by Newman *singing* a blues with the rhythm section, rasping through endless choruses with no pity whatsoever. Joe Newman is to singing what Mel Tormé is to the trumpet. The kaleidoscope continued—Zoot and rhythm for a to-the-point samba and *Willow Weep For Me*, before everybody came out (minus De Franco) to board the *Caravan*, spotlighting Roy Haynes' mallet work. Intermission.

Part two started out with some lovely Spanish guitar work from Bertoncini through a couple of solo Strayhorn ballads, before being joined by Bodner for some intuitive, breezy swinging on *More Than You Know* and *Deed I Do*. Then Lynn Christie, an Australian, played *Waltzing Matilda* with a straight face (the producer's idea—I'm surprised he didn't ask Bertoncini and De Franco to play *O Sole Mio*). As if all this wasn't enough, trim, lively Maxine Sullivan was introduced to warble four numbers in her trim, lively voice. Her

singing is like bits of a dandelion floating on a spring breeze—light and oh-so-swinging. On *You Were Meant For Me* Haynes brushed up a small dust storm. Then, before they were all gone, everyone did *After You've Gone* with Zoot and Roy taking top honors, followed closely by a muted and dirty Newman.

So what's to complain about? For my money, I would have loved to have spent more time in the company of Sims and Haynes—a delightful pairing. There's just too much most of the time, so the highlights at these "Highlights" are brief. Most of the time it's just the old jam tunes being trotted out one more time. But, I hasten to add, *that* is the point and Kleinsinger's intention and, since nobody else is doing it, more power to him.

—lee jeske