

Jack Kleinsinger
presents
Highlights In

In association with
NYU Program Board

WEDNESDAY
APRIL 16, 1986
8:00 PM



An Evening of Intimate Jazz

KENNY BURRELL TRIO

ROGER KELLAWAY

EDDIE DANIELS

NANCY HARROW

JACK WILKINS

Best Wishes
Dave Jackson

at N.Y.U. Loeb Student Center

566 LaGuardia Pl. at Washington Sq. South Tel. 598-2027

Tickets: \$8.50

students \$6.50

Tickets At Box Office Or Mail Order To: Highlights In Jazz,
7 Peter Cooper Rd., New York, N.Y. 10010 Make Checks Payable To:
Highlights In Jazz Enclose Self-Addressed Stamped Envelope —

Coming Thursday, May 15th, 8:00PM- SALUTE TO BUDDY TATE with Ray Bryant,
Al Grey, Irv Stokes, Phil Flanigan, Eddie Locke, David (Fathead) Newman,
Guest of Honor: Buddy Tate- Mail Orders Accepted Now: \$8.50, Students \$6.50
-Enclose self-addressed stamped envelope. Make checks payable to: Highlights In Jazz

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

'Intimate Jazz' Evening At Loeb Auditorium

The "Highlights in Jazz" concert at the Loeb Auditorium on Wednesday evening was a distinct change from the customary loosely organized ad-lib jamming groups heard in this series.

It was called "An Evening of Intimate Jazz," which, with a program performed by a quartet, the singer Nancy Harrow accompanied by a guitar, and Kenny Burrell's trio, it was.

It was also a fascinatingly revealing evening.

The quartet was made up of the clarinetist Eddie Daniels, the guitarist Jack Wilkins, the bassist Jay Leonhart and the pianist Roger Kellaway. They played a very swinging four-part treatment of "Cherokee," and Mr. Wilkins, backed only by Mr. Leonhart, developed a long guitar solo on "Autumn Leaves" that was impressive for its constant flow of fresh ideas.

But Mr. Daniels and Mr. Kellaway, also performing as a duo, created a series of improvisations that were remarkable not just in the quality of the performance but even more because the two had never played together before they stepped on the stage.

Both Mr. Daniels and Mr. Kellaway are strong and original musical personalities but, after some initial feeling each other out, they developed two-part improvisations that were dazzlingly responsive exchanges, challenges and trade-offs in which they shifted roles and plunged into eruptive duets with such facility that one had to believe they had been doing this for years.

Miss Harrow was accompanied by Mr. Wilkins in a set focused on unfamiliar but provocative songs that were essentially cadenced monologues, little set pieces that were as much acting as they were singing. With only Mr. Wilkins's strong guitar chords as support, she managed to fill them out as colorful dramatic cameos.

John S. Wilson

THE NEW YORK TIMES, WEDNESDAY, APRIL 16, 1986

GOING OUT Guide

MELLOW MOODS

Although Kenny Burrell is considered a major hard-bop guitarist on both Spanish and electric guitar, he has worked with musicians who manifest myriad styles — Dizzy Gillespie, Stan Getz, Gil Evans, Benny Goodman, Astrud Gilberto and Jimmy Smith. Today, Mr. Burrell will perform with his trio at the Highlights in Jazz program, at 8 P.M. in the New York University Loeb Student Center (598-2027), 566 La Guardia Place, at Washington Square South.

The program also features the pianist Roger Kellaway, a stylistic descendant of Bud Powell; the reed man Eddie Daniels, who these days is often heard on the saxophone; Nancy Harrow, the singer, and Jack Wilkins, the guitarist.

The sponsor, Jack Kleinsinger, has titled this program "An Evening of Intimate Jazz." Admission is \$8.50.

VOICE APRIL 15, 1986

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

Wed., Apr. 16, 1986 at 8 pm

An Evening of Intimate Jazz

Kenny Burrell Trio

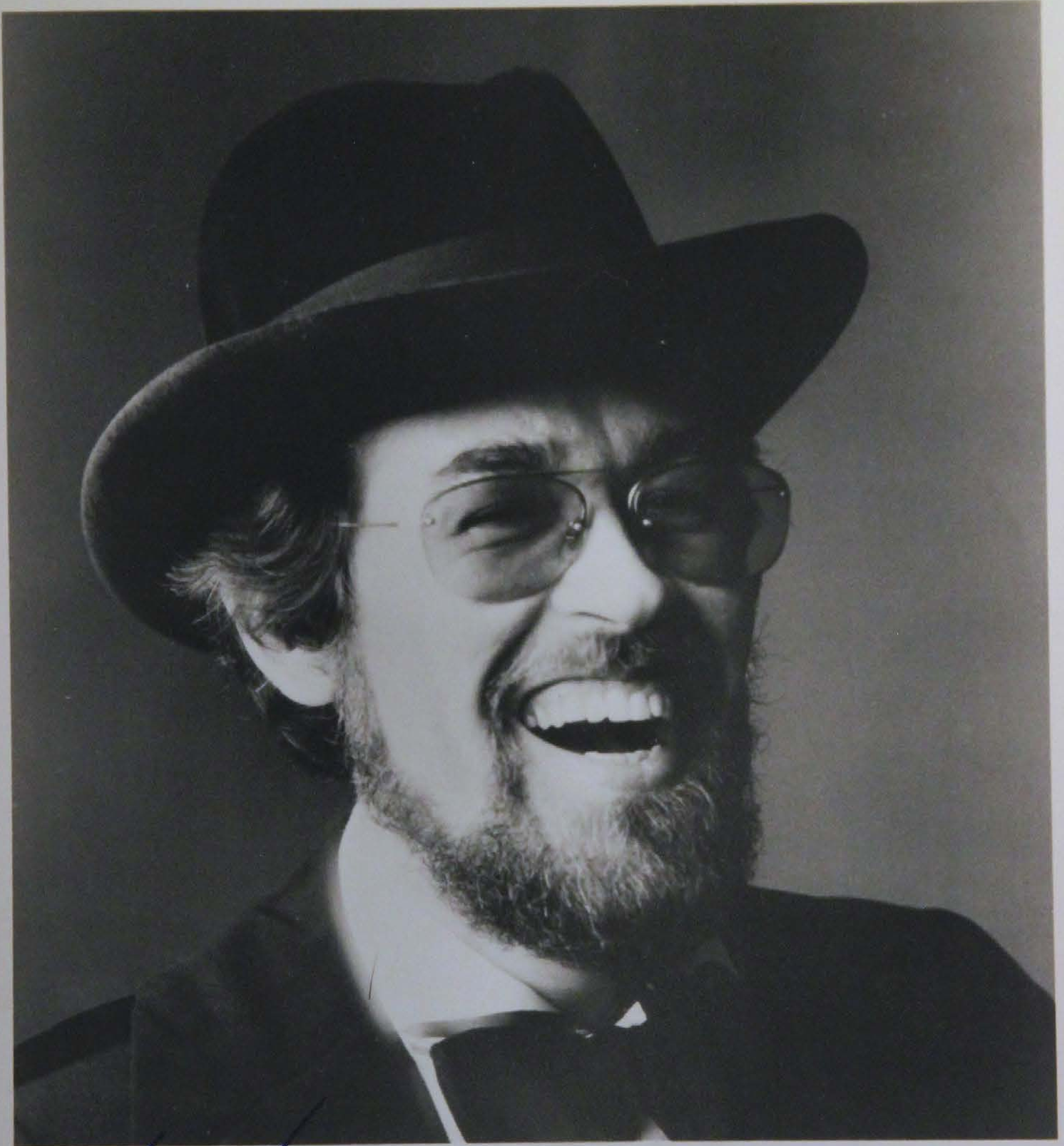
- Roger Kellaway • Eddie Daniels
- Nancy Harrow • Jack Wilkins

N.Y.U. Loeb Center
566 LaGuardia Pl. at Washington Sq. So.
Tickets \$8.50, Students \$6.50. Tel: 598-2027

VOICE APRIL 22, 1986

MUSIC

Highlights in Jazz: Two guitarists, Kenny Burrell and Jack Wilkins, will give this evening its intimate character, but reedman Eddie Daniels, who has an impressive new record out, should shake things up. April 16 at 8, Loeb Center, 566 La Guardia Place, 598-2027. (Giddins)



Roger Kellaway

For
back peace
Roger Kellaway



To
Jack
Best Always
Kenny Burrell

KENNY BURRELL

For Jack,
Betty,
Nancy



To Jack from Jack Love



Photo by: Armen Kachaturian

JACK WILKINS

**HIGHLIGHTS IN JAZZ, ANNIVERSARY CON-
CERT (Stash ST 254)**

*Sweet Georgia Brown; You're Lucky To Me; After
You've Gone; It's Love I'm After; Just You Just
Me; Saint Louis Blues; Stardust; Blues In The
Night*

Reviewed by Joe H. Klee

This record celebrates the fact that Jack Klein singer's Highlights In Jazz series has persevered long enough to celebrate its 12th anniversary. It's been a good 12 years, with artists ranging all the way from the traditional (Wild Bill, Hackett and Jabbo) to the avant garde (The Brecker Brothers, et al). The mainstays have been the mainstream artists that Jack enjoys listening to as well as presenting on stage. Jack Kleinsinger isn't in this business to get rich. He's in it to present the music he loves at affordable prices, and if he breaks even that's okay with him, too. This recording was made at a typical concert with such H. I. J. veterans as Phil Bodner, clarinet; Doc Cheatham and Glenn Zottola, trumpets; Major Holley, bass; Butch Miles, drums; Marty Napoleon, piano; Loren Schoenberg, tenor sax; and Carrie Smith, vocals. The only neophyte was drummer Ray Mosca.

The LP, recorded right off the sound system onto a cassette, shows some of the facets of a typical program. There's the all-out jam on "Sweet Georgia Brown," Doc Cheatham singing and blowing his way through Eubie Blake's "You're Lucky To Me," features for Phil Bodner on "After You've Gone" (where he sounds a lot like Benny Goodman) and "Just You, Just Me" (where he sounds more like Phil Bodner), for Marty Napoleon on "St. Louis Blues" and for Glenn Zottola on "Stardust." I'm afraid that when Zottola broke free from the influence of the Bechet Legacy, he reverted to the bebopisms of his former career. Along with Cheatham and Bodner, one of the stars of this record is Carrie Smith, whose take-off on the Mercer and Arlen chestnut, "Blues In The Night," knocked us out at the 92nd Street Y festival. While it's funnier in person, this hilarious routine should still bring a smile to the listener's face. Carrie is more straightforward on "It's Love I'm After" which also boasts Loren Schoenberg's best playing on the record. Still, the prize belongs to the good Doctor Cheatham, for my money. His version of "Lucky To Me" is lucky to everybody who hears it.

This LP is available for \$8.98, plus \$1.50 for shipping, from Stash Records, 611 Broadway, Suite 725, New York, NY 10012.

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**VARIOUS ARTISTS,
HIGHLIGHTS IN JAZZ
ANNIVERSARY CONCERT,
STASH ST254.**

Sweet Georgia Brown/ You're Lucky To Me/
After You've Gone/ It's Love I'm After/ Just
You, Just Me/ St. Louis Blues/ Stardust/

page 82 - cadence - january 1986



Doc Cheatham by Grant Black

Blues In The Night. 49:43.

Glenn Zottola, Doc Cheatham, tpts; Phil Bodner, cl; Loren Schoenberg, ts; Marty Napoleon, p; Major Holley, b; Butch Miles or Ray Mosca (first two cuts) d. 1985.

Since 1973, Jack Kleinsinger has organized *Highlights In Jazz*, a series of monthly concerts built around specific themes that usually honor a certain artist, a time period or even a city. Swinging Jazz and surprise guests have come to be expected at these well attended events.

This recent Stash LP is taken from the 12th anniversary *Highlights In Jazz* concert and it has many fine moments. "Sweet Georgia Brown" is the only selection with the full band and it starts off like a 1944 JATP concert. All seven players get solos and it concludes with some dixieland ensembles. "You're Lucky To Me" showcases the remarkable 80-year old Doc Cheatham on a charming vocal and his still-impressive trumpet. Clarinetist Phil Bodner jams through a speedy "After You've Gone," shares the frontline with Glenn Zottola on a routine "Just You, Just Me" and leaves "Stardust" to the talented trumpeter who should really be much better known. A pair of Carrie Smith vocals and a feature for Marty Napoleon ("St. Louis Blues") round out this swing set. Napoleon is very impressive throughout, playing a rhythmically intriguing solo on "Georgia" and he at various times sounds a bit like Erroll Garner and Oscar Peterson.

A bit more interplay between the various horns and the replacement of Carrie Smith's theatrical "Blues In The Night" with another instrumental would have improved this date, but *Highlights* is recommended to those who enjoy swinging Jazz. More producers like Jack Kleinsinger are needed, particularly on the West Coast where many top-notch Jazz players rarely ever appear.

Scott Yanow