

Jack Kleinsinger
presents
Highlights In

JAZZ

In Cooperation With N.Y.U. Program Board

Two Great Jazz Happenings

Thurs., April 16th, -8PM

DYNAMIC DUOS

DAVE
McKENNA
AND
DARYL
SHERMAN

GENE
BERTONCINI
AND
MICHAEL
MOORE

TAP DANCE LEGENDS

CHUCK GREEN
AND
RALPH BROWN

Thurs., May 21st, -8PM

BEBOP SPOKEN HERE

JAMES MOODY
RED RODNEY
SHEILA JORDAN
JIMMY KNEPPER
BEN RILEY
GARY DIAL

Good luck and Thank you

Proffers
Rassini

Thanks
for
the
info

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 -

★ Specify April 16th or May 21st Concert When Ordering ★

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

Linguists of bebop

JAZZ review

By LEE JESKE

"BEBOP Spoken Here" was the name of the concert, and you would, indeed, have trouble finding four more capable and enthusiastic linguists.

Thursday night's show, the last concert in the annual "Highlights In Jazz" series at NYU's Eisner & Lubin Auditorium, brought together trumpeter Red Rodney, tenor saxophonist James Moody, trombonist Jimmy Knepper, vocalist Sheila Jordan and a fine rhythm section (Gary Dial, Bob Cranshaw and Marvin "Smitty" Smith) for a warm celebration of flatted fifths and sizzling tempos.

It was a kaleidoscopic evening, with everybody strutting their own stuff in front of the rhythm section as well as joining in on several impressive ensemble pieces.

On an all-out version of Charlie Parker's "Anthropology," the soloists spurred each other on, each beginning his or her solo with the last notes of the prior solo. The four players, who share the ability to build a solo without self-indulgence or turgidity, conveyed a feeling of mutual respect and admiration.

Of the solo spots, highlights included the divine Jimmy Knepper's silken "All the Things You Are," James Moody's madcap vocal forays on "Bennie's From Heaven" and his own "Moody's Mood For Love," Red Rodney's gentle flugelhorn work on "I Love You" and Sheila Jordan's pudding-slow, glorious version of "If You Could See Me Now."

Going Out Guide

Be-Bop Revival

The title of today's Highlights in Jazz concert, a regular series at the New York University Loeb Student Center, is "Be-Bop Spoken Here." Bop, as many call it, flowered in the early 1940's. While a few of the original innovators are still alive and creating — Dizzy Gillespie and Max Roach, for example — most are dead. Leading this list are Charlie Christian, Charlie Parker, Bud Powell, Clyde Hart and Kenny Clarke.

Performing today are James Moody, saxophonist and flutist; Red Rodney, a trumpeter who performed with the Parkerquintet in 1949 and 1950; Jimmy Knepper, a trombonist who worked with Charlie Mingus from 1957 to 1961; Bob Cranshaw, bassist, and Gary Dial, pianist. Sheila Jordan, a vocalist, is also on the bill.

The concert will begin at 8 P.M. Admission, \$8.50, students \$6.50. Information: 598-2027.

C. GERALD FRASER

VOICE MAY 19, 1987

Jack Kleinsinger presents **HIGHLIGHTS IN JAZZ**
In Cooperation with N.Y.U. Program Board

Thursday, May 21st — 8:00 p.m.
BEBOP SPOKEN HERE

James Moody • Red Rodney
Sheila Jordan • Jimmy Knepper
Bob Cranshaw • Gary Dial

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

NEWSDAY, THURSDAY, MAY 21, 1987

New York TONIGHT

Bebop Spoken Here

Jack Kleinsinger's "Highlights of Jazz" concert for tonight features some the sound of the bebop era. Musicians James Moody, Red Rodney, Jimmy Knepper, Bob Cranshaw and Gary Dial will be joined by vocalist Sheila Jordan at NYU's Loeb Student Center on Washington Square. The show is at 8; tickets are \$8.50. Call (212) 598-2027.

NEWSDAY, WEDNESDAY, MAY 20, 1987

AROUND TOWN



Stuart Troup

Sound Advice

Among other outstanding engagements worth catching:

- Highlights in Jazz will feature pioneers of the bebop era at 8 tomorrow evening, with James Moody, Red Rodney, Jimmy Knepper, Bob Cranshaw, Gary Dial and Sheila Jordan, at the NYU Loeb Student Center, 566 LaGuardia Pl. (\$8.50, \$6.50 for students).

- Two South African exiles, pianist/composer Abdullah Ibrahim and vocalist Sahima Bea Benjamin, will lead their groups in concert at 8 tomorrow evening at Town Hall, 123 W. 43rd St. (\$25, \$15, \$12, \$10).

- Singer Judy Niemak, with guitarist Mitch Stein and bassist Dennis Irwin, are at Gregory's, First Avenue and 63rd Street, nightly through Saturday, from 10 to 3. /H



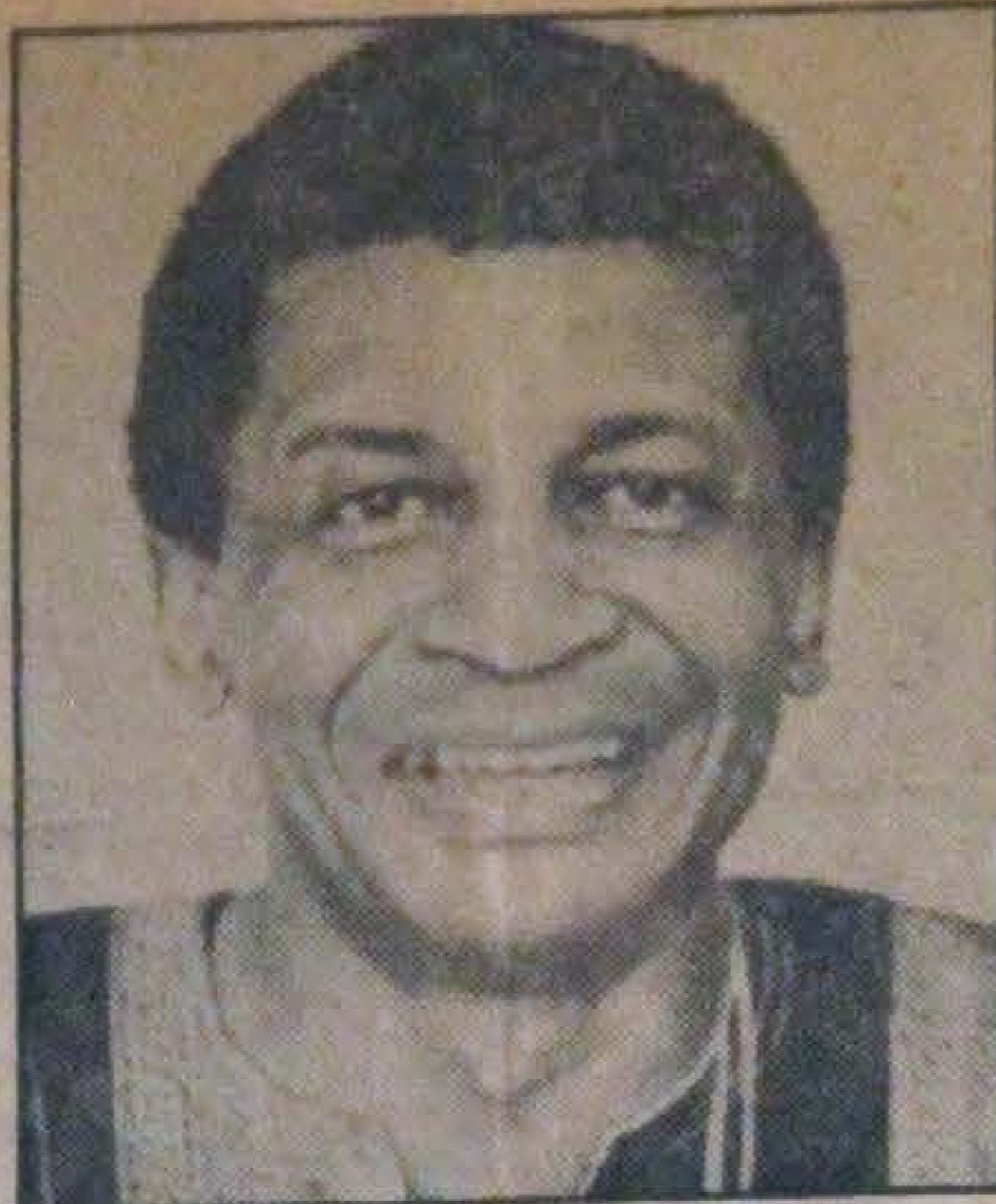
Jazz in a perfect setting

By CHIP DEFFAA

HEARING a jazz musician in the ideal context for the particular artist can make the difference between a truly great and a merely good listening experience. The coming days offer opportunities to sample some major artists in appropriate settings.

The complex, powerful piano technique of **McCoy Tyner** is most fully savored when he appears with minimal backing. In his weekend engagement (at Sweet Basil, 88 Seventh Av. So., 212-242-1785), Tyner — who often works with large ensembles — has just two other musicians with him. As Sweet Basil's Horst Liepholt notes: "McCoy is an orchestra by himself."

Abdullah Ibrahim, by contrast, has discovered that for him — as for Ellington — a band, rather than the piano, is his ideal means of self-expression. And for his Thursday Town Hall concert (123 W. 43d St., 212-840-2824) he has enlarged his lustrous band, Ekaya. He writes



ABDULLAH IBRAHIM
Town Hall concert.

so orchestrally that a larger ensemble should only help him more fully realize his potential.

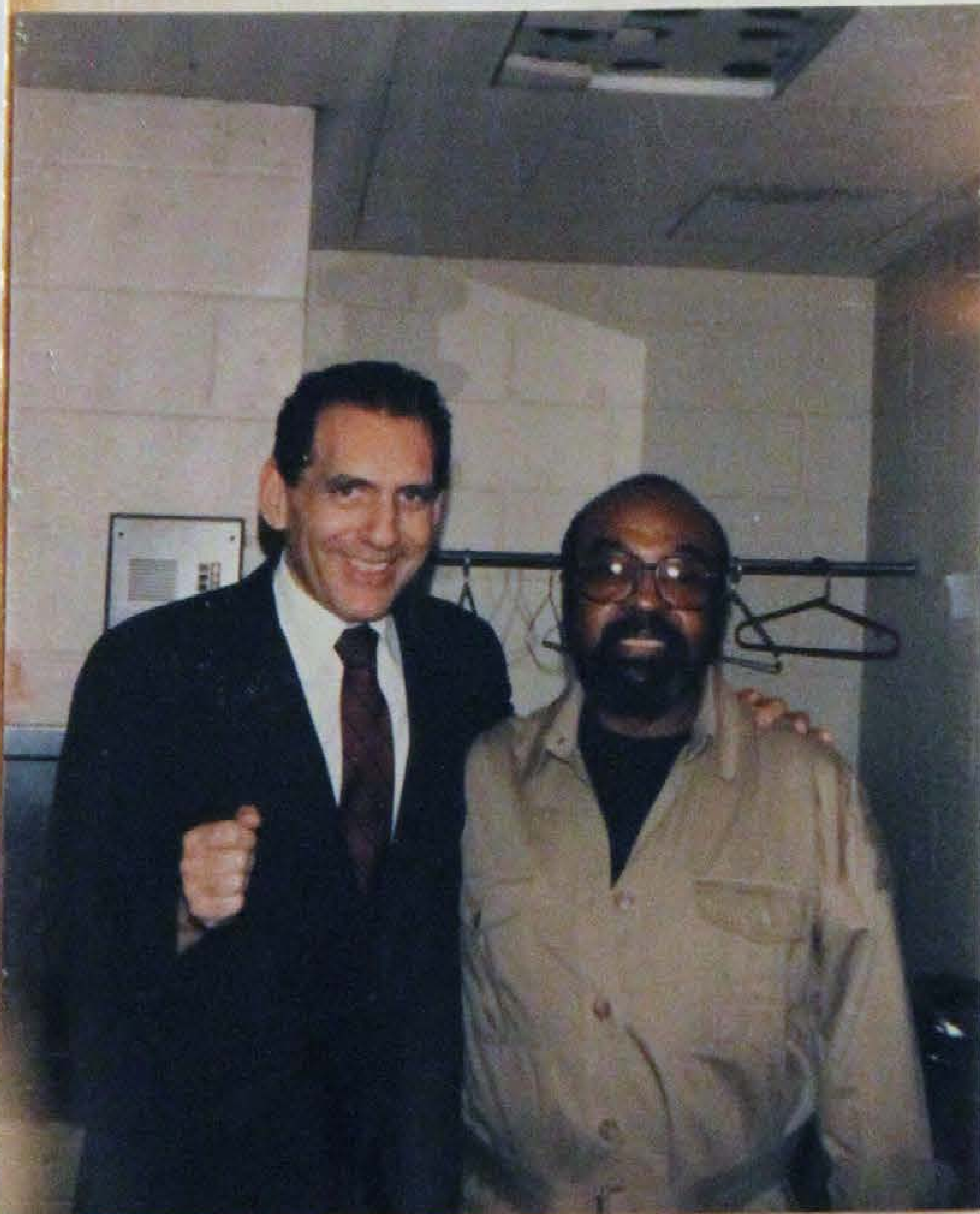
Sheila Jordan usually sings with just a piano and bass. It should be an extra treat to hear her interplay with the members of saxist **Bill Kirchner's** acclaimed Nonet on Monday at the Blue Note (131 W. Third St., 212-



McCoy TYNER
At Sweet Basil.

475-8592), and then bebop masters **Red Rodney** and **James Moody** on Thursday at Highlights in Jazz (NYU, 566 LaGuardia Pl. at Washington Square So., 212-598-2027).

Pianist Joe Sample should get more of a chance to express his jazz-and-blues side as leader of his own group (through Sunday at the Blue Note, along with **John Blake's Quartet**), than he does in the sometimes pop-oriented **Crusaders**.





GARRY DIAL

"Dial's piano engages in a powerful interplay of rhythmic and modal thoughts . . . a searching, challenging, creative force".

*To Jack,
Thanks for the
music - Garry*

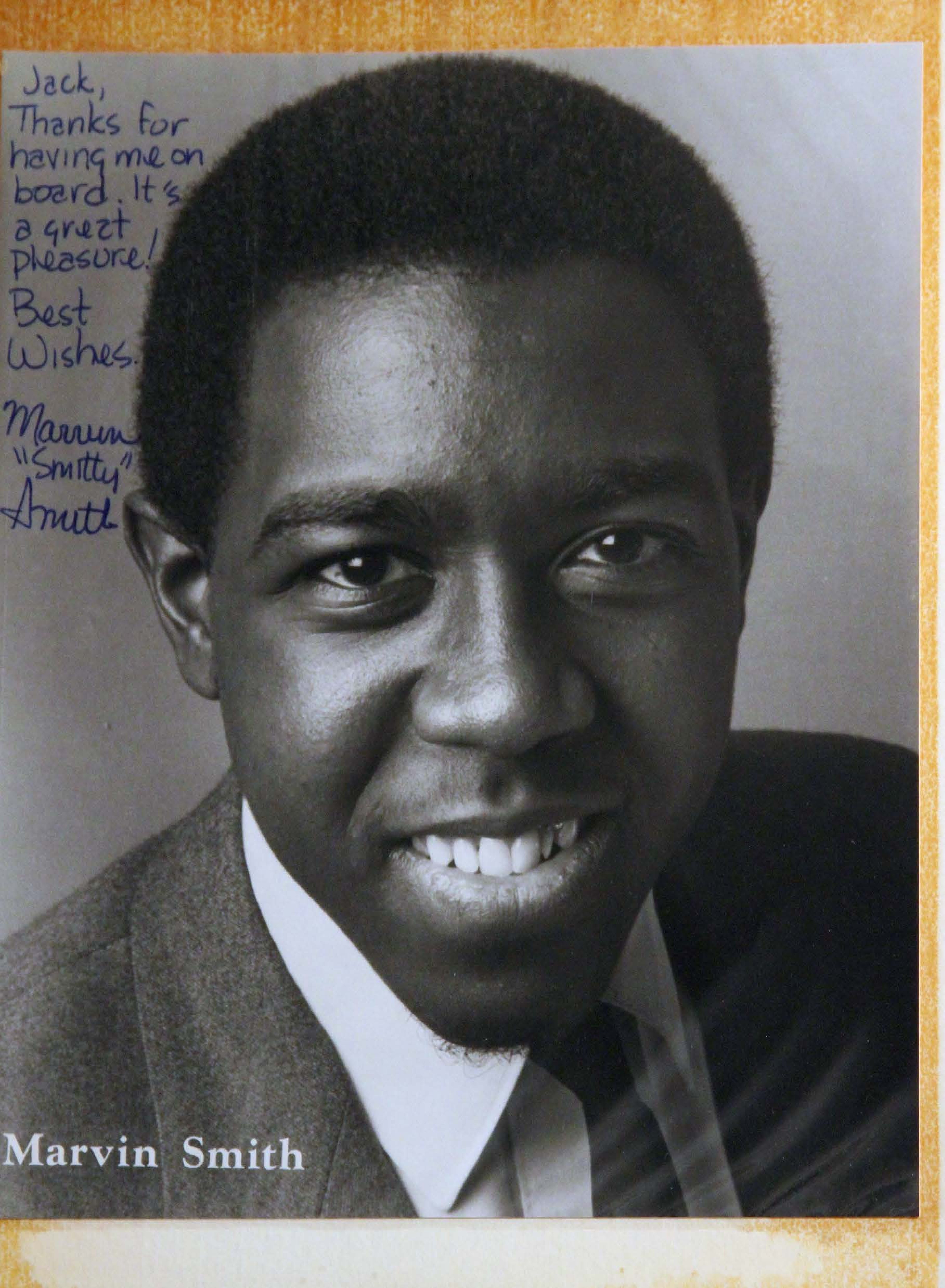
Leonard Feather
"DOWN BEAT"

Jack,
Thanks for
having me on
board. It's
a great
pleasure!

Best
Wishes.

Marvin
"Smitty"
Smith

Marvin Smith





702 Jack
Wahlone
Sheila
Jordan

Sheila Jordan

For Jack
Jimmy Kneppler





JAMES MOODY

 **Villard Alexander, Inc.**
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 A JACK L. GREE



Red Rodney

*To Jack:
all the best*

Blessing

Red Rodney

by Chip Deffaa

Since 1973, Jack Kleinsinger has produced nearly 150 jazz concerts — 115 in Manhattan, in his popular "Highlights in Jazz" series, the others in venues ranging from Boston to Berne (Switzerland). And his concerts have been of particular interest to fans who — like Kleinsinger — especially appreciate the older jazz players and the older styles of playing.

Kleinsinger has found time, too, to write occasional jazz record reviews and album liner notes. He's a ubiquitous presence in New York's major jazz clubs. What is not commonly known, however, is that Kleinsinger is also an Assistant Attorney General for the State of New York.

From nine to five, he's in a world of button-downed shirts and pinstriped suits, prosecuting cases in New York City and suburban courtrooms. At five, he changes clothes, and slips into his jazz mindset. "It's schizophrenic, but I like it," he says.

Only rarely have his two lives mixed. He's had to disqualify

potential jurors who've recognized him from his role as concert host. He once had to prosecute a jazz musician that he knew for a labor law violation. And if he's sent his share of suspects off to prison, he's also been instrumental in getting jazz musicians to perform concerts in some of those same prisons.

In 1964, he ran (unsuccessfully) for the New York State Assembly as a Democrat from the Bronx. But he has no political aspirations today, he says. When he retires from his day job, he anticipates expanding his jazz career, regularly producing programs world-wide. He believes there is no reason why concerts that have gone over so well in New York could not be taken "on the road."

Kleinsinger's "Highlights in Jazz" concerts — the great majority of which sell out the 720-seat auditorium at New York University (566 LaGuardia Pl. at Washington Square South, 212-598-2027) — have become best known for their surprise guests, which not infrequently are better known than the advertised per-

formers. Usually he knows in advance who his surprise guests will be, and virtually every major older jazzman in New York has been a surprise guest at one time or another. But some guests have been surprises even to him — players such as Earl Hines and Ray Nance, who simply turned out to see certain shows and wound up becoming important parts of them. Or Gerry Mulligan, who began playing from his seat and worked his way onstage. Kleinsinger is not shy about coaxing musicians to play. He has even asked musicians who've shown up, sans instruments, to listen to his concerts if they could go home and get their instruments.

Kleinsinger has occasionally been criticized for not presenting the full spectrum of jazz. He readily pleads guilty as charged. He has leaned heavily towards older players. He is more interested in swing, dixieland, and mainstream jazz sounds than in some of the newer approaches. He has produced occasional bebop concerts. He has little interest in

mental jazz, "I program concerts I enjoy. I've tried some where I went against my own instincts, but they didn't turn out as well."

Kleinsinger's personal preferences might be inferred from the fact that such musicians as Doc Cheatham, Maxine Sullivan, Panama Francis, Milt Hinton, George Duvivier, Bucky Pizzarelli, Zoot Sims, Clark Terry, Buddy Tate, Phil Bodner, and Al Cohn have all appeared in at least nine of his "Highlights in Jazz" concerts.

Kleinsinger typically organizes small jazz bands for his concerts but for special occasions he has organized big bands. One such occasion was a concert of the music of Fletcher and Horace Henderson. The evening wound up being an emotional reunion of old-timers who had known the Hendersons well and Horace Henderson himself, who Kleinsinger flew in from out West to lead the hand-picked big band.

The concerts have a loose, spontaneous feel to them, but there is actually more structure than meets the eye. Kleinsinger prepares an outline in advance of each concert, listing what numbers are to be played, which soloists are to be featured on those numbers, and in which order.

One of Kleinsinger's more imaginative ideas was a concert just for children — co-starring the venerable Eubie Blake and Alberta Hunter (who probably seemed about a thousand years old to the kids who took it all in happily).

Kleinsinger has produced only a couple of record albums made from concerts he's produced. He simply hasn't had the time, he says, to really work at getting more albums out. And that's a pity, because he's got hours and hours of great concerts on tape, including concerts showcasing major artists who have since died (like Eubie Blake) or gone into partial retirement (like trumpeter Roy Eldridge).

Jazz Impresario Jack Kleinsinger



"Highlights" is now the longest-running, regularly-scheduled jazz concert series in New York.

"We're giving people something they can't see in most clubs. Bands — not just a soloist with a rhythm section. These concerts lose money. We get state and federal funding, and the musicians work for below their usual rates. That's the only way we can charge so little — \$8.50 for adults, \$6.50 for students.

"I'm glad we get so many high school students in our audience, too. You know, we get kids who've never even heard of Buddy Tate or Doc Cheatham. If I see them come back a couple of times, I make them ushers!

"I grew up worshipping Norman Granz (producer of the famed "Jazz at the Philharmonic" concerts in the 1950s)," Kleinsinger reflects. "I can remember every performer, every number from his concerts as far back as 1952. I want these high school kids to remember some of mine today the same way."

[Jazz buffs interested in learning more about Kleinsinger's jazz concert productions in New York and elsewhere, may write him c/o "Highlights in Jazz," 7 Peter Cooper Road, New York, NY 10010.]