Jack Kleinsinger Presents Highlights in Jazz!

Accent on Percussion
Monday Dec.17 8:00pm

Roy Haynes  Ray Barretto
AMERICA'S FAVORITE AMERICA'S FAVORITE
JAZZ DRUMMER LATIN PERCUSSIONIST

With
Jaki Byard  Ray Barretto
Richard Davis  AMERICA'S FAVORITE
Robin Kenyatta  LATIN PERCUSSIONIST
Stella Marrs
Lew Soloff
FORMERLY OF BLOOD, SWEAT AND TEARS

And
Surprise Guests

At
Hunter College Playhouse
695 Park Ave.
N.Y. 10021
Telephone
535-5350

TICKETS: $5.00 STUDENTS: $4.00 STUDENT BALCONY: $2.50
TICKETS AT BOX OFFICE AND TICKTRON OUTLETS
GOING OUT

Guide

GREETINGS The name of this new midday production is "Star!" and although it is show business, it's not about show business. It's about Christmas, and it's an unusual, offbeat show. work with some sophisticated music and some simple philosophy, a space-age version of the Nativity story.

It's the second work being done by the Afro-American total Theater's "Muse for Lunch" series, which runs Mondays through Fridays, from 12:15 to 1:15, in the next little Martinique Theater on the Hilton lobby at 49 West 32nd Street (665-7134). The show is as attractive as a Christmas card, not too much squealingly, as asurally.

Basically, it's the story of scientists, full of doubts and tears, dealing with some African villagers secure in faith and goodwill. The play is by Hedi Bryntz, and the music and lyrics are by Jimmy Justice. Both of them have done nicely, with the collaboration of the cast (Marta Jones) must be singled out for their beautiful interpretation of a touching, slow, almost operatic song.

Although the cast is black and the topic is Christmas, this little show is universal in its perceptions and admired electric in its music. It's not a super show, but it's a imaginative little offering, the kind that deserves support by those people who complain that there's nothing new around.


SELF SING The concert at 8 tonight in Avery Fisher Hall, Broadway and 63rd Street (212-444-2244), will be given by you, dear audience, with the help of 21 conductors, two soloists, Robert Jones and Thomas Pyle, and one organist, Allen Sever. It's the sixth annual sing-in of Handel's "Messiah," sponsored by the National Choral Council.

Your 2,800 or so voices constitute the concert. As you enter the hall, you will see signs on the stage suggesting neighborhoods where sopranos, altos, tenors and basses might prefer to congregate, but you're allowed to sit wherever and with whom ever you wish. Bring your own score or buy one there. You may even come by car and be in voice.

Admission: $4.25; tickets in blocks of 10 or more, $3.75 each. It has become customary over the last few years for the singers to take off on Handel after the concert by joining in carols.

JAM AND JAW There's a new flyer to the "Highlights in Jazz" series at 8 tonight in the Hunter College Playhouse, 66th Street, between Park and Lexington Avenues (535-5350). The program is called "Accent on Percussion," and those speaking in percussive accents are the drummers, Roy Haynes and Ray Barretto. With them will be Lew Soloff on trumpet, Rob Kenyatta on sax and flute, Richard Davis on bass, Jaki Byard on piano and Stella Marrs, singing.

The new twist comes after the music. The players will remain on stage and answer questions about their music, about their instruments, about anything relevant to their art. Admission: $1; students, $2.50 and $4.

NOW NOTES Two concerts of contemporary music at 8 tonight, different units, different places. At Carnegie Hall, the American Symphony Orchestra, under Morton Gould, gives the conductor's 1969 work "Soundings" its first New York performance. Also on the bill, Charles Ives's Symphony No. 1, Copland's "El Salon Mexico" and Lurin Holland on piano in Gershwin's Concerto in F. Admission: $2 to $6.

Up at the Manhattan School of Music's Borden Auditorium, 120 Claremont Avenue at 120th Street (9-1-2805), the Group for Contemporary Music not only sports the usual ensemble, but also the Mimi Garrard Dance Company, which is on hand for Buntin and "Six, and 7, and John, and 3 (Mimiana III," a work that also involves slides and tape.

Also on the program by the group is "The Fugue" by Charles Wuorinen and Harvey Sollberger are offerings by Rouski, Wolpe, Carter and Schelb. Admission: $2.50; students, $1.

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RICHARD F. SHEPARD

Accent on Percussion

Monday, Dec. 17 at 8 P.M.

Roy Haynes Ray Barretto
American's Favorite Jazz Drummer America's Favorite Latin Percussionist

with

Jaki Byard/Richard Davis/Rob Kenyatta
Stella Marrs/Lew Soloff
(formerly of "Blood, Sweat & Tears") and Surprise Guests

at

Hunter College Playhouse
695 Park Ave., N.Y. 10021, Tel: 535-5330

Tickets: $5.50; Students $4.00; Student Dbl., $2.50

Tickets at Box Office and Ticketon Outlets, 644-4500

Percussion at Hunter

Jazz drummer Roy Haynes, Latin American percussionist Ray Barretto and others will headline an "Accent on Percussion" concert Monday at

8 p.m. at Hunter College Playhouse, 635 Park Av. The program will include an unrehearsed jam session. Tickets are on sale at the box office and Ticketon outlets. For information call 535-5350.

Jazz at Hunter

Accent on Percussion, featuring jazz drummer Roy Haynes and Latin American percussionist Ray Barretto, will be presented on Monday, December 17, at 8 p.m. at Hunter Playhouse. The program will include an unrehearsed jam session. Tickets are on sale at the box office and Ticketon outlets. For information call 535-5350.

Lew Soloff, former trumpeter with Blood, Sweat & Tears, makes his bow as a soloist Monday evening at the Hunter College Playhouse, 695 Park Ave. The concert is part of a jazz series sponsored by impresario Jack Kleinsinger.
Strings at the Met Museum: It amounts to a three-day festival, because the two most astonishing string quartets of our day—the Juilliard and the Guarneri—will appear in that order followed by Nathan Milstein doing Bach unaccompanied violin partitas and sonatas. Each outfit takes on a Bartok quartet. (Grace Rainey Rogers Auditorium, December 13, 14, and 15; 6 p.m.) (CM)

Drum Jam at Hunter Playhouse: The star drummers will be the great pioneer Roy Haynes and the Latin conga caller Ray Barretto, a shoot-out hard to top. In the bands will be such as former B.S. & T trumpeter Lew Soloff, reedman Robin Kenyatta, and bass king Richard Davis. (Hunter Playhouse, December 17, 8 p.m.) (CM)

Sarah Vaughan at the Baths: So long as she lives and sings, nobody else singing is divine. The greatest singer of popular music in the world. (Continental Baths, December 19, 8 and 10 p.m.) (CM)
Jazzy 'Jazz Highlights'

Trumpeter Lew Soloff recently left the rock-jazz group Blood, Sweat and Tears, to get back to his musical roots, and his face had the look of beautiful blues that come over a professional when he is doing what he is meant to do as well as it can be done.

He was playing his first New York solo since leaving the group, and he was part of a jazz quartet—Hill, Soloff, home, and teacher at the New England Conservatory of Music.

They made music that sounded like the work of classical composers such as Webern, Berg and Schoenberg. At some points and transition points, Soloff was at times playing past the progressive jazz beyond at other times. It was the finale for 'Highlights in Jazz.'

Jaki Byard laid down the jazz foundations on the piano, Robin Kerpel (of 'Last Tango in Paris' recording fame) made thumping with his 'left hand' song stylist Stella Maes wrapped it up the emotions in words.

She Stole the Show

Guest stars like Rich Lyons on piano and Alvin (Tulle) Heath on drums sat in while Maes stopped the show with her delivery of Billie Holiday's 'Blues in the Night' and numbers like 'Moodind' 'Lover's' and 'Green Dolphin Street.'

For an insight into how good the show was, each performer has impressive professional credentials—and surpassed himself in the playing. Byard, for example, has played with everyone from...
To My Favorite Producer
Jack Kleininger

Michael Davis
**Highlights In Jazz**

**Accent On Percussion**

by Arnold Jay Smith, Guest Columnist

The show was billed as "Accent on Percussion" and that's the way it ended. In the interim we had some excitement and some hulls.

Monday, December 17, 1973, dawned as any other except that the world we know as New York glinted beautifully and dangerously under a coating of ice covered by some four inches of snow. The temperature had plunged thirty degrees as the storm swirled through the Eastern third corridor and what we had was a miserable combination known as a winter storm in the Big Apple. However, this particular winter was late in coming and overtook us on a Sunday. The consequences are not hard to envision—no means of transportation was in any sort of shape and the trains in F.A.O. Schwartz's window. Indeed, walking was touted as the most likely to get you down, quite literally, to the earth.

Despite all these obstacles, jazz, the people's music, was straight ahead as Jack Kleinsinger's "Highlights in Jazz" concluded its series at Hunter College. The title, as noted above, starred Roy Haynes, drums, and trumpeter Ray Barretto, trumpeter Richard Davis, bass, Robin Kenyatta, alto saxophone, Lew Soloff, trumpet; and Stella Marrs, vocalist.

The last mentioned calls herself "Soft Soul" and the reasons are obvious even before she vibrates her larynx. She is soft to behold, her eyes twinkle softly, and I would imagine she is soft to touch. She took what would have otherwise been some musically spotty performances and turned the evening into swinging coolness.

Stella brought with her Richard Wyands, piano; Albert Heath, drums; and Davis remained on bass. The trio did "I Should Care" and Ms. Marrs began in earnest. The audience, thoroughly warmed and perhaps a little bored after forty minutes of undisciplined meanderings by the horns, exchanged remarks with the lady. As she introduced Jobim's "Ginji," someone shouted, "Anything you say," her softness was reaching them, too.

Byard's sense of humor was evident throughout the night as he romped from Monk to Garner to Byard to Cecil Taylor and round again. In the opening number his long intro left the others waiting and wondering. If jazz is a musician's art and they had a disquieting moment up there, what about us? As each solo ended, the rest of the group dropped out leaving Richard Davis, who continues to be "Mister Fingers." His out-of-context solo proved the highlight of the piece.

"Angel Eyes" was all Soloff's whose horn is a viable voice in jazz after his tenure with rockish/jazzy "Blood Sweat & Tears." (Stella said "God Bless The Child," I would have liked to have heard Soloff as he was the trumpet on the BS&T hit recording.)

A hint of things to come was "Con Alma" as Haynes & Baretto exchanged some choruses. Haynes closed the half with a sparkling set a-capaella with vinyl transparent drums played upon by an amber floodlight. (Earlier, Heath used a wetted finger to fine effect on the plastic snare head.)

"Last Tango in Paris" hitmaker Kenyatta did it with the wrong lighting direction. ("Make believe it's a rock concert; BE EFICIENT!" yelled a believer.) It wouldn't have mattered; it fondered after the melody.

Soloff blew the house apart on "Oleo" as his souring high notes rang throughout the auditorium. As the thing ended, Kleinsinger personally tapped Haynes and Baretto for a concluding jam. What we got was what we came for. The percussive leaders in their fields pounded, tapped, tickled, ripped, and stomped through ten minutes of some of the most tasteful exchanges I had ever heard. Exhauusted, the two embraced. It was the first time they had played together and the admiration shone through.

Jack Kleinsinger's *Highlights in Jazz* will be celebrating its first year of successful concerts with a Gala First Anniversary Jam Session on Monday, February 13th, 8 P.M., at NYU Leob Student Center, Eisner and Lubin Auditorium, 566 LaGuardia Place at Washington Sq. South (Tel. 598-3757). The concert will feature the great jazz vocal team of Jackie Cain and Roy Kral, guitarists Chuck Wayne and Joe Puma, drummer Sam Woodyard and other jazz stars. Tickets $5, $4, Students $2.50, Student Box Office at box office or by mail order.