Jack Kleinsinger Presents
Highlights in Jazz!
In cooperation with NYU program board

Tuesday,
June 15, 8P.M.

HELEN HUMES
with
Gerry Wiggins
Major Holley
Panama Francis

meets

THE COUNTSMEN
Doc Cheatham
Bennie Morton
Buddy Tate
Earle Warren

NYU Loeb Student Center Eisner and Lubin Auditorium
566 La Guardia Place at Washington Sq. South
Telephone: 598-3757
Tickets: $5.00 Students: $4.00 Student Balcony: $2.50
Tickets at box office or by mail order
Make checks payable to: New York University
include stamped self-addressed envelope
BASIE ALUMNI “LET THE GOOD TIMES ROLL”

BY ED WATKINS

The season’s final “Highlights in Jazz” concert at NYU was a humdinger. For starters, Chuck Folds on piano, Panama Francis on drums, and Knobby Totah on bass, gave us a foot-tickin’ “Tea for Two.” Then on came the Countsmen: Buddy Tate on tenor sax, Earle Warren on alto (he really swung out on “Margie”), Doc Cheatham on trumpet (he did some funny-sweet vocalizing on “Manhattan” with verses even Rodgers & Hart never thought of)

Bennie Morton was next with that fabulous trombone, doing a blues solo that put us all in just the right mood for a blues on sax by Buddy Tate — both Basie men accompanied brilliantly on piano by Chuck Folds. The first half ended all too soon with a fitting climax: Panama Francis tearing the house down with “Doggin’ Around” — the group backing a real Master Drummer.

Part Two brought on Major Holley, bass, with Gerry Wiggins, piano, and the inimitable Helen Humes (who took over where Billie Holiday left off in the old Basie band). The three of them really “Let the Good Times Roll.” Ms. Humes has rarely been heard to better advantage, and she kept toying herself with song after song: “The Very Thought of You,” “Mean to Me,” “Deed I Do,” “Gee, Baby, Ain’t I Good to You,” “He May Be Your Man (But He Comes to See Me Sometimes)” and Fats Waller’s hilarious “If You’re A Viper.” As if that wasn’t enough, she proceeded to bring the house down with “My Man Is Such a Handy Man” and her sexy, red-hot-momma “Educational Blues.”

Producer Jack Kleinsinger really hit the bull’s eye with this memorable concert. No wonder his next show at Loeb Center is going to be part of the Newport Jazz Festival in New York. Watch these pages for a report on that and on the upcoming Ellington Saga retrospective, a four-part tribute to the Duke.
MUSIC IN THE AIR: Jazz/blues singer Helen Humes will star in "Highlights in Jazz" final concert of the season tomorrow night at 8 at NYU's Loeb Student Center, 566 LaGuardia Place at Washington Square South. Cal Tjader will appear in a Latin/jazz concert with Eddie Palmieri and Airto Saturday at 7:30 and 11:30 p.m. in the Beacon Theater, 74th St. and Broadway, in "An Evening in Latin Jazzland — Part 2.

JUNE 12, 1976, BILLBOARD

Jazz Beat
Helen Humes closes out Jack Kleinsinger's fourth season of "Highlights in Jazz" series at NYU June 15. Appearing with her at 8 p.m. in the Loeb Student Center will be former Count Basie sidemen, notably Buddy Tate, Earl Warren, Doc Cheatham, Bennie Morton plus the former Basie vocalist's current accompanists Gerald Wiggins, Major Holly and Panama Francis.

Edited by William Harris

SOHO WEEKLY NEWS

Calendar

Tuesday, June 15

The final concert in the Highlights in Jazz series features the amazing jazz and blues singer Helen Humes. She is being reunited with a group of jazz stars, who played with her when she sang with the Count Basie Orchestra from 1938-1942: Buddy Tate, Earl Warren, Doc Cheatham, & Bennie Morton. Surprise guests are promised. (Loeb Student Center, 566 LaGuardia Pl., $5, 8pm, 598-3757).
EVENTS

HIGHLIGHTS IN JAZZ featuring Helen Humes
NYU's Loeb Student Center, 566 Lindbergh Place
at Washington Square South, June 19 at 8pm. $5.
Students $4, balcony $3.50. 212-995-3767.
To Jack
All the best
Helen Humes
6/14/76
To Jack;
It's always nice
to work with Lou
Always a friend
Ed De Lange
To Zach Kleininger,
The very best,
Chuck Robb
LIGHTLY & POLITELY

1481

NEWPORT PRELUDES
A restaurant near Grand Central called Crawdaddy, which features New Orleans food and Sammy Price's piano, celebrated its first birthday on 10 June with a splendid free bash on the street outside. The short block was closed off and there were free coke and jambalaya for the many who attended. Sammy Price had got together a superior band consisting of Doc Cheatham, Johnny Letman, Buddy Tate, Paul Quinichette, Jo Jones and a second drummer whose name, we believe, is Matthew Miles. They were on a stand on the sunny side of the street, and it was hot, but they all played energetically. 'I love the sun,' Doc Cheatham said when complimented, and he and Letman were really superb. (The trumpet, of course, always tends to score over the other instruments outdoors.) Jonah Jones came by and was awarded a plaque. So was Roy Eldridge, who brought his axe and joined the action. So did a young fellow with a harmonica, who brought his own amplifier. He wasn't bad, either. Parasols were distributed and some Second Line parading ensued. The whole affair, as Red Allen used to say, was 'niiice'. Afterwards, we went up to the Harlem Hospital with Buddy Tate to see Dicky Wells, who has been there nearly three months following a brutal assault. There were at last signs of improvement in his condition.

On the 15th, we went to Lenox, Mass., where they were having an outdoor blues festival. Roomful of Blues opened and was the best thing on the programme. They have a new, acoustic bass player, Preston Hubbard, who used to work with Scott Hamilton, and he made a lot of difference to the rhythm section. (It's curious how electric bass can create a conflict through sounding late.) The group was together and swinging, which is more than could be said of Freddie King's. He had a loud but good drummer, and he can sing and play, but his performances were a far cry from the memorable Federal series. He also had an irritating way of stroking the front of his pants, as though he wanted to draw attention to their contents. Muddy Waters ended the programme and exercised his personal authority, but the ensemble didn't have the expected integrity of purpose. The influence of record companies and white audiences was all too evident, but not in the case of Roomful of Blues, as uncompromising a bunch of musicians as you're likely to meet.

Jack Kleinsinger, who has been putting on concerts at the Loeb Student Centre for quite a while, got one together on 16 June with an unusually homogeneous (for him) personnel. He is learning as he goes along, and while he still talks too much and too excitedly as m.c., don't be surprised if he turns out to be the Granz or Wein of the '80s! On hand as openers were Chuck Folds, a good bassist unknown to us, and Panama Francis. Folds played very well indeed. Then the other Countsmen came out under the aegis of Jumping 'Smiley' Warren—Doc Cheatham, Benny Morton and Buddy Tate. The good times rolled and each of the horns had a showcase. Cheatham stole the entire evening with his vocals on Manhattan. Not much voice, but subtle, very pleasing phrasing. After intermission we had Helen Humes, slipping out between sets at The Cookery, with Jerry Wiggins and Mule Holley on piano and bass, plus the Countsmen horns and Panama Francis. She took charge as usual, and the company got it all together before she left.

Scott Hamilton finally came down and played a couple of nights at Condon's. This young champion from Providence sounds rather like Don Byas, and he has long been proclaimed by goodjudges like Roy Eldridge and Illinois Jacquet. Milt Hinton was another quickly won over by his tone, taste and flow. The night we caught him, he was playing with Tiny Grimes, John Williams and Al Harewood, and it was so enjoyable that one could not help wondering whether there was not still room for hope.

Benny Carter played Michael's Pub for a month beginning 1 June, his first New York club engagement in thirty years. He had a superior rhythm section consisting of Ray Bryant, Milt Hinton and Grady Tate. Bryant played imaginatively and clearly stimulated Carter. Hinton, as always, was a mobile pillar of strength, and Tate was impressive, enjoying the relative freedom of the context. The saxophone player was variously suave, sophisticated, singing, fluid—all the adjectives that might have been used of it forty years before. The trumpet on numbers like Don't Blame Me, But Not For Me and In A Mellotone was warm and noble, something you rarely hear in 1976. Of course, Carter was pacing himself, but he had chops, and we noted only one characteristic grimace of displeasure at a note not made to his satisfaction. George Duvivier subbed for Milt Hinton, as he often does, one night when we were there. He played some extraordinarily handsome solos, and on Mellotone did a quite sensational chase with Tate, taking it down from fours to twos to ones.

The Duke Ellington Society's annual concert took place on 13 June. A Recreation of the Small Bands of Johnny Hodges, Cootie Williams, Rex Stewart and Barney Bigard was presented by a group directed by Bob Wilber (c, as & ss) and including Joe Newman (t), Jack Gale (tb), Kenny Davern (bs & ss), Dick Wellstood (p), George Duvivier (b) and Sonny Greer (d). There were complaints that the drums were too loud, and Greer may well have been transported to a golden yesterday by the music, but the organizers make the same mistake every year. They put the drums right at the back of the stage, close to a hardwood shell (no drapes), and the sound rebounds too powerfully into a very live hall. Personally, we enjoyed seeing and hearing what the Last of the Washingtonians did, especially on Night Song. Bob Wilber's recreations were conscientiously and competently performed by all concerned, Wellstood and Davern scoring a special success as a duo on a very up Jubilee Stomp. Newman, who had to play Menelik at the beginning and Echoes Of Harlem at the end, had an especially exacting role. Wilber, as Bigard on clarinet and Rabbit on alto and soprano, was very satisfying, and he increas-