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

Thursday, October 4th  8:00PM

Arnett  Buddy  Eddie ‘Cleanhead’ Vinson
Cobb  Tate  Vinson

in

BATTLE OF THE BIG HORNS

with

Ray  Geo.  Panama
Bryant  Duvivier  Francis

AND SPECIAL GUEST  Ray Barretto

N.Y.U. Loeb Student Center
Tickets $6.00, Students $5.00
Student Balcony $4.00
566 LaGuardia Pl. at Washington Sq. So.
Telephone: 598-3757

Tickets at box office or by mail order to:
Highlights in Jazz, 7 Peter Cooper Rd.
N.Y.C., N.Y. 10010
Enclose self-addressed stamped envelope.
Deep in the Gut of Texas

By Gary Giddins

A couple of weeks ago I was bemoaning how infrequently one gets to hear Buddy Tate play with all the stops out. Then Highlights in Jazz returned for its seventh season last Thursday with one of the strongest concerts in its history, "Battle of the Big Horns," and I've never heard Tate play better. He had reason to be in good spirits: later in the week, his hometown of Sherman, Texas, would be giving him the key to the city ("and Sherman isn't even a jazz town"). For the present, he had the unimpeachable rhythm section of Ray Bryant, George Duvivier, and Panama Francis, and two Texan compatriots—Arnett Cobb and Eddie Cleanhead Vinson—to challenge his mettle. You knew from the green brocaded suit and orange shirt he wore and the dance steps he cut to everyone else's solos that he was there for serious business.

The first chorus of Tate's masterful "Body and Soul" was a stage-setter, its strands of melody hung out like damp linen. the next chorus was a dancing collage of moans, grunts, purrs, and sighs, accelerating into swing-time for the release, and gliding back to earth in a coda that invoked Coleman Hawkins and "Louise." He upped the ante with a tempestuous "Jumpin' at the Woodside" solo that rocked and rolled into a fearsome duet with Francis, who parlayed Krupa's "Sing Sing Sing" tom-tom lick into a dashing matrix of crosstrhythms, while Tate bellowed as though the tenor were cauterized to his gut.

On this night, most of the music was from the gut. Cobb's impervious honks were a manifestation of his arrogant mastery of the horn. His every note tells a story; his terse phrases are never riffs, but expletive and utterances. On a slow blues, he played immaculately tempered vocal tones, shaking his head at the heartbeat of it all, and then caromed into double time with a break that sounded like an elephant falling into the Grand Canyon. But Cobb is a knowing pretitigistator; after he's hooked the audience into thinking his soul is on the line, he'll likely growl a shave-and-a-halfcut-two-bits-to-reassert his detachment. He paced an enthralling "Deep Purple" into a fevered climax of choked whoops, only to come out of it with "The Farmer in the Dell."

The union of Tate, Cobb, and Vinson amounted to a lineage of jazz saxophone as filtered through the southwestern caucuses Tate, once a repository of Herschel Evans's sound and Lester Young's swing, grew to elegant, manhooded in the Basie machine, Cobb inherited Illinois Jacquet's role as agitator for Lionel Hampton, and took the Young connection into the realm of controlled hysteria; Vinson heralded the onslaught of hop, his fluid, biting, but tonally modulated phrases taking the territory where Charlie Parker took off from Buster Smith. He preceded the vocal on "Mr. Cleanhead" with a concordance of "Parker's Mood" phrases, and riffed "Kidney Stew" as though the Blue Devils were peering over his shoulder—the rhythms febrile, the articulation impeccable, the content lucid, determined, and clique-free.

It was a good idea giving the saxophonists generous solo time, and keeping the conclaves to a minimum. There was no competitive filibustering, no battle, and the concluding "Sweet Georgia Brown," complete with ferocious fours, was—for all its undeniable excitement—almost anticlimactic. There were other treasures along the way: Bryant, unaccompanied, played a combination of slow blues and "Willow Weep for Me" with a stylish equation of feeling and panache; Duvivier, whose incidental solos were pithy and classic, paid tribute to the late Wilbur Ware with an effective-tripartite original that employed Francis's mallets at one point; Ray Barretto proved himself the one Latin percussionist who can join a swing rhythm section without cluttering the bottom; Wayne Wright compensated for an ineffectual solo with good chomping rhythm guitar, and Francis's perfect time was the evening's bedrock.

In fact, the concert was so damned good I'm moved to say something nice about Jack Kleinsinger, who promised short speeches and then made half a dozen appearances hawking future cod. T-shirts, celebs in the crowd, Muse Records (whose new album, Love at Sandy's, has Tate and Vinson on one cut, and can be safely, if modestly, recommended), etc. After all, who else has produced so consistent a showcase for mainstream jamming in New York during the past seven years? In the word of Bert Williams, nobody.
Jazz: Highlights Concerts Begin

By ROBERT PALMER

Jack Kleinsinger’s “Highlights in Jazz” concert series began its new season Thursday night at New York University with a sold-out auditorium and an irresistible program. Three blues-oriented, Texas-born saxophonists — Arnett Cobb, Buddy Tate and Eddie (Cleanhead) Vinson — performed together and separately with various configurations drawn from an exceptionally accomplished rhythm section.

Five of the eight musicians have been playing together as a unit, and some of them have known one another for decades. Their interplay was relaxed and polished, but it was never slick. In fact, for a program built around a proved combination and a basic jam-session repertory, the show was full of surprises.

Mr. Cobb’s tenor-saxophone sound is so monumental and he phrases with such deliberate, magisterial authority one sometimes imagines that he’s working in solid rock rather than in jazz. The brief but definitive blues that he sandwiched in the middle of his set as a featured artist was one of the evening’s most exhilarating moments.

Mr. Tate is a more mercurial tenor saxophonist who combines a big sound with a certain floating grace, but he was in an unusually extended mood on Thursday, stonking through flag-wavers and investing his renditions of “Body and Soul” with swaggering elegance. Mr. Vinson sang two of his more familiar blues, including a rocking “Kidney Stew,” and played sterling alto-saxophone solos.

A number of the evening’s best moments came from the rhythm section. Every time the bassist George Duvivier soloed, utterly silencing descended on the hall. He isn’t fancy, but his sound, time and melodic ideas are exemplary. The pianist Ray Bryant also turned in one inventive, riveting solo after another, including an ingeniously contrasting of “Take the "A" Train" as a train blues with rumbling boogie basses. Panama Francis was a driving presence and the perfect drummer for the occasion, Ray Barretto contributed color and punch on congas and Wayne Wright added a subtle acoustic rhythm guitar.

MUSIC/DANCE

POP CONCERTS

ABBA — Radio City Music Hall, Ave. of the Americas & 50 St, 246-4600, Tues. Oct 2, 8 pm, $5-$10.

BUDDY AQUILINA & THE BOSTON JAZZ CONSPIRACY — Town Hall, 123 W 43 St, 690-6115/297-3116, Sat. Sep 29, 7:30 pm, $5-$10, with George Smith.

PAUL ANKA — Dick Clark Westchester Theatre, 1000 White Plains Rd, Tarrytown, 914-321-9100, Thu & Fri, Oct 4, 5, 11, & 12, 8:30 pm; Sat, Oct 6 & 7, & 10-10 pm, Sun, Oct 6 & 7.

BATTLE OF THE BIG HORNS — NYU Loeb Student Center, 566 LaGuardia Place, 398-7375, Thu, Oct 4, 8 pm, $4-$6, With Arnett Cobb, Buddy Tate, Ray Bryant, Ray Barretto, others.

GOD BLESS THE USA — The Biltmore, Palace Ferry Loading, Bklyn, 624-4061, Sun 8 pm, $5, Oct 7—Pianist José Fornes.

EARTH, WIND & FIRE — MSG Fri, Oct 5, 8 pm, $8.50-$12.50.

REA HERITAGE CONCERT — Harbor Club, Seamen’s Church Institute, 15 State St, 263-2710, Fri, Oct 5, 7:30 pm, $2.50.


STING TILL — MSG Thu & Fri, Oct 11 & 12, 8 pm, $9-$11.

ON THE TOWN

ROY BLAKLEY

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Ray Barretto at N.Y.U., Pop Music, pg 90.
Misha Dichter solos, Concerts, pg 90.
Cassasola exhibition, Art, pg 93.
Dorothy Collins sings, Nightlife, pg 69.
Peter Sparling soars, Dance, pg 91.
Another FALL PREVIEW

Jazz: there's a lot to look forward to

By RICHARD M. SUDHALTER

Jazz is on the rise, and there are plenty of opportunities to catch great performances this fall. The re-emergence of veteran jazz musicians is evident, and new talent is also making waves. One of the highlights is the upcoming concert at NYU Loeb Student Center on Oct. 4.

ON JAZZ

APPLE JAMS - Some early-morning emcee duties were handled by producer Jack Kleinsinger, whose "Highlights in Jazz" series is in its seventh season at NYU's Loeb Student Center. His last concert featured Arnett Cobb and Buddy Tate on tenor sax, and Wayne Wright, guitar, Panama Francis, drums, and Ray Barretto, congas. The remainder of the season includes concerts by the University of Connecticut's big band, among others.

ON THE UPBEAT

Ray Barretto will be the special guest at Jack Kleinsinger's "Highlights in Jazz" concert at NYU's Loeb Student Center, Oct. 4. Other musicians will include Arnett Cobb, Buddy Tate, Eddie "Cleanhead" Vinson, Ray Bryant, George Duvalier and Panama Francis. Barretto also appears with Dizzy Gillespie at Lulu's, Boston, Sept. 25-27.

JAZZ COURSE AT NYU

7th annual jazz course for music majors and non-majors alike. Taught by Jack Kleinsinger. Starting June 6. It will run for eight weeks.
To Joe: The Rest of Every Thing
Always
Arnett Cobb

Arnett Cobb
Texas Longhorns

Can you imagine a more exciting combination than Buddy Tate, Arnett Cobb and Eddie "Cleanhead" Vinson? No, really, neither can I and that was just the line-up for Jack Kleinsinger's first 'Highlights in Jazz' concert at New York University. The three Texas titans were teamed with the perfect (a word I use not lightly) rhythm section of Panama Francis, George Duvivier and the twentysix-fingered Ray Bryant. Throw in Ray Barretto's congas for some spice and, I assure you, the joint was rocking.

Tate and Cobb are natural competitors — both are from Texas, both are in their early 60's and both possess large, bubbly, tenor saxophone tones. Yet there is a big difference in their styles. Cobb is cavernous and blowy. He frequently employs a vibrato with a buzz and he enjoys honking and grunting. He also loves to quote 'ridiculously irreverent sources' — the middle of a heart — rendering ballads will suddenly be stopped short by a loud, deliberate The Farmer In The Dell.

Tate has a steelier tone. His vibrato is unassuming and reserved. When he did his version of Body and Soul it seemed to drip out of the horn, like sap from a maple tree. Buddy is tough and gritty and his solos are constructed out of solid oak — no tricks for him. So, together, they gave each other the goose that was necessary to turn the show into a romper, but they didn't make any attempts to claw at each other.

'Cleanhead', though a vibrant and exciting alto soloist, is not in the instrumental league of Mssrs. Cobb and Tate. This, of course, he makes up for with his Doberman Pinscher of a blues shout. Of course he informed us that "They called me Mister Cleanhead, just because my hair is bald..." I don't know how many times he's done that song, but the audience still eats it up.

As I said, the rhythm section was perfect. Panama was electric and Duvivier was walking with his slippers on. But Ray Bryant ... Whew! There wasn't a quarter rest out of place in his playing — filling every nook and cranny as if the whole thing was scripted. And when he took two solos on A Train and Willow Weep, he was at once elegant and greasy. Barretto was spritely and effective (for those of you who look askance at this booking — Barretto played congas on one of Arnett Cobb's late '50s dates for Prestige and was splendid). All told, a hell of an evening that left an audience full of sore hands and worn-out shoes.
Highlights in Jazz Begins 7th Season
by James McAfee Jr.

This was the opening concert of the seventh season that Jack Kleinsinger has been presenting "Highlights In Jazz." This concert was billed as "Battle of the Big Horns." It took place October 4 at New York University's Loeb Student Center.

When Buddy Tate stepped to the microphone and announced the first tune, "Bag's Groove," and Arnett Cobb snapped off the tempo, this was the beginning of an electrifying evening of jazz. A concert where there was generous solo space. From the opening note of "Bag's Groove" to the final note of "Sweet Georgia Brown" there were outstanding solos.

Ray Bryant performed unaccompanied piano solos on "Willow Weep for Me" and "Take the A Train," and on a blues he was accompanied by the remainder of the rhythm section, George Duvivier, bass; Panama Francis, drums, and Ray Barretto, congas.

Arnett Cobb with rhythm played the seldom heard in jazz, "Deep Purple." His playing on a blues where just he and bassist Duvivier played the first part of the tune, then was joined by the rest of the rhythm section, was a gutsy rendition.

Buddy Tate's contribution was a beautiful and moving solo on the old standard "Body and Soul." He upped the tempo on the Basie standard "Jumpin' At the Woodside" as he blew chorus after chorus. With the outstanding performances by this veteran of the jazz wars, leads one to wonder why this jazzman is not seen more often in this city. So many lesser talents are presented in concerts or are given week long engagements at clubs here. His fellow Texans, Arnett Cobb and Eddie Vinson are presented here in club dates, so why not Buddy Tate?

Eddie Vinson contributed two of his staples of many years, "Cleanhead Blues" and "Kidney Stew" and the title tune from his new Muse record album "The Clean Machine.

George Duvivier contributed a solo unaccompanied original composition entitled "Wilbur's Wares," which he dedicated to the late Great bassist, Wilbur Ware.

The surprise guest was left-handed guitarist Wayne Wright who performed one number and then played rhythm guitar the remainder of the concert.

Jack Kleinsinger announced that on October 5, Buddy Tate's hometown, Sherman, Texas, was going to honor him by holding a jam session in his honor and present him the key to the city.