Jack Kleinsinger presents HIGHLIGHTS IN JAZZ

in association with NYU Program Board

8:00PM Thursday, April 10

● LIVING LEGENDS ●

Wild Bill Davison with
- Ken Davern
- Dick Wellstood
- George Duvivier
- Cliff Leeman
- Natalie Lamb

Jabbo Smith and the New Orleans Blue Serenaders
starring in the Off-Broadway hit "One Mo' Time"

at N.Y.U. Loeb Student Center

566 LaGuardia Pl. at Washington Sq. South
tel. 598-3757

Tickets $6, Students $5
Student Balcony - $4
Enclose Self-Addressed Stamped Envelope

Coming Thursday, May 15, 8PM — VOICES OF JAZZ

DOLLY DAWN • HELEN HUMES • ANNE MARIE MOSS • JACKIE PARIS

Mail orders accepted now:$6, students $5. Please enclose self-addressed stamped envelope.
Jazz: Davison and Smith

By JOHN S. WILSON

The combination of two long-time jazzmen, Wild Bill Davison, the 74-year-old cornetist, and Jabbo Smith, the 71-year-old trumpeter, provided the justification for calling the Highlights in Jazz concert at the Loeb Auditorium on Thursday evening "Living Legends." But it might more appropriately have been called "Waiting for Jabbo."

Mr. Smith and his New Orleans Blue Serenaders, who are appearing in "One Mo' Time" at the Village Gate, could not get to the Loeb Auditorium until they had completed their performance at the Gate. So the first part of the Highlights concert — which featured Mr. Davison leading a fine sextet, and Natalie Lamb, the singer of classic blues — was stretched out to include a pair of lively and humorous piano solos by Dick Wellstood, a brief set by a trio made up of Mr. Wellstood, Kenny Davern, clarinetist, and Jackie Williams, drummer, that skillfully revived a jazz formation that has been largely forgotten since the 1930's, and a unaccompanied string bass solo, "Moon Indigo," that gave a rare insight into the very solid, thoughtful virtuosity of George Duvivier. This langiappe followed an hour and a half in which Mr. Davison, still looking and sounding like a brash cherub, punched, muttered and exalted through tunes he always plays — "Blue Again," "Struttin' With Some Barbecue" and so forth — which gained fresh vitality from this performance, while Miss Lamb sang with a full, rugged, rough-toned authority that has grown impressively in recent years.

When Mr. Smith and his cohorts finally arrived, they had time for only four selections — two old standards, "Clarinet Marmalade" and "Panama," on which Mr. Smith alternated between cracking assurance and bewildering uncertainty, and two rather banal ballads that Mr. Smith sang in a hoarse croak with phrasing that was slightly reminiscent of Louis Armstrong. As a program, it was inadequate and, as a performance, it was scarcely worthy of a "legend."

MUSIC PICKS

(See listings for times, prices, addresses, etc.)

Wild Bill Davidson, Jabbo Smith
NYU Loeb Student Center Thurs.
Kai Winding, Curtis Fuller
 Pace U. Sat.

Bringing in the brass; Wild Bill and Jabbo are both fine, veteran cornet/trumpet players, though my preference is for Jabbo (who also appears each week with his New Orleans Blues Serenaders in the fabulous One Mo' Time at the Village Gate). Winding and Fuller are both top-flight trombonists who've been off the local scene for God knows how long.

OUR MUSIC CRITICS GIVE US THE WORD

ARTS AND LEISURE GUIDE

THE NEW YORK TIMES, SUNDAY, APRIL 6, 1980

**On The Upbeat**

Paul Anka plays Westbury — Highlights in Jazz, with Wild Bill Davison and Jabbo Smith at New York U's Loeb Student Center, 10 James Melton at Reno Sweeney, N.Y. 13-18 — Robin Trower and Shooting Star invade the Civic Center, Hammond, Ind., 11 — Grandada Theatre, Chicago, 12 — Masonic Aud., Detroit, 13 — Music Hall, Cleveland, 14 — and Stanley Theatre, Pittsburgh, 16

VARIETY

Wednesday, April 9, 1980

DAILY NEWS, SUNDAY, APRIL 6, 1980

**EVENTS....**

Manhattan and The Bronx

Compiled by JOHN LEWIS

Living legends of jazz, Wild Bill Davison and Jabbo Smith, will give a concert at 8 p.m. Thursday at NYU Loeb Student Center, 566 LaGuardia Place, Washington Square South. Tickets can be obtained at the box office. Prices are $5, $10 and $15.
To Jack—With gratitude for your efforts on behalf of "Our Kind of Music"! Always, affectionately,

[Signature]
Wild Bill turns back the clock

LONG ABOUT eight bars into his chorus on "I Can't Believe That You're In Love With Me" at Eddie Condon's the other night, Wild Bill Davison cracked a high one. Cracked it loud and good.

"Hey," he roared to a fellow-cornetist at one of the tables. "Wanna throw me up some of yer lip?" Whereupon he waded back in with renewed energy — and accuracy.

Wild Bill at Condon's. Seems like old times: chewing-gum in place, King cornet jammed into that classic what-the-hell-if-it's-off-center embouchure. Glass of Scotch at the ready.

It's a medicine for melancholy, a surefire way to run the clock backwards. Even though Eddie Condon's [where he'll play through Saturday, nightly at 9:30] is now a club on W. 54th St. run by some other guys, and a lot of the faces which once gathered neath the sign of the pork chop have disappeared forever over the horizon.

But just a moment to explain that Wild Bill Davison plays what used to be called hot cornet. That he was one of the authors of the kind of every man-for-himself jazz Eddie Condon stood for.

The pundits labelled it Chicago-style, even though Condon was from Indiana and Pee Wee Russell from Missouri, Brad Gowans from Boston and Wild Bill from Defiance, Ohio.

The name bespeaks a spirit, an excitement which poured out of Chicago in the mid-20s and soon found its way east. It survives today mostly as echoes in the work of younger men who got it at second and third hand.

And, more vividly, in survivors like Bill. He been away for awhile. Sometimes out west, more recently in Europe. He's been missed. "I had to come back," he said before going onstage. "I lived overseas five years — played in 17 countries, made 32 LPs. But things — essentials — got so high-priced it was unbelievable: I mean, Scotch was $24 a quart.

"The main thing was that I was just kinda lonesome to get back," he said, "and play with guys who really know how to play."

He's got that in abundance this week. In addition to the Condon's band, with trombonist George Massenburg and clarinetist Jack Maheu, he appears tonight at NYU Loeb Student Center in a band picked company.

This 8 p.m. "Highlights in Jazz" concert, produced by Jack Kleinsinger, teams Bill with a band which includes clarinetist Kenny Davern, pianist Dick Wellstood and drummer Cliff Leeman, old cronies from the original Condon's.

It also features another legendary brassman, trumpeter Jabbo Smith. Looking more like a banker than a cornet man, Bill kicked things off Tuesday with an up-tempo Big Butter and Egg Man, building the ensemble along with a fire and dash belying his 74 years.

He's in good shape: the hair is silver, and by his own admission his legs get a bit stiff sometimes. But the long sweeps up to high D and E, the sudden fall into blasts and low-register growls burn as fiercely as ever.

"Yeah, I can still blow," he said, sipping a Scotch. "My teeth are okay and I can put air through the horn. But the traveling gets me down sometimes — hugging all those god-damn bags, a new train or plane every day."

Somebody reminded Bill that Jimmy Ryan's, just a few doors down 54th St. was featuring his exact contemporary and fellow Chicago cornet immortal, Jimmy McPartland.

"Hey, no kidding," he laughed. "Every time we get together we fight about something — that's been going on now about 50 years."

"But I love to see him. We two go back a long way." With which this still defiantly vital jazz legend turned and strode out the front door.