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

Thursday, May 15, 8PM

VOICES OF JAZZ

Dolly Dawn  Helen Humes

Anne Marie  Jackie Paris

NYU LOEB STUDENT CENTER
566 LaGuardia Place at Washington Sq. South  Telephone:598-3757
Tickets: $6.00, Students $5.00, Student Balcony $4.00
Tickets at box office or by mail order to: Highlights in Jazz, 7 Peter Cooper Rd., NYC, NY 10010
Make checks payable to Highlights in Jazz. Include stamped, self-addressed envelope.

Coming Thursday, June 19, 8PM — JAZZ GUITAR GALAXY
Tal Farlow • Tiny Grimes • Jazz A Cordes
Mail orders accepted now: $6, Students $5. Please enclose stamped, self-addressed envelope.
Jazz: Highlight on Vocals

By JOHN S. WILSON

The seven-year-old “Highlights in Jazz” series offered its first program devoted to jazz vocalists Thursday evening at New York University’s Loeb Auditorium — a program that underlined the elusive nature of what is considered jazz singing.

The performers were Anne Marie Moss, Jackie Paris, Dolly Dawn and Joe Carroll, a last-minute replacement for Helen Humes, who underwent minor surgery this week. All of them can be related in some degree to the jazz world, but except for Mr. Carroll, they also relate to the cabaret world.

Mr. Carroll, who sang with Dizzy Gillespie’s band in the early 1960s, composed a comprehensive crossection of jazz vocal styles and material into his segment of the program. He covered the blues, an exuberant, swinging treatment of an old pop song and examples of Eddie Jefferson’s use of lyrics written to a jazz solo and of his own bebop creations (“O Shoo-Bee-Doo-Bee”). It was a provocative indication of the variety of material that can logically be encompassed within jazz singing.

Miss Moss, who has sung with Maynard Ferguson’s band and is part of the Lambert, Hendricks and Moss trio, mingled the jazz and cabaret worlds, bringing her jazz techniques to several pop standards in a way that skillfully enhanced the essence of the songs instead of, as often happens, burying it. Miss Dawn, on the other hand, showed two distinct sides: the rhythmic phrasing that she developed as a band singer (and band leader) in the Swing Era and a straight ballad style.

Both Miss Moss and Miss Dawn have voices with a texture that is warm and appealing, a perceptive and compelling sense of phrasing and confident range, which in Miss Moss’s case, allowed her to hit some sky-high trumpeteelike notes.

Mr. Paris, a veteran of the 52nd Street jazz of the 1940’s, showed the least connection with jazz of the four singers. He used his husky, intense voice on pop material in a way that emphasized the mannerisms — vocal and physical — with which he decorated them.

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ON JAZZ

(continued from page 32)

Art Farmer, Albert Dailey, Lou Donaldson, and a special return engagement by the great James Moody. The West Bank Cafe has inaugurated a solo series every Thursday in May, commencing with Milt Jackson and then Billy Taylor, Michael Urbaniak and Urszula Dudziak, Roland Hanna and guitarist Chuck Wayne with Rick Laird on bass (407 W. 42nd St.) Verna Gillis presents a Festival of Drums on May 17 at the Symphony Space with Jerome Cooper, DJaima Correa & Balaoro and The Saramaka and Djuka Musicians of Surinam. The next afternoon at 3:00, the same musicians (with Mongo Santamaria instead of Jerome Cooper) will be appearing at the Kingsborough Community College, Brooklyn. On May 15, Jack Kleinsinger presents Voices of Jazz at the N.Y.U. Loeb Student Center, featuring Dolly Dawn, Anne Marie Moss, Jackie Paris and Helen Humes. Finally, Synecdoche 15 Waverly Place presents La Hora Sinfonica every Sunday, singer Grace Testani and the John Lewis/Rahn Burton group Mon-Wed, and Ed Bullins’ Solid Production every Saturday. Also appearing in May will be Jackie Williams, Attilla Zoller and Chuck Wayne.

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DAILY NEWS, SATURDAY, MAY 10, 1980

Voices raised at NYU

Jack Kleinsinger’s “Highlights in Jazz” series will present four “Voices of Jazz” on Thursday at the NYU Loeb Student Center. The four will consist of three women and a man and offer a rather wide range of timbres. Anne Marie Moss will be first on stage, followed by Helen Humes, Dolly Dawn and Moss’ husband, guitarist-singer Jackie Paris. Moss and Paris will perform together late in the concert and, as usual, a surprise guest is planned. General admission tickets are $6. Students pay $3 and the student balcony is available for $4.

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MUSIC

Highlights in Jazz: All singing! No dancing! Some playing! Helen Humes will probably steal it, but don’t underestimate Anne Marie Moss. I don’t know about Dolly Dawn and Jackie Paris. May 15 at 8: Loeb Student Center, 566 LaGuardia Place, 598-3757. (Giddins)

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Music

VOICES OF JAZZ: with Dolly Dawn, Helen Humes, Anne Marie Moss, Jackie Paris, May 15, 8pm, Highlights of Jazz series produced by Jack Kleinsinger at NYU’s Loeb Student Center, 566 LaGuardia Pl. 598-3757.

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Wednesday, May 14, 1980

VARIETY

"Voices of Jazz" concert at Loeb Student Center, New York U., offers Dolly Dawn, Helen Humes, Anne Marie Moss and Jackie Paris. Sonny Terry & Brownie McGhee
A Welcome Surprise in Jazz Highlight Series

BY CHRISTOPHER PETKANAS

Thursday’s Voices In Jazz program was the first in New York University’s worthy, informal Highlights in Jazz series which was to be devoted exclusively to singers. But Helen Humes, the ex-Count Basie vocalist who would have been the concert’s biggest attraction, did not appear due to illness. Pianist Tommy Flanagan filled in for her with a rich, lucid, three-song set, then winged it, accompanying Humes’ other replacement, happy-go-lucky singer Joen Carroll. If producer Jack Kleinsinger’s idea for the evening was slightly undone by the appearance of Flanagan, the audience welcomed the surprise.

Anne Marie Moss, who started out with Maynard Ferguson’s band and replaced Annie Ross in Lambert, Hendricks and Ross, opened the show with a characteristically exuberant performance filled with bouncy material and arrangements that had more than a flirtatious relationship with the facile. “Come Rain or Come Shine,” “My Romance” and “Matchmaker” had similar, built-in showbiz calculations, and “Lush Life” and “How Long Has This Been Going On?” were overstatedly dramatic.

Moss sings with an unsettling degree of determination—her listeners are no strangers to the feeling that she is about to overextend herself to the point of wiping out her clear, robust, sharp-edged voice. She doesn’t strike this reviewer as an intuitive artist, and aside from the ability to cleverly select notes, an ability which makes her an extraordinary nightclub singer, her music does not have...well...the ring of jazz.

Flanagan, joined by Al Harewood on drums and Paul West on bass, followed Moss with a succinctly stated “All the Things You Are” and a rolling, genial “There Will Never Be Another You.” Carroll, visibly elated to be backed by a star pianist, sang, shouted and smiled his way through “Bye, Bye Blackbird,” “Moody’s Mood for Love” (with lyrics by the late Eddie Jefferson) and an unremarkable blues. A bebop vocalist who toured with Dizzy Gillespie from 1949 to 1953, Carroll’s singing is frequently strained and abrasive—he can’t give the James Moody number the sureness and smoothness it needs. But what he lacks in hard ability he makes up for with a comic disposition and an all-right-with-the-world outlook that this audience, for one, found agreeable and charming.

The distinguished Dolly Dawn, who sang with the George Hall orchestra in the Forties before heading her own big band, the Dawn Patrol, applied her beautiful, exemplary diction to two firsts: "Weather Man," the first tune she ever recorded, and the familiar "How Did He Look?", which she was the first to record. Like Dardenelle and the late Teddi King, Dawn is a careful, delicate singer who phrases in a subtle, sensible, knowing fashion. Nary a word escapes her attention. She holds out her arms and gently tosses her head back to the side like a band singer—like she must have done more than 30 years ago—and it still looks right.

Her voice is pure, even and unforced, and her jovial, graceful countenance is a delight to bask in. Dawn, whose round, endearing face is crowned with bright-red angel’s hair, displayed an impressive range on a nicely constructed Fats Waller medley (they were friends), and her singing throughout showed firm muscle. She appeared at the jazz club Marty’s this winter, and it would be a cherished thing to see her in such a setting—perhaps downtown, this time—again. Jackie Paris Moss’ husband, followed Dawn. His rat-tat-tat singing threatened to intrude on the memory of the fine work Dawn had wrought, so this listener retired.

Highlights in Jazz closes its seventh season on Thursday, June 19 at 8pm with a program entitled Jazz Guitar Galaxy, featuring Tal Farlow, Tiny Grimes and Jazz A Cordes. Tickets are $6; $5 and $4 for students. They are available at the concert’s location, NYU Loeb Student Center, 566 LaGuardia Place at Washington Sq South, Tel. 598-3757.

THE NEW YORK TIMES, SUNDAY, MAY 11, 1980

Arts and Leisure Guide

Jazz

In Concert

BLOOD, SWEAT AND TEARS — The original jazz-rock fusion band, Village Gate, Bleeker of Thompson Sts. Thur-Fri, 10:30 and 12:30.

DOUBLE IMAGINE — Double marimbas, double vibes with doubles David — Samuels and Friedman, Bronx Community College, U. Ave., and W. 131st St. All 12:30. Free.

FESTIVAL OF DRUMS — With Jerome Cooper, Diana Carasso and Belafonte, Saratoga Arts and Crafts Musicians of Saratoga. Symphony Space, $5.

GONDOLIERS FOR SAIL

Another Italian treat takes us to the Venetian revels of Gilbert & Sullivan over at Light Opera of Manhattan. The Gondoliers is one of their spaghetti dinners served by twin waiters Mario and Giuseppe and a host of Spanish saints. Veteran paltryman Raymond Allen tries his new teeth out on the Duke of Plaza-Toro, and the performance is conducted by William Mount-Burke.

Ducal pomp tends to sound orchestrally thin on these G&G productions, which LOOM has been mounting for eleven years now. The spirit of these operatic finales, however, is evergreen, refreshing counterpoint to a Linda Ronstadt production of Pirates in the Park, produced, of course, by Papp.

—David Sears

LANFORD IN LAURELS

Congrats to Lanford Wilson on his awards, both Pulitzer and Brandeis, this season. But what is nicer is production for a playwright, and currently not only is Talley’s Folly doing well on Broadway but also Great Nebula in Orion over at 78th Street Theatre Lab. Later this month he directs Roy London’s In Vienna for Circle Repertory Theatre, where he is in residence.

“I had Gingham Dog done on Broadway, and Lemon Sky was done on one of those half houses,” Mr. Wilson explains. “As far as I was concerned it was a Broadway situation. I didn’t find any audience whatsoever on any one of those shows. They were a total disaster . . . . Times have obviously changed.

DAWN JAZZ

Jack Kleinsinger presents Highlights in Jazz featuring Dolly Dawn Thursday, May 15 at 8 p.m. at NYU’s Loeb Student Center, 566 LaGuardia Place. Miss Dawn will be performing some of her 30’s and 40’s hits with Mike Renzi on piano, Paul West on bass and Al Hare Wood on drums. Also on the bill will be Helen Humes, Anne Marie Moss and Jackie Paris. (Box Office 598-3757) —Mark Steven Rose

THE MYSTERY OF THE DISAPPEARING MOVIES

The following is a tribute to three entertaining, offbeat movies that were all released in approximately the last two months. They were generally panned by the critics—including critics who should have known better—and are probably in this moment being scheduled for Home Box Office. After that comes the critical limbo that troublesome films become consigned to.

Of this group, Saturn 3 is the most interesting. It is also one of the best science fiction movies ever made. The director, Stanley Donen (Singing in the Rain, Two for the Road) brings to it a sophisticated, romantic, elliptical touch that is virtually unknown to most sci-fi films. Visually, the movie is brilliant. Early on, there is a shot of the minute shape of a man splattering on the razor edged cables of a space ship. The image is simultaneously shocking and lyrically touching in its melancholy recognition of the vulnerability and delicacy of man in the space age. Sometimes, the combination of textures here can be subtly hypnotic. For instance, when the character played by Farrah Fawcett sits in a nightgown before a mirror and in a soft, vaporous voice speaks about pills called ‘blue dreamers,’ the effect is seductively inexorably hallucinatory. Or, there is the sequence in which Fawcett gets a speck in her eye

STOPPING THE STATE

There may not be enough hellish hubbub to Balanchine’s Walpurgnacht, which has disappointed so many, but Mr. B. has countered public opinion with a masterstroke—the bulletproof vest. The Imperial Guards shall be protected from invading peasants protesting ticket prices. And suddenly ballet is dear to every policeman’s heart. Mr. B’s bulletproof vests are soon to be stocked at the Sales Shop, First Ring. But the Ballet Shop around the corner has an even better idea: bulletproof vests for ballerinas. It’s the season for swans.
TOMMY FLANAGAN

Thanks a lot

TOMMY FLANAGAN
To Jack
With great admiration to a fine jazz buff and a good friend
Love
Dolcy C.