

Jack Kleinsinger Presents
Highlights in Jazz!

In cooperation with NYU program board

Thursday, May 15, 8PM

VOICES OF JAZZ

*Paul Ewert
Base*

**Dolly
Dawn**

**Helen
Humes**

Mike Renzi

**Anne Marie
Moss**

**Jackie
Paris**

Randy Sae

[Signature]

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 1950's, compressed a comprehensive cross-section 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 O-Shoo-Bee-Do-Bee"). It was a provocative indication of the variety of material that can logi-

cally 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 trumpetlike notes.

Mr. Paris, a veteran of the 52d 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.

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 \$5 and the student balcony is available for \$4.

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)

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, DJalma Correa & Baiafro** 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 Klitgard Center in downtown 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, Syn-copation (15 Waverly Pl.) features the **Louis Hayes Quartet** 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, Attila Zoller** and **Chuck Wayne**.

Music

VOICES OF JAZZ: with Dolly Dawn, Helen Humes, Anne Marie Moss, Jackie Paris, May 15, 8pm, Highlights of Jazzseries produced by Jack Kleinsinger at NYU's Loeb Student Center, 566 LaGuardia Pl. \$6. 598-3757.

Wednesday, May 14, 1980

VARIETY

... "Voices of Jazz" concert at Loeb Student Center, New York U., 15, 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 show-biz 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's-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 Dardanelle 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, Bleecker at Thompson Sts. Thur.-Fri., 10:30 and 12:30.

DOUBLE IMAGE — Double marimbas, double vibes, with double Davids — Samuels and Friedman. Bronx Community College, U. Ave. and W. 181st St. At 12:30. Free.

FESTIVAL OF DRUMS — With Jerome Cooper, Djalme Correa and Belafro, Saramaka and Djuka Musicians of Surinam. Symphony Space, Bway and 88th St. Sat., 8.

HIGHLIGHTS IN JAZZ — An assemblage of singers — Dolly Dawn and Helen Humes from the Swing Era, Jackie Paris from be-bop and Anne Marie Moss from Canada. NYU Loeb Student Center, 566 LaGuardia Pl. Thur., 8.

EARL PATRICK RINES / DICK SODRAL



"Highlights of Jazz" concert of Thursday, May 13, 1980, at NYU's Loeb Student Center will feature **Dolly Dawn**, **Helen Humes**, **Anne Marie Moss** and **Jackie Paris**. They will be backed up by some of New York's finest jazz musicians. 566 LaGuardia Place at Washington Square South. (212) 598-3757.

potshots

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 Marco and Giuseppe and a host of Spanish sillies. Veteran patterman 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&S productions, which LOOM has been mounting for eleven years now. The spirit of these operatic satires, 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.

Here is the man who turned Off-Off at the Cino and gave us *The Madness of Lady Bright*, a play which he has now called "too old-fashioned for today," one which nevertheless deserves a timely revival. Perhaps now.

—David Sears



DAWN JAZZ

Jack Kleinsinger presents Highlights In Jazz featuring Dolly Dawn on 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

STOPPING THE STATE

There may not be enough hellish hubbub to Balanchine's *Walpurgisnacht*, which has disappointed so many, but Mr. B. has countered public opinion with a masterpiece—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.

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 at 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 (*Singin' 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 it's 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



To
Art Kleiner
My friend,
Jackie Paris

Jackie Paris

MANAGEMENT:
HERMIE DRESSEL
(212) 246-4759

Handwritten signature in blue ink, possibly reading "Anne Marie Moss" or similar.



ANNE MARIE MOSS



TOMMY FLANAGAN

Thanks a lot
Tommy Flanagan

Galaxy



To Gack
 Think great
 admiration to
 a fine jazz buff
 and a good friend
 Love
 Doreen ☺