

JAZZ NOTES

The Newsletter of the



Volume 7, No. 12

June 2011

JAZZ @ THE MANSION

Join us on **June 10th** for the second in the the 2011 *Jazz at the Mansion* series as UNCW Jazz Studies Faculty/Musicians, **Mike Waddell & Bob Russell** appear on the Bellamy porch as you sit in the courtyard near the oyster-shell pathways that encircle the Mansion.



Bob Russell has taught jazz guitar at UNCW since 1995. A professional guitarist since the early 1970s, Bob has played and/or recorded with a number of renowned musicians and entertainers, including Henry Mancini, Don Menza, Joe Derise, Kenny Davern, Slide Hampton, Bob Hope and many more. He has been featured as a guitarist on major motion picture soundtracks, award-winning television documentaries and television and radio commercials. His theme music for the BET documentary "Hard Road to Glory," based on the book by Arthur Ashe, won a Freedoms Foundation Award. Bob's CD's are available at www.cdbaby.com/bobrussell. Go to Bob's Website to learn more www.bobrussellguitar.com.

Mike Waddell is a Wilmington native with degrees from the University of Michigan (M.M. '79, clarinet) and East Carolina University (B.M.E. '78). His teachers included David Shifrin, Robert Listokin, Fred Ormand, Buddy DeFranco (jazz), and Donald Sinta (saxophone). Since the late 70's, Mike has performed on clarinet and saxophone. As a clarinetist, saxophonist (and vocalist) with the world-famous Dukes of Dixieland in New Orleans in the late '80s, Waddell performed nightly on Bourbon Street. He performed to sold-out crowds in the Hollywood Bowl with the Los Angeles Philharmonic and the Kennedy Center with the National Symphony. Waddell has released two jazz CD's, "Defining Moments" (2001) and "Not From Concentrate" ('95). Jazz Times reviewer Owen Cordle writes, "Defining Moments' defines Mike Waddell as a complete artist, a triple threat as clarinetist, saxophonist, and composer.

You're welcome to bring your cooler and a picnic or patronize one of our vibrant downtown restaurants after the show. Wine will be available for a donation. There'll be some chairs, but you may want to bring your own. Tickets are just \$8 for CFJS and Bellamy members, \$12 for all others.



ATTENTION VOTING MEMBERS

Due to unforeseen circumstances, as Nomination Committee Chairman, I must declare the ballot presented in the May Jazz Notes newsletter null and void.

At the Annual Meeting on June 4, 2011 there will be a new ballot to vote for Officers and Board of Directors for the 2011 -2012 year.

We regret any inconvenience this may cause you, our dedicated members.

Desi Joseph

SCHOLARSHIP CONCERT A THREE-WAY SUCCESS!

The 11th annual CFJS-UNCW scholarship concert on Friday, April 29th really was a three-way success—

1. The UNCW Big Band was at the peak of performance. Director Frank Bongiorno introduced the band members, then announced that in his 30 years at UNCW this was definitely the best big band that the university has had! Those of us who have been attending their concerts for many of those years can attest to that-- it was high praise well earned by these talented young musicians.
2. Singer Andrea Owens was a delightful feature of the evening. The ease with which she worked with the young musicians was really nice to see. She complimented them at every opportunity and they complemented her by giving her their best. Standards, including “This Can’t Be Love”, “Black Coffee” and “Over the Rainbow” were very well done and the Ella-Fitzgerald-style rendition of “My Funny Valentine”, using the verse as well as the chorus, was a real treat. The evening was definitely a musical success – the audience loved it and the singer and musicians were obviously enjoying themselves.
3. Financial report – For the first time in our 11-year history, there were three corporate donors – all from Lumina Station. They were *Beanie & Cecil*, *Cameo 19 Hundred*, and *Gentlemen’s Corner*, for a total of \$750. Our thanks to these local businesses for their support! The next time you are at Lumina Station, drop in and tell them how much we appreciate their part in building our scholarship fund. The next thank you goes to those who answered the letter from CFJS suggesting early donations to the fund. Fourteen donors sent in a total of \$710. It was a lovely way to start the concert evening with \$1460 in hand for scholarships. The audience was then challenged to match this amount by putting their donations in the infamous “antique crock”! It was also announced that all proceeds from CFJS merchandise sold that night would go into the scholarship fund. When the evening was over and the money counted, we realized that the challenge was definitely met! There was \$1085 in the crock plus \$350 from merchandise sold for a total of \$1435 and the net income from ticket sales was approximately \$900!! Definitely a three way success---would that be considered a “hat trick”?

It is never too late to contribute to the CFJS/UNCW Scholarship Fund. Any donations sent in will be greatly appreciated and applied to future scholarships. Remember this is a tax deductible contribution, as CFJS and UNCW are non-profit organizations.

SOME ILM/JAZZ BACKGROUND

By Ann Skiba

I met Morgan Kenney at a Susan Savia performance downtown. “Jazz” came up in our conversation and he offered to brief me on some of the local performance roots, to share with Jazz Notes readers. It took us a while to get together, but we did meet up at Port City Java on Market Street on a lovely day for sitting outside and reminiscing about earlier times.

In the late 1970’s, Morgan opened and ran a vegetarian restaurant on Princess Street called the Chambered Nautilus. He said the change in alcohol laws to permit sales by the glass made a huge difference to downtown offerings and motivated him to segue somewhat toward a bar-type environment. Morgan was a jazz person, often traveling far and wide to hear live performances, so he decided, after meeting guitarist Bob Russell to add some live jazz to his musical offering at the restaurant. If this wasn’t the first regular live jazz in Wilmington, it was right up there. Russell led a group called Level 4, with Ben Seawell on bass and Bruce Pearce on drums. Morgan told me he chaired the second Riverfest and brought jazz performance to that event, too.

Meanwhile, downtown was becoming rather wild. Not everyone loved the Friday night jazz as they didn’t know the music, but the Nautilus kept going, with UNCW faculty and grad students a core clientele for the vegetarian cuisine and the live jazz. After a while, the mellow sax of Larry Price replaced Level 4. And, as these things happen, Morgan morphed the place into Morgan’s an American Café to rejuvenate and reposition the restaurant. He started “ambient jazz,” relying on his personal LP collection.

Education called and Morgan enrolled at NC State’s College of Design. He returned to Wilmington in 1985 and started volunteering at WHQR. Steve Weiss was doing a Wednesday night jazz show gig from 10:00 p.m. to 1:00 a.m. Weiss needed to take a short break, so Morgan filled in, bringing his own music collection to the station and filling the breaks with “educational” patter about jazz. I guess his choices were a little modern, at least for some listeners.

He told me about a phone call received during the first show. The woman caller was really upset, not recognizing any of the instruments or numbers. HQR’s jazz program had been a decisive factor in her decision to move to Wilmington and she wanted “her” music back! Morgan hit the station’s music library and moderated the tone for the rest of the program. Weiss never returned, so Morgan named his program Jazz Sojourn and broadcast for about 12 months.

By 1988, Morgan was doing design work for museums and then landed the directorship of the Chapel Hill Museum. He kept his jazz hand in by staging performance events at the museum.

Morgan also shared a jazz experience with me: he had founded an arts festival called Montage. One of the events was to be a Buddy Rich concert, which sold out quickly. Then, on the day of the concert, disaster struck as Rich was laid low by a stroke. Morgan called the hospital to be sure this news was true. Amazingly, he was put through to Rich, who promised he’d come to a Montage to play as soon as he recovered, adding that he had never missed a gig and if his knees were working properly he would crawl to Wilmington to be there. Sadly, Rich never regained his health. Morgan and his volunteer telephone tree reached all but eight of the ticket holders to cancel. 85% of them donated their fees to the arts council, in a real show of community spirit and support.

Do you have some ILM Jazz history? Do share with [Jazz Notes!](#)

FAREWELL

From Your Editor

I looked up *farewell* in my Webster's Unabridged: goodbye; may you fare well (good wishes at parting); valedictory. So I do think this is an appropriate word as I turn in my editor's red pencil and reporter's sleeve garters and green eyeshade.

It's been 30 issues, two and a half years, and I have enjoyed most of the ride! I have learned a lot about our great American music. I have gotten to know wonderful people. I have been helped and carried along by some great writers and jazz fans. Here I would especially wish to THANK Gerry White, who has enthusiastically written so many event announcement pieces, Pat Marriott, who has given us so much education about the fundamentals of jazz with listening recommendations, Sandy Evans, who keeps us up to date on UNCW Jazz happenings, Matthew Lilly, who faithfully provides us with the North Carolina jazz calendar and Deb Hobbs of Transprint, who has done the layout and production with finesse for all of my issues. Jazz Notes would have been much diminished without their support and creativity.

It's time now for someone else to take on the editorship, to put a new stamp, flavor into the newsletter. I will remain on the CFJS board and intend to keep writing articles (believe me, I KNOW how helpful it is to have regular contributors), so you'll keep hearing from me.

Now, may you, CFJS and Jazz Notes fare well in coming months!

Notes From the Board:

From David Merkle

With our 2010-11 Program Year coming to an end in June, here's a review of our activities:

In the summer of 2010 CFJS was a contributor/sponsor for Jazz Under the Stars in Carolina Beach.

Last summer we launched a partnership with the Bellamy Mansion for six outdoor concerts called Jazz at the Mansion. We have renewed that partnership for the 2011 season with five concerts scheduled for the second Friday of the month beginning in May.

In the Fall of 2010 we began a new partnership with the Cameron Arts Museum for a six-concert series called Jazz @ the CAM held on Thursday evenings, beginning in September. We are finalizing arrangements to begin a new seven-concert series beginning in September.

The CFJS Program Committee presented five free-to-the-public events at UNCW including two lectures/discussions ("Humor in Jazz" and "How to Listen to a Solo"), a movie on Anita O'Day, a live rehearsal session with the UNCW Big Band and a Member's Listening Club session. A concert in November featuring vocalist Prince Taylor and another in February featuring violinist Jonathan Russell with Kevin Kolb were fee events held at Cameron Art Museum.

Our annual Holiday Party in December featured Board Member Billy Johnson as D.J. playing some of the all-time jazz classics, good cuisine and door prizes.

As we go to press, we are looking forward to our Annual Membership Meeting, dubbed "Sunday Soiree" on June 5th. It will include three dinner selections, live entertainment with "Julie & Jack", dancing, a silent auction, cash bar and a very brief business meeting to elect your Board of Directors for the coming year.

That's 25 events...and that's a whole lotta jazz!

CHECK IT OUT!!!

The new CFJS web site is now up and running – be sure to have a good look @ CapeFearJazz.com. BIG thanks go to Marketing Co-Chairman Bob Falco, who has invested a lot of time and taste into refashioning our key communication vehicle.

CALL FOR HELP

The CFJS Board is looking for a new Editor and for members who will contribute articles and material to Jazz Notes. Ann Skiba, who has steered the newsletter for the past two and a half years, is giving up the editor's mantle. New blood, fresh ideas, perhaps a change in format will enliven the publication – the Board is open to ALL ideas and suggestions. If you're interested/willing, please contact Marketing Co-Chair Simone Allen, simonemillsallen@yahoo.com, 910 399-5063.

TIDBITS

Continuing Musings from Your Editor

In case you didn't see the article in Star News 3/15: Drummer Joe Morello passed away March 12th at 82. I didn't know that the Dave Brubeck Quartet's wonderful "Take Five" (Paul Desmond) was actually organized to feature Morello in a long solo, based on Morello's 5/4 time ability. He played with Brubeck for over 10 years. (I must have heard him at a university concert in the early 60's.) After the Quartet disbanded in 1968, Morello played with other groups and taught in the New York area.

We know that Clint Eastwood is a major jazz enthusiast. What I didn't know: his first exposure was Dixieland in the 1940's as a teenager sneaking into clubs in the Oakland-San Francisco area. He moved on to bebop, especially Dizzy Gillespie and Charlie Parker (remember his 1988 film "Bird"?). Since then Eastwood has brought classic jazz into many of his films and made films about jazz greats like Thelonius Monk. Eastwood's reported to have been greatly troubled by the racism and segregation in the 1940's, 50's and 60's. Still, he says, "It's the racial and cultural melting pot of America that gives jazz its great power." (WSJ 2/22/11)

Nate Chinen featured a new CD, "Conversations" (ArtistShare) by Jim Hall and Joey Baron in a recent New York Times issue: "this CD is profoundly different from Hall's previous work. His duet partner, Joey Baron, is a drummer. From the outset that means there's no melodic or harmonic stimulus for Mr. Hall to bend toward or push against. It also means he has to carry those aspects of the music himself. Because Mr. Hall has never been a flashy or fulsome improviser, the format carries boiled-to-the-essence implications, the promise of something vital but possibly incomplete. That presumption shortchanges both Mr. Hall, who turned 80 this month, and Mr. Baron, who is 55. They have a strong history together and they share a baseline commitment to lean, unmannered effervescence. On this album they also share the dragonfly's instinct of alighting on an idea and then, just as swiftly, moving on. There's a compelling suspense in this process of Hall's feeling out each next step, plucking or strumming his way forward, unsure but never lost. And never completely on his own." This is one I might try.

Would you believe that Charles Mingus's step grandson is a topnotch chef? James Kent often traveled as a teenager on Mingus's road trips, sampling American cuisine along the way. Kent represented the U.S. in the renowned Bocuse d'Or competition in Lyons, France, in January.

Pianist Keith Jarrett teamed up with bassist Charlie Haden, an old friend and collaborator, to do an informal, home studio recording, "Jasmine" (ECM). Haden's meditative style, leaving space between notes, enables Jarrett to relax a bit and the result is supposed to be truly expressive, melodious and wonderful.

Glossary for May: Chops – slang term for a musician's proficiency on his instrument.

Jam session – an informal musical session often featuring extended solo improvisations in which each musician tries to top the others in virtuosity.

Riff – a short musical phrase.

The New York Times featured "A Sentimental Journey" (Criss Cross) by Tim Warfield in a recent issue: "Tenor sax Warfield is pointing toward a jazz sound that reaches back 60 years in real time and a psychic millennium away in media time. You'll hear musicians playing licks on this CD that were comfortably modern in the late 1950's. But there's a way to do that without seeming dogmatic or conceptually forced or just left behind: jazz is a cumulative art, a continuity. Mr. Warfield, now in his mid-40's, comes from York, PA, which gave him proximity to jazz in Philadelphia, Baltimore and Washington – cities whose clubs and audiences kept tradition healthy in jazz after bebop. This CD feels plush at heat-wave tempos; it takes its time and assumes you're not going anywhere."

The Jazz Foundation presents its 10th anniversary fund-raising concert extravaganza **Thursday, May 19** at the Apollo Theater. The line-up includes performances by over 40 legends of jazz, R&B, blues and rock 'n roll, featuring Christian McBride, Dr. John and the Hot 8 Jazz Brass Band, Roberta Flack, Lou Reed and many other stars. The Foundation devotes the funds gathered to "saving the homes and lives of elder jazz and blues musicians in crisis. We now assist in over 5000 cases a year, including hundreds of New Orleans musicians and their children still recovering from Katrina." Clark Terry and Odetta are among those helped.

I don't know if this is true, but I was recently informed that our local public radio station's call letters stand for:

Wilmington's
High
Quality
Radio station.

The New York Times came through again. I didn't know you could dance at Lincoln Center if you weren't a professional. Every night from June 27 through July 18 at Damrosch Park (62nd Street west of Columbus Avenue, abutting the Lincoln

Center campus), you can join the Midsummer Night Swing: 6:30 p.m. Group Dance Lesson; 7:30-10:00 p.m. Music and Dancing.

Check out the full line-up (PeeWee Ellis and friends play on the 28th) at their website.

UNCW's Music Department's First Friday newsletter reported: A duet masterclass CD recorded by Frank Bongiorno will release in the May/June issue of Saxophone Journal. Frank performs "Visitations," a three-movement work for two saxes by Fred Fox, with Frank performing both parts. The CD includes pedagogical information and recording of one of the sections for play-along by other saxophonists.

Omer Klein (pianist) "among the current crop of adaptable transplants from Israel to New York like...multi-reedist Anat Cohen (NC Jazz Festival headliner)" (Nate Chinen, NYT 4/9/11) has issued a new CD "Rockets on the Balcony" (Tzadik). Try it, Nate liked it!

I learned many things during my February visit to New York City, including a service I hadn't heard of: JAZZ WALKS, guided tours through New York neighborhoods. They bill their Harlem tour as especially "for jazz lovers". Harlem is filled with historic interest: The Cotton Club, the Savoy Ballroom, Minton's, Sugar Ray's, Connie's Inn, Small's Paradise, etc. etc. Along the way are the former homes of jazz notables: Duke Ellington, Count Basie, Coleman Hawkins, Billy Strayhorn, Dinah Washington, Bud Powell, Dizzy Gillespie and many more.

Contact info: www.swingstreets.com.

And speaking of Duke Ellington, for his fans there's TDES, Inc, The Duke Ellington Society, which celebrates the Duke's music. The group has a newsletter, which features a long calendar of jazz performances in the New York area, and monthly meetings. Contact www.thedukeellingtonsociety.org for membership information.

The St. Albans neighborhood in Queens now features Milt Hinton Place at the corner of 113th Street and Marne Place. Hinton lived nearby for decades until his death in 2000.

The March 31st issue of the New York Times featured a review by Daniel M. Gold of a new play of interest to jazz lovers. "The lore of jazz is filled with operatic episodes, none larger or more dramatic than the last days of Charlie Parker. His sad death, 56 years ago this month, in a Fifth Avenue apartment, is well known among music fans for its tabloid stew of tragedy, scandal, rumor and innuendo.

"Cool Blues" presented by the New Federal Theater riffs intriguingly on the historical record, hewing closely to the facts, yet, as a work of fiction, not limiting itself to them. Bill Harris's play finds B, a profoundly gifted black saxophonist, at ends as ragged as his fraying pinstripe suit. Trying to get clean ahead of a gig in Boston in March 1955, he shows up at the apartment of Xan, an English baroness who is a jazz enthusiast and patron (based on Pannonica Rothschild de Koenigswarter). He collapses and refuses to check into a hospital.

"As much as his drug and alcohol abuse, B is haunted by thoughts of the mother he left in Kansas City and the estranged wife who has left him and by the death of his infant daughter a year earlier, even by the envy-tinged friendship of fellow musician Kid Welpool (based on Bud Powell)."

"When a doctor returns to check on B, Xan explains to him what makes B's art transcendent: 'Louis taught jazz to swing and B has taught it to fly.'

"Cool Blues' reminds us of how vital Parker's contribution to jazz – and all music – really was, even as it recalls the relentless army of demons, both societal and personal he had to hold off just to make it."

SURPRISING

A few weeks ago I read a critique from Ben Ratliff in the New York Times (03-22-11) of the then about-to-be-released Smithsonian boxed set of six CD's: "Jazz: The Smithsonian Anthology." I started to be excited – after all the Smithsonian is a respected institution that often issues really good material and I thought this might be something I'd want.

The more I read of Ratliff's article, the less enthused I became. It sounds as if this collection is dry as a library of old tomes no one's opened in years. I don't think "scholarly" has to equal "dull", but it seems here as if the 42 musicologists who worked with the executive committee of David Baker, Jose Bowen, John Edward Hasse, Dan Morgenstern and Alyun Shipton all hit the dull button on their writing and selections. There's plenty of essays, sort of super-sized liner notes, I guess. It all sounds rather like work instead of enjoyment. Ratliff commented: "It comes with no particular orientation or obsession; it can seem as if there's little at stake.... A jazz anthology has got to have spark and tension and originality. Perhaps this can't be done by committee. I've never heard good jazz from a 47-piece band."

If you've bought the Smithsonian set, perhaps you'd share your take on the package. Meanwhile, for verve aren't we lucky to have Pat Marriott's Jazz Library gracing our newsletter!

NOTEWORTHY JAZZ FESTIVALS

Depending on your travel plans these may be of interest:

Monterey California Jazz Festival: September 16-18. There'll be over 500 artists performing on eight stages (this is quite like the North Sea Jazz Festival). Performers will include Herbie Hancock, Sonny Rollins, Terence Blanchard, Kermit Ruffins, Glen David Andrews. Montereyjazzfestival.org

Jazz Aspen Snowmass: Aspen CO June 24 – July 2, September 2-4. The first dates focus heavily on jazz, the second less so. Featured in the first festival will be Monty Alexander, JALC with Wynton Marsalis. Jazzaspen.org

Litchfield CT Jazz Festival: August 5-7. Names include the Clayton Brothers, the Roy Haynes Fountain of Youth, Dena DeRose Trio (she was a Jazz Nite star here a few years ago). Litchfieldjazz.com.

DC Jazz Festival: June 1-13. The music plays at 45 different venues across the city and headlines Bobby McFerrin, Roy Hargrove, Eddie Palmieri, the Heath Brothers, Cyrus Chestnut. Dcjazzfest.org.

Detroit Jazz Fest: September 2-5, "We bring you the world" celebrating jazz's influence on the world with Ivan Lins, Dave Holland, Vijay Iyer. Detroitjazzfest.com

Twin Cities Jazz Festival: St. Paul MN June 23-25. Look for the Gary Burton Quartet, John Patitucci, Sue Orfield and the Noteables. Hotsummerjazz.com.

Vision Festival: New York City June 5-11. "Avantjazz" – maybe a little wild for most of us. Visionfestival.org.

Newport Jazz Festival: R.I. August 5-7. See May's Jazz Notes.



**Join the Cape Fear Jazz Society
C-Jazz Party Cruise**

Winner Princess Party Boat

100 Carl Winner Drive Carolina Beach

Saturday, June 25th 2011

At 3:45PM

Departure time at 4PM

Invite all your jazz friends to come aboard for an energetic, fun-filled afternoon party cruise and enjoy the best **Contemporary Jazz**

Recordings

\$20.00 per person

Info - Gerry White-910-256-9880

gwhite33@ec.rr.com

PATRONIZE OUR SPONSORS!

Thanks to our vice president, Doug Irving, for the first time ever we had sponsor supporters for the annual Scholarship Concert which each contributed generously to the fund. They're all located at Lumina Station on Eastwood Road. Please stop in and say thanks and patronize the folks if it makes sense.

Beanie & Cecil for snazzy fashions;
Gentlemen's Corner for good-looking menswear;

Cameo 19 Hundred for good food. (A friend and I dined there and the small plate collection is delicious, trust me!)

JAZZ ACROSS THE STATE

Contributors: Matthew Lilly, Tanya Suarez,
and TomtheJazzman Mallison

JUNE

- Sunday 5 **TIERNEY SUTTON**
Western NC Jazz Society (Asheville)
- Friday 10 **WYNTON MARSALIS &
JAZZ @ LINCOLN
CENTER ORCHESTRA**
Greensboro, Eastern Music Festival

JULY

- Saturday 20 **MANHATTAN TRANSFER**
Farthing Auditorium
Appalachian State U
boxoffice@appstate.edu
- Sunday 23 **KATE DAVIS**
Western NC Jazz Society (Asheville)

AUGUST

- Saturday 13 **EUGE GROOVE**
Charlotte

SEPTEMBER

- Sunday 6 **GREG RUBY**
Western NC Jazz Society (Asheville)
- Thursday 16 **CYRUS CHESTNUT &
JOHN BROWN**
Duke

DECEMBER

- Saturday 17 **DAVID BENOIT**
Charlotte

2012

- APRIL**
Friday 20 **KARRIN ALLYSON**
UNC Wilmington

JAZZ BOOKSHELF

By Ann Skiba

I'd like to share some titles you may find interesting:

Jazz Research Guides, Ed Bergerand Vincent Pelote, Institute of Jazz Studies Rutgers, including sections with profiles and biographies of musicians, research materials and sources, media featuring jazz and other resource sources.

Jazz: Herman Leonard, Bloomsbury. An album of photographer Leonard's classic portraits which presents some of the most recognizable images of jazz.

A Biographical Guide to the Great Jazz and Pop Singers, Will Friedwald, Pantheon. The book presents intelligent portraits of singers of the great American songbook, alphabetically starting with Ernestine Anderson and ending with Nancy Wilson. Friedwald then includes a series of essays on these which cross generations, idioms and styles. Jason Berg, in his New York Times review (12/5/10) wrote: "Friedwald is an elegant stylist whose passion for the music shimmers through the pages.... In fact, he has written a book about love, the songs and singers who captured him in their world of enchantment. The surprise is that on page 811, he stopped."

Duke Ellington's America, Harvey G. Cohen, University of Chicago Press. Peter Keepnews, in his New York Times review *6/6/10) wrote that this is a substantial book about a major musical figure that pays relatively little attention to his music, but "there are not many artists whose lives can bear the weight of such a non-art-oriented treatment. Ellington, who for much of his career was not just a musician but also a symbol – of jazz as high art, of America as a land of opportunity – is one of them and the story of his place in the world turns out to be worth telling. [For example,] Cohen's in-depth examination of Ellington and civil rights is especially fascinating." The book is therefore more about Ellington the public, influential figure. Could be quite interesting, no?

And, going 21st Century, an on-line "book": Encyclopedia of Jazz Musicians by Lewis Porter. Biographies of jazz musicians from A through Z, giving priority to younger/lesser known musicians who are currently active. Find the site via the Institute of Jazz Studies at Rutgers.

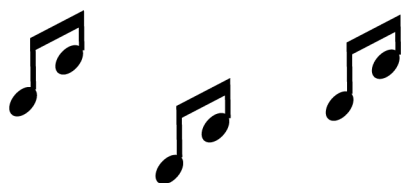
GUESS WHAT?

Our neighbors to the south, in Myrtle Beach SC formed the Gold Key Jazz Society in 2009! Their website says they've got over 100 members from Horry, Georgetown, Marion and Charleston counties. "Gold Key Jazz Society is committed to the preservation of jazz music and the memory of the artists who created and performed their works from an intrinsic love of their craft and desire to share their artistry with the rest of the world. To this end, the Gold Key Jazz Society will continue to enlist the aid of dedicated musicians to perform the works of legendary jazz artists, as well as their own original music at monthly Gold Key Jazz events."

Cape Fear Jazz Society

P.O. Box 4897

Wilmington, NC 28406



WILMINGTON NIGHTLIFE: THE LOCAL JAZZ SCENE

By Carolyn Ferguson

Please call ahead to confirm performance schedules!

Jazz@ The Mansion

503 Market Street

910-251-3700

Mike Waddell & Bob Russell

Friday, June 10th 6:30-8:30 pm

Thursday 7:00- 10:00 PM

Grenoldo Frazier

Saturday June 4th & June 18th

Dixieland Allstars

Saturday June 11th & June 25th

Rucker Johns

5564 Carolina Beach Road

452-1212

Benny Hill & Friends

Jazz Jam Sunday 8-12

Caffé Phoenix

35 North Front Street

Benny Hill Trio

Friday Nights 9:00 PM- 12A

343-1395

Jamaica's Comfort Zone

417 South College Road

El Jaye Johnson

Friday Nights - 7 p.m. - midnight

399-2867/68

Rusty Nail

1310 South 5th Street

251-1888

Circa 1922

8 North Front Street

Saturday nights

Piano music at 8 p.m.

762-1922

Mixto

5 South Water Street

Paco Strickland

Friday Nights - 7 - 10 p.m.

Sunday brunch: Benny Hill Trio
(10 AM- 3 PM)

399-4501

Creekside Café and Grille

6328 Oleander Drive

Benny Hill Trio

