



BLUE NOTES

JULY 11, 2020 38TH ANNUAL JAZZ SCHOLARSHIP CONTEST

CONGRATS, WINNERS!

1st place: \$2500 CFJS Scholarship

Steven Grant Jr. – Saxophone- UCF

Weird Nightmare, Someday My Prince Will Come

2nd place: \$2000 CFJS Scholarship

Hannah Stokes – Voice- Rollins College

This Can't Be Love, Easy Living

3rd place: \$1500 Bill Boardman Scholarship

Nolan Nwachukwu- Bass- Manhattan School of Music

I Love You, Bye Bye Blackbird

4th place: \$1000 Midge Bowman Scholarship

Justin Chisholm – Trombone- Valencia College

A Beautiful Friendship, Caravan

5th place: \$1000 Larry & Jennifer Coates Scholarship

Marcos Gonzalez – Trombone- Univ of North Florida

I Love You, Ruby My Dear

Our 2020 Judges



Michelle Amato is a dynamic vocalist who has shared the stage and recorded with an incredibly varied array of artists, including Liza Minnelli, Al Green, Maria Schneider, Jon Hendricks, Sandi Patty, Michael McDonald, Donna Summer, and world renowned composer Yanni.



Paul Chong You has been playing the trumpet for more than twenty years. His mentors include the great Melton Mustafa, The Count Basie Orchestra's own Scotty Barnhart, and the legendary saxophonist Venice *Bunky* Green.



Saxophonist **Jeremy Fratti** has played in many NYC jazz clubs including the Blue Note. Since arriving to Orlando in 2015 he has played with the Tommy Dorsey Orchestra, Orlando Jazz Orchestra, The Grand Floridian and the Dr. Phillips Jazz Orchestra.

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BLUE NOTES

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Pat Stucky, Contributing Editor

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President's Improv



By Carla Hays

You don't need me to tell you that 2020 has been a challenging year. It's been the worst year that most of us have ever experienced. Financially, it has been devastating for many. Business wise it's been especially hard on the arts, the artists, entertainment venues, the musicians, and non-profits.

We haven't been able to put together a 2020-2021 concert season due to COVID restrictions and some anxiety among musicians who fear the public arena. Sadly, our membership has fallen this year to near extinction levels. In the short view, it's understandable that folks see no value in an organization that is currently unable to provide the main benefit that enticed their membership; namely, live concerts. We're confident that society will return to some sort of normalcy and that we'll once again be able to present exceptional concerts, just as we have done in the past.

You all know that one of our main focuses is awarding college scholarships to outstanding young jazz musician. Despite COVID, we were able to award our 2019-2020 scholarships. The competition was held via ZOOM. The contestants were all wonderful and handled the situation with grace and style. We congratulate them all for their performances. We also want to thank our fabulous judges, Michelle Amato (singer), Paul Chong-You (trumpet) and Jeremy Fratti (saxophone) who had the difficult task of selecting the winners. Both Michelle Mailhot and Greg Parnell, on our board, worked tirelessly to make it happen. We owe them many thanks!

These are unprecedented times and we are all learning as we go. All of us need help, support, empathy, and compassion and all of us need to do our best to support one another.

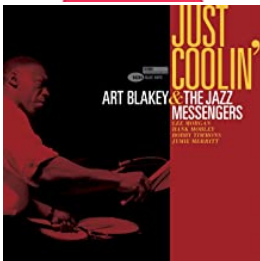
And so I ask, in all humility, that those of you who are able will consider a year-end gift to help the CFJS through this difficult time. If you've let your membership lapse, we hope that you'll express your faith in our mission by renewing. When the fog clears, we want to be poised at the starting blocks and ready to run.

Thank you all, from the bottom of our hearts, for your past support. We miss you and look forward to the day we can all be together again enjoying our favorite music. Until then...

Take care, stay safe and God bless you!

Cheers, Carla

Top of the Charts!



A harp and jazz may seem like an oxymoron, but **Brandee Younger** has found a way to infuse the classical and jazz influences to the harp tradition pioneered by her predecessors and idols Dorothy Ashby and Alice Coltrane. You will find her music in the house that Trane built, Impulse! Records.

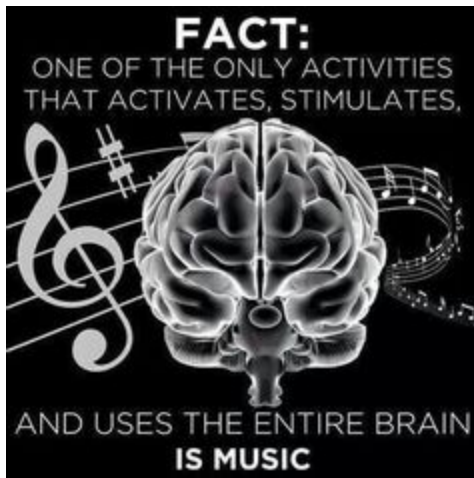
Check her out!



Jonathan "Jazz" Russell



This sensational teen jazz violinist joined Wynton Marsalis and the Jazz at Lincoln Center Orchestra to give a playful big band treatment to childhood favorites such as "Old MacDonald" on *Jazz for Kids*. Just as it's never too late to find your inner child, it's never too early to swing!



What Jazz Music Can Do for the Brain

<https://liveforlivemusic.com/features/why-jazz-is-the-most-stimulating-genre-of-music-according-to-science/>

The brain is a highly organized and complex organ that functions as the coordinating center of all sensation, intellectual and nervous activity. Each area of the brain directly corresponds to a very specific function (emotions, movement, visual processing, memory, etc.), and can be stimulated in various scenarios based upon these trigger activities. This is why people use music to navigate their existing mood, activity, or energy level.

Just as you should dress for the job you want to have, you should listen to the mindset that you seek. If it is a creatively-driven, focused mentality that you are after, then **Dr. William Klemm**, of *Psychology Today*, says you should listen to jazz music, as it comes with a multitude of different cognitive benefits that enrich your mind.

For one, **jazz relieves stress**. Music has a **direct effect on our hormones**, which is why the typical music enthusiast relies on music to lead the motions of their day. With the heart synced to the rhythms pulsating through our ear drums, it is no wonder we become sad when listening to slower, more depressing songs; or the opposite, as we become overjoyed by feelings of excitement and energy when

listening to more upbeat, positively stimulating songs. This is because our hearts and our brains are intrinsically connected.

Klemm adds that stress is the “arch-enemy of memory ability,” and so to reduce stress levels while engaging in highly concentrated activities, like studying, is extremely powerful to the end result. Therefore, subjects are much more likely to retain the information in the environment of jazz’s soothing agents.

Secondly, **jazz stimulates the mind**. As your brain receives messages from the environment, it releases chemicals to react accordingly. Following the influence of jazz, your brain tends to mimic the rhythmically improvisational patterns, which might pop and jerk at times in acute measures. The activity in the music therefore influences increased hyperactive neural stimulation.

It is the back-and-forth playing, the communication of instruments, that activates areas of the brain correlated with the syntax of language. Music is of course the universal language, but even your brain picks up on what jazz is putting down.

Furthermore, **jazz boosts creativity**. With decreased stress levels and increased patterns of language, the brain is more susceptible to using its imagination to complete logical thought processing. According to researcher **Beth Belle Cooper**, ambient noise improves creativity; she continues to say that the type of music, and the volume at which you listen to it, is also critical to improving creativity. She states, “moderate noise levels increase processing difficulty, which promotes abstract processing, leading to higher creativity.” So, by forcing our brains to work a little harder than normal, we can lead our minds to think even more outside the box. This expanded attention welcomes creativity beyond normal standards.

So the next time you desire concentration, focus, and acuity, you might benefit from the improvisationally-driven, directionally-unexpected, soothing elements of jazz music.

Nina Simone in London in 1966.

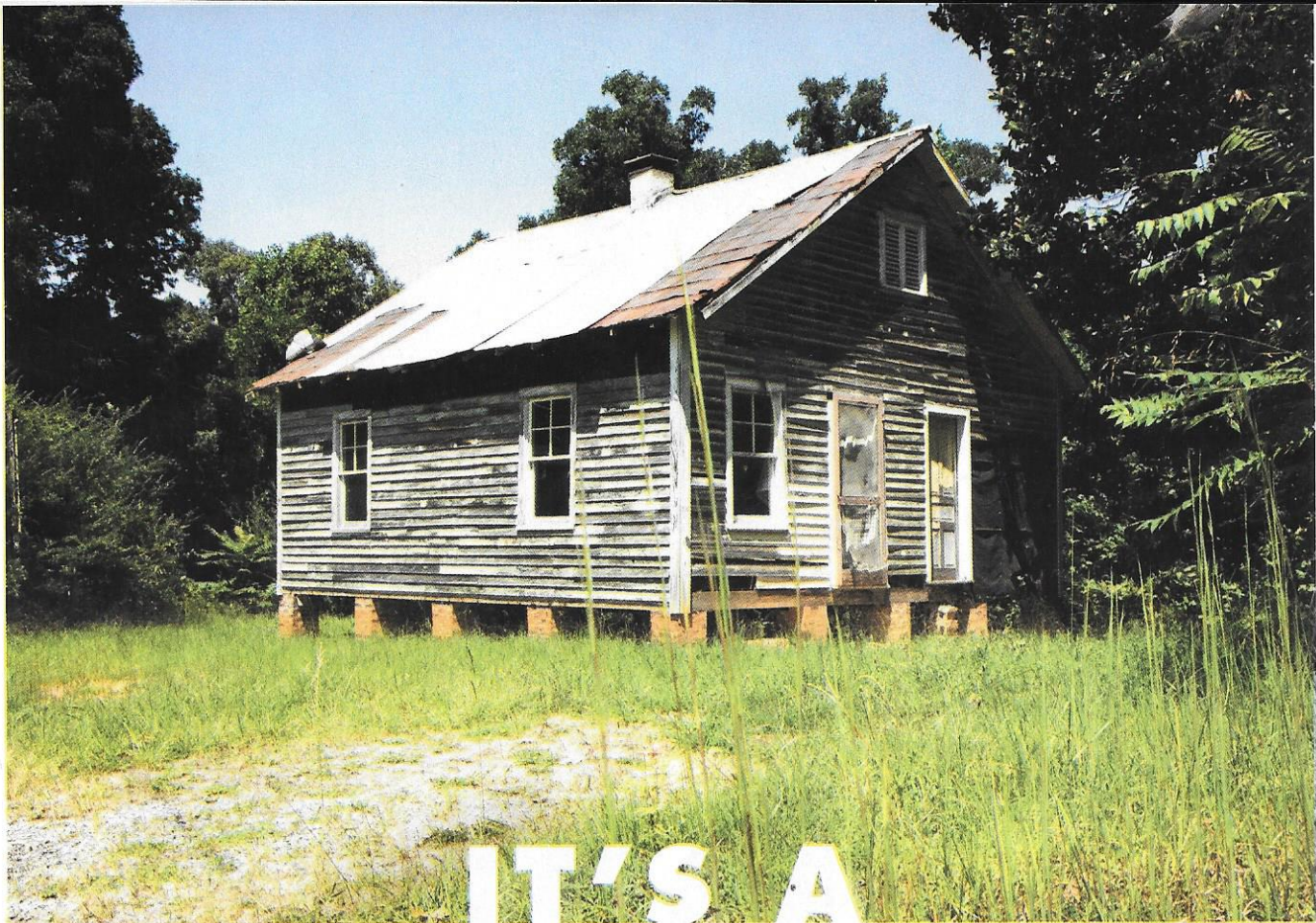
BACKGROUND:

Recovered wood slats from Simone's childhood home in Tryon, North Carolina.

OPPOSITE:

The exterior of the three-room clapboard house prior to its recent restoration.





IT'S A NEW DAWN

THE RESTORATION OF **NINA SIMONE'S CHILDHOOD HOME** IS USHERING IN A NEW DAY FOR THE PLACE WHERE SHE DISCOVERED HER LOVE OF MUSIC AND PASSION FOR JUSTICE.

BY SALAMISHAH TILLET PRODUCED BY INGRID ABRAMOVITCH

I WAS THREE MONTHS PREGNANT when I first visited Nina Simone's childhood home in Tryon, North Carolina, a tiny town in the foothills of the Blue Ridge Mountains. Even before I entered 30 East Livingston Street, I was struck by how dilapidated the three-room clapboard house had become. The battleship-gray facade was peeling, primer peeking through its slatted surface. It was an unfortunate fate for the birthplace of this major talent, who is celebrated today not only for her exquisite music but also for the role she played as a cultural conscience of the civil rights movement.

That was in 2015. What a difference five years and the devotion of a group

of caring individuals can make. Three years ago, a group of well-known Black New York artists—Adam Pendleton, Ellen Gallagher, Julie Mehretu, and Rashid Johnson—teamed up to buy the house and rescue it from demolition. Soon after, the National Trust for Historic Preservation declared it a National Treasure and launched a campaign to restore 30 East Livingston and turn it into a retreat for writers, dancers, musicians, and visual artists.

Built in the 1920s with no indoor plumbing, this modest house is inextricably linked to Simone's legacy and enduring influence. She was delivered here in 1933, and it was in these three rooms that she grew up surrounded by a seamless flow of

sacred and secular sounds. Her father, handyman John Devan Waymon, played harmonica, banjo, guitar, and mouth harp. Her mother, Mary Kate, was a Methodist preacher and sang daily from the choir book.

It didn't take long for the singer's specialness to become apparent: At eight months old, Simone—whose given name was Eunice Kathleen Waymon—was humming the spiritual "Down by the Riverside." At two and a half, she played the organ at the church across the street.

Eunice's musical talents garnered her so much attention that even in a town as segregated as Tryon, her mother's white employer offered to pay for her piano lessons when she was a



IN THESE THREE ROOMS, SHE GREW UP SURROUNDED BY A SEAMLESS FLOW OF SACRED AND SECULAR SOUNDS.

young girl. She moved to New York City to study at Juilliard, but then, in a heartbreaking rejection, she was denied admission to the Curtis Institute of Music in Philadelphia, where she had hoped to study classical music. She reinvented herself as Nina Simone, performing in nightclubs and adapting jazz standards. Her debut album, 1959's *Little Girl Blue*, spawned a Top 40 hit, "I Loves You, Porgy."

Her childhood in North Carolina left its mark, good and bad. She experienced her share of racial injustice growing up—and never forgot it. At the height of the civil rights movement, she composed the era's most defiant song, "Mississippi Goddam," in response to the assassination of NAACP leader

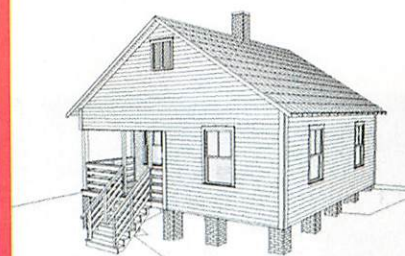
Medgar Evers in Mississippi and the murder of four Black girls in a church bombing in Birmingham, Alabama. As a result, she was blacklisted by record companies and concert venues and sought refuge outside the United States in such places as Barbados, Liberia, and, finally, France, where she died at home in Aix-en-Provence in 2003.

Back in Tryon, her childhood home, vacant for more than a decade, might have been demolished if not for the efforts of a local economic planner, Kevin McIntyre, and his wife, Julie. In 2005, they bought the house and embarked on a major renovation with the hope of turning it into a permanent monument to Simone's life and legacy.

Wanting to get the details right in

the restoration, the McIntyres sought guidance from Simone's older brother Carrol Waymon, a civil rights activist and educator. The couple invested \$100,000 of their own money, installing a new porch and front stairs, replacing bricks and beams, and shoring up the foundation. On the exterior, they attached weatherboard siding pulled from a local church also built in the 1920s. Inside, they furnished the rooms with Depression-era furniture, including a metal bed and a coal stove, along with a pedal organ. They also decorated the space with ephemera that alluded to Simone's biography: "To Be Young, Gifted, and Black" sheet music; a map of Ghana, where she owned a home; a copy of Carter G.

THIS PAGE: NANCY PIERCE; OPPOSITE: SCHEHERAZADE TILLET (2); PENDLETON: SANTIAGO JOHNSON; ERIC VOGEL; GALLAGHER: PHILIPPE VOGELZANG; COURTESY OF HALAL; MEHRETU: ANASTASIA MUNA



PRESERVING A LEGACY

In 2017, four New York artists purchased Nina Simone's childhood home in North Carolina. Working with the National Trust for Historic Preservation, they are restoring the house and turning it into an artist's retreat. **ABOVE:** The plan by Asheville-based Mathews Architecture to stabilize the 1920s structure.



ADAM PENDLETON
Conceptual artist



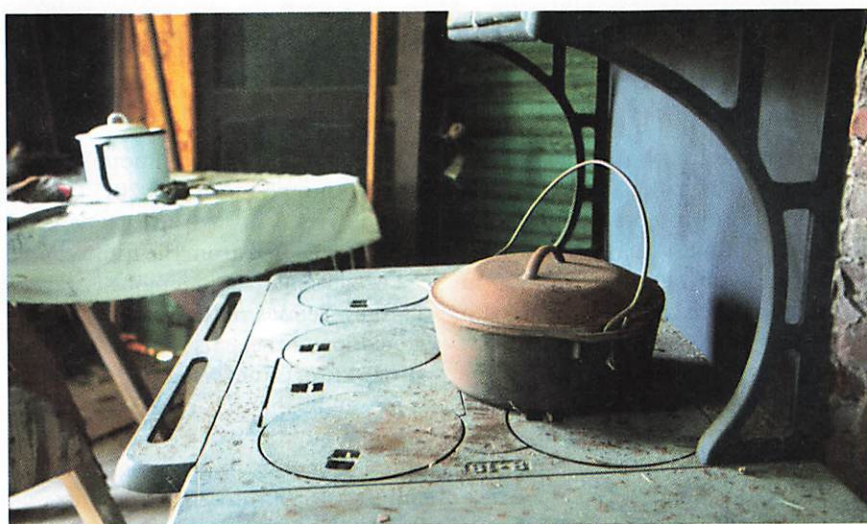
RASHID JOHNSON
Sculptor and painter



ELLEN GALLAGHER
Collagist and filmmaker



JULIE MEHRETU
Abstract painter



CLOCKWISE FROM TOP LEFT: Previous owners had started the restoration, furnishing the 660-square-foot home as it would have looked when Simone lived there with her parents and seven siblings. On the pedal organ, the sheet music includes Bach (Simone trained as a classical pianist) and her own anthem, "To Be Young, Gifted, and Black," a tribute to her late friend, the playwright Lorraine Hansberry, and an homage to the young activists of the Black Power movement. A cast-iron pot on a vintage coal stove.



ABOVE: Members of the Hands-On Preservation Experience (HOPE) Crew, which trains youth in historic-preservation techniques, helping to restore the home's facade last summer.

THE EFFORT TO RESTORE THE HOUSE HAS ATTRACTED SUPPORT FROM JOHN LEGEND.

Woodson's *Journal of Negro History* from the year of her birth. But the project was overwhelming, and in 2010 the McIntyres were forced to put the unfinished house up for sale. After it sat unsold for an entire year, the house was bought by another owner for well below the listing price.

By 2017, the house was back on the market, its fate even more uncertain than before. That is when the New York artists, led by Pendleton, heard that it might be destroyed and jointly purchased it for \$95,000. Not only did their investment rescue the house from oblivion or obliteration, it also launched their collaboration with the National Trust for Historic Preservation. For Brent Leggs, the executive

director of the trust's African American Cultural Heritage Action Fund (other current projects include John and Alice Coltrane's home in Dix Hills, New York, and Joe Frazier's gym in Philadelphia), the chance to team with artists was an invaluable opportunity. He hopes the project will inspire "another thousand artists to become involved in preservation to own and steward, while bringing life back to these kinds of spaces and honoring Black cultural legacies."

Drawing upon Simone's recent cultural resurgence as an icon for Black artists, the Trust launched a crowdfunding page last year to raise money to complete the restoration. The effort attracted support from John Legend,

who was so moved by Simone's activism, he quoted her in his 2015 Oscars speech when he won Best Original Song for "Glory," from the film *Selma*.

Legend's interest in Simone is part of a larger trend: a rediscovery and reappreciation of the artist by a new generation. Entertainers such as Beyoncé, Jay-Z, and Rihanna and actresses Issa Rae and Lupita Nyong'o have recently sampled or styled themselves after the chanteuse. And in 2018, Simone was posthumously inducted into the Rock & Roll Hall of Fame.

In March, I had planned to return to the house in Tryon for the third time, with my eight-year-old daughter, Seneca, and four-year-old son, Sidney, so they could see firsthand where the



LEFT, FROM TOP: The HOPE Crew preps the clapboard for repainting. The exterior in the mid-2010s. **ABOVE:** The freshly whitewashed home.

“EVERYTHING THAT HAPPENED TO ME AS A CHILD INVOLVED MUSIC,” SIMONE WROTE IN HER AUTOBIOGRAPHY.

origins of my own obsession with Nina Simone began (I have written about her many times and am writing a book about the singer). As a result of our shelter-in-place order, we had to settle on re-creations: watching video clips and interviews and curating photographs that my sister, Scheherazade, took of the house when she accompanied me on a visit there two years ago.

As we attempted our virtual tour, we came across images of men and women from the National Trust’s Hands-On Preservation Experience (HOPE) Crew, which trains young people in historic-preservation trades like repointing, painting, carpentry, and window restoration. The pictures, taken last summer, show the group

priming and painting Simone’s family home in Tryon and stabilizing its exterior in preparation for artists to make their own pilgrimages there.

A few months later, Vanessa Ferguson, a renowned jazz singer, headlined a concert inside the house. “It felt like the first time in a long time that Nina’s essence was being heard inside of this historic space,” Leggs recalls.

With her performance in Simone’s childhood home, Ferguson tapped into an even more formative memory.

“Everything that happened to me as a child involved music,” Simone wrote of her days at 30 East Livingston Street in her autobiography, *I Put a Spell on You*. “It was part of everyday life, as automatic as breathing.”

Today, as we struggle through these months of pandemic and weeks of racial protest, the simple act of breathing has emerged as a contest. In response to the police killings of Eric Garner in 2014 and George Floyd in 2020, “I Can’t Breathe” is both a chant of Black resistance and, more tragically, a reminder of centuries-old racial violence.

In this age of Black Lives Matter, as we reckon with our nation’s past, Simone’s voice stands out more than ever. And the house in which she, her piano playing, and her political vision were born is far more than an artist’s retreat. It’s a refuge for a nation in peril that welcomes all who want to enter back home. ■

New Smyrna Beach Jazz Festival

September 23-26, 2021



Blue Bamboo Center For the Arts

Notice: Due to the rise in covid cases, we are actively producing content for online viewing. Please check back often for frequent updates, and check out all the wonderful shows on our **WATCH AND LISTEN** page. *All online content is on sale for just \$5.*

<https://bluebambooartcenter.com/watch-and-listen>

Subscriptions on Sale!

Monthly October - \$20 includes all events for October (5) + 2 archived events of your choice.

Annual – All access for one year, including scheduled and archived events. \$240 beginning in October.

Need Help? If you lack the IT skills to connect to your TV or sound system [click here](#) for a pdf file on how to make basic connections with your home system.

Heide Lore (Heidi) Deleuil

1940 – 2020



Cocoa Beach lost a legend when Heidi Deleuil passed away at the age of 79 on January 18, 2020.

She immigrated with husband Edmund to the United States in 1985. They acquired the Heidelberg Restaurant the following year, and established Heidi's Jazz Club in 1992. The Jazz Club has been a cultural fixture in Cocoa Beach, a venue for musicians and music lovers.

Heidi's has featured world class jazz artists over the years, such as Freddy Cole, Larry Coryell, Sybil Gage, Michelle Mailhot, Bria Skonberg, Ira Sullivan, Veronica Swift, and many, many more.

Want something to do while you're chillin' at home?

High Society



Or just watch Bing Crosby, Louis Armstrong and the band perform **"That's Jazz"** at youtube.com.

GRAND BOHEMIAN HOTEL ORLANDO

AUTOGRAPH COLLECTION™

Sunday Jazz Brunch

Laurent Hollaender Executive Chef · Lauren Klawon Chef De Cuisine · 325 South Orange Avenue
Orlando, FL 32801

FAMILY STYLE

SEAFOOD PLATER peel and eat shrimp, oysters, crab legs

TOMATO & BURRATA heirloom tomatoes, olive oil, aged balsamic, fresh oregano, fleur de sel & cracked pepper

AMERICAN BREAKFAST SKILLET bacon, smoked sausages, scrambled eggs, fingerling potatoes

FRESH FRUIT BOWL cantaloupe, pineapple, strawberries, honeydew

HUNTER'S BOARD speck, sopressata, naked goat & aged cheddar, cornichons, olives, lingonberry jam

SMOKED SALMON TARTINE crème fraîche, capers, shallots, chive, lemon wedge on baguette

HUMMUS basil oil, grilled naan bread

TABLESIDE

PRIME RIB horseradish, au jus

DESSERT PLATTER assorted selection of chef's choice

UNLIMITED MIMOSA'S, COFFEE, TEA, JUICE AND SODA

\$60 PER PERSON

Sunday Brunch: 10 AM – 2 PM

Reservations Required: 407-313-9000

Adieu...



Claudio Roditi

Born: May 28, 1946
Died: January 17, 2020



Jimmy Heath

Born: October 25, 1926
Died: January 19, 2020



McCoy Tyner

Born: December 11, 1938
Died: March 6, 2020



Wallace Roney

Born: May 25, 1960
Died: March 31, 2020



Ellis Marsalis

Born: November 14, 1934
Died: April 1, 2020



Bucky Pizzarelli

Born: January 9, 1926
Died: April 1, 2020



Lee Konitz

Born: October 13, 1927
Died: April 15, 2020



Jimmy Cobb

Born: January 20, 1929
Died: May 24, 2020



Gary Peacock

Born: May 12, 1935
Died: September 4, 2020



Ira Sullivan

Born: May 1, 1931
Died: September 21, 2020

New Orleans Jazz Brunch

Long before the rest of the country adopted the social event of Sunday brunch, the custom had been firmly established in New Orleans. And when jazz was added to the mix, brunch became a much-loved tradition. Here we offer recipes, both classic and innovative, that are perfect for a New Orleans-style brunch.

You will find eggs Sardou as well as crab Benedict, which features crispy crab cakes topped with poached eggs and hollandaise sauce. Other recipes include deep-fried beignets dusted with confectioners' sugar, and bananas Foster, a legendary dessert that is flambéed with rum and served over vanilla ice cream. And no jazz brunch is complete without a frothy Ramos Fizz, one of the great signature drinks of New Orleans.



Crab Benedict

Ingredients:

For the crab cakes:

- 1 lb. cooked fresh crabmeat, flaked
- 1 egg, lightly beaten
- 2 Tbs. mayonnaise
- 1 cup white bread crumbs or panko
- 4 green onions, white portion only, thinly sliced
- 1/2 tsp. salt
- 1/4 tsp. freshly ground black pepper
- Cayenne pepper, to taste
- 2 Tbs. unsalted butter

For the hollandaise sauce:

- 4 egg yolks
- 2 Tbs. fresh lemon or lime juice

- 1 Tbs. water
- 1/8 tsp. salt
- Pinch of cayenne pepper
- 2 pinches of freshly ground white pepper
- 16 Tbs. (2 sticks) unsalted butter, melted
- 6 poached eggs
- 2 Tbs. chopped fresh flat-leaf parsley

Directions:

To make the crab cakes, in a bowl, using a fork, stir together the crabmeat, egg, mayonnaise, bread crumbs, green onions, salt, black pepper and cayenne. Form the mixture into 6 patties and place on a baking sheet. Cover with plastic wrap and refrigerate for at least 2 hours or up to 12 hours.

Line a baking sheet with paper towels. In a fry pan over medium heat, melt the butter. Add the crab cakes and fry, turning once, until crisp and golden brown, 5 to 6 minutes per side. Using a slotted spatula, transfer the crab cakes to the prepared baking sheet to drain.

To make the hollandaise sauce, in a heatproof bowl set over a saucepan of barely simmering water, combine the egg yolks, lemon juice and water and whisk constantly until the mixture begins to thicken, then continue whisking about 1 minute more. Remove the bowl from over the pan as soon as the mixture thickens. Add the salt, cayenne pepper and white pepper.

Using a stick blender with the aerator attachment, blend the mixture while slowly pouring in the melted butter in a thin stream until incorporated, about 2 minutes. Taste and adjust the seasonings. Cover and keep warm over very low heat until ready to serve.

To serve, place 1 crab cake on each of 6 individual plates and top with 1 poached egg. Pour about 1/4 cup hollandaise sauce over each egg and sprinkle with the parsley. Serve immediately. Serves 6.



MEMBERSHIP APPLICATION

Is this membership a Gift? Yes No

If yes: Anonymous

Giver's Name _____

Address _____

City _____

State _____ Zip _____

Phone (H/W/M) _____

Email _____

Date _____

Youth Member (25 and under)		\$5
Newsletter Only (Non-Resident)		\$20
Individual		\$30
Couple		\$55
Golden Patron	\$300 Single	\$500 Couple
Corporate	\$500	\$1000 GOLD
Publication (Blue Notes)		\$350
Venue		\$600
Music		\$500 up

(Event _____)



Welcome New Members!

Dee Dee Driver
Mark Fivers
Michael Morilla
Mr. & Mrs. Erol Ozan

Members Who Renewed

Roger & Joan Hundt	Micah Silverstein
Vadim & Alena Klochko	Kay Stevens
Jeff & Jenifer Rupert	Heather Thorn
Dell Shadgett	David & Mary Wright
Hitomi & Steve Silverstein	Connie Zabukovec

Golden Patrons

Carol Boardman
Douglas Glickin
Ray Greeley
Gene Hays
Alice & Richard Joossens
Lynne & Jerry Rickman
Don Rogers
Loyd & Jeanie Warren

Lifetime Honorary

Mildred Bowman	Dolores Neville
Marge Ann Coxey	Roxanne Faye Noles
Bess Doggett	Ginger Robinson
Alyce Francis	Louis Shader
Barbara & Howard Gold	
Michael & Sheila Kramer	Dutch Uithoven
Moe Lowe	Mary Uithoven
Sonja Marchesano	Gregory Winters

MESSAGE FROM THE MEMBERSHIP TABLE

Many people have told me they no longer wish to receive the printed copy of the Blue Notes – they are enjoying the colorful version online each quarter! If you would like to discontinue the mailed version, call or send me an email and I'll be glad to make that change.

Have you lost your membership card? Is something misspelled or incorrect? Are you not receiving your requested Blue Notes newsletter or monthly phone message from Carla Hays? (Carla sends a message at least once a month before each concert.)

Have a suggestion or question?

Mary Uithoven can help:
407-719-0521 or CFJSMemberships@gmail.com



<https://www.jazzfestatsea.com/>



<https://www.thejazzcruise.com/>



<https://heidisjazzclub.com/calendar/month>



<https://jazztastings.com/landing-page-new/new-events/>

Jazz Tastings posts their performance schedule the last week of the prior month.

CFJS members, you are encouraged to help CFJS business owners get back on their feet. You don't know who they are?

CFJS business owners, advertise in the *Blue Notes* FREE in the Jan/Feb/Mar 2021 issue – business card size ad.



They are looking at potential ways to offer live music again. When it does become available, they will post the music schedule here:

<https://www.eddiev.com/live-music>

Match Nicknames to the Jazz Artist

A. Bags	Art Blakey	L. Major	Joe Oliver
B. Baron	Bing Crosby	M. Mash	Maynard Ferguson
C. Bu	Cab Calloway	N. The Professor	Mel Tormé
D. Deedles	Charles Mingus	O. Queen	Oscar Peterson
E. Fatha	Charlie Parker	P. Sassy	Art Blakey
F. The Fox	Diane Schuur	Q. Newk	Nina Simone
G. The Groaner	Dinah Washington	R. The Stork	Paul Desmond
H. High Priestess of Soul	Earl Hines	S. The Velvet Fog	Peggy Lee
I. King	Gene Ammons	T. Yardbird	Sonny Rollins
J. Little Bird	Glenn Miller	U. Jughead	Sarah Vaughan
K. Maharaja	Jimmy Heath	V. Queen of the Jukeboxes	Milt Jackson

Dinah Washington	Queen of the Jukeboxes	Oscar Peterson	Maharaja
Gene Ammons	Jughead	Jimmy Heath	Little Bird
Charlie Parker	Yardbird	Joe Oliver	King
Mel Tormé	The Velvet Fog	Nina Simone	High Priestess of Soul
Paul Desmond	The Stork	Bing Crosby	The Groaner
Sonny Rollins	Newk	Maynard Ferguson	The Fox
Sarah Vaughan	Sassy	Earl Hines	Fatha
Peggy Lee	Queen	Diane Schuur	Deedles
Cab Calloway	The Professor	Art Blakey	Bu
Art Blakey	Mash	Charles Mingus	Baron
Glenn Miller	Major	Milt Jackson	Bags

Florida Scene

Keeping Jazz On The Beach Jack Simpson

By Joan Bixby

There are those who claim traditional jazz is passe but Brevard County jazz enthusiasts are not among them. In fact, according to Jack Simpson, it's easier to find a venue to enjoy jazz in Brevard than in Orlando or maybe even Miami. Simpson should know.

Jazz has been central to the life of the 85-year-old gentleman since he first heard the notes of American jazz on the radio when he was a teenager in Leeds, England. Two rooms of his cozy home are lined with jazz records, tapes, books, videos, CDs, posters and other paraphernalia. Autographed photos of Count Basie, Eddie Lockjaw Davis, Wynton Marsalis, Dizzy Gillespie, Buddy de Franco and other jazz greats smile down from the walls. The first jazz record Simpson ever bought, a framed 78-rpm record, a 1937 Benny Carter and Coleman Hawkins classic, is displayed prominently.

He numbers among his close friends jazz icons like Chicago jazzman, Ira Sullivan, and N.Y. Bebop trumpeter, Howard McGhee. He has met and interviewed hundreds of jazz greats and is a veritable encyclopedia of the history of many more, not only in this country but throughout the world.

Sparked by his enjoyment of American music and movies, Simpson developed a fondness for all things American when he was very young. During the early years of WW II in England which began in 1939, the teenager worked in a department store near his home repairing radios. This afforded him the opportunity to spend his evenings listening to American swing and jazz tunes broadcasted on his home radio from not only England but also the USA and Europe.

A 4 1/2 year stint in the RAF, an interest in electronics, and a pen pal played pivotal roles in Simpson's future. When he turned 18, he was inducted into the RAF and was trained as a wireless mechanic. He was sent to India and once there earned the nickname "Yank" by tailoring his uniforms to look more like those worn by American GIs and altering his speech so that he would sound more American. He manned the record player in the mess hall every day, impersonating a disk jockey, an experience that would one day come in handy.

When the war was over, he decided to fulfill his dream to move to the United States. Marion, one of his American girl pen pals, enlisted her father's help in obtaining an immigration visa for him. She met his plane at LaGuardia Airport in December, 1947, and helped him get relocated. The relationship with Marion ultimately soured, but by then Simpson had landed a job with RCA in the Bronx, installing television sets. His job required him to carry 12-15-foot poles up five or



six floors to the roofs of buildings. He says the climb faded from his mind when he looked down and saw the Manhattan skyline because he then knew for certain, "I'm here. I'm really here!"

The joy he experienced by moving to the US increased considerably when he met his soul mate, Lorraine, the sister of one of his friends. Although the couple fell deeply in love, an 11-year age difference dictated a long courtship. Their marriage had to wait six years until Lorraine became 20. Corey, their first child, a girl, was born in New York before the family moved to Florida in 1958 for Simpson to manage RCA's Cape Radio Communications. Sons John, Jeff and Kenney were later born in Florida.

With Lorraine's encouragement, Simpson convinced radio WRKT in Cocoa Beach to let him broadcast a jazz show. He aired his first radio program, "Jazz on the Beach," in July 1967. Today it is the longest running jazz show in the area. The show has been a staple at WUCF-FM in Orlando since July 1983 and is also heard on WFIT-FM in Melbourne.

Beginning in 1970 he produced 30 years of jazz concerts in Brevard County, many of them benefits for the Catholic Social Services Food Bank. In 1985 he co-founded the Jazz Society of Brevard (today, the Space Coast Jazz Society) and served as its president for ten years. Through his initiative the SCJS annually offers scholarships to students pursuing jazz education in college.

Brevard has Simpson to thank for bringing in big names like Dizzy Gillespie, Marion McPartland, Buddy De Franco, Al Cohn, Louis Belson, Flip Phillips, Dave Valentin, Maxine Sullivan and Chubby Jackson to play here. His long-time friendship with Ira Sullivan has insured Sullivan's frequent presence on local stages as well as the mentoring of local sensations like Christian Tamburr.

A modest gentleman, Simpson admits his actions provided the only live jazz in the area for many years. He delights that there are plenty of opportunities to enjoy jazz these days, however, and says "I'm willing to accept some accolades about my impact [on the jazz scene]. I've been a part of it for the past 50 years."



ADDRESSEE



Au revoir, Jack Simpson, mon ami!

September 12, 1924 – September 20, 2020



Lifetime Honorary member and Jazz aficionado

Jack Simpson was reunited with his Sweet Lorraine on Sunday, September 20th. He was a man of strong faith, love, and laughter who brought joy and comfort to so many during his wonderful life.

Just a few of the many FACEBOOK POSTS:

WUCF-FM: Jack hosted Jazz on the Beach on 89.9 Jazz & More since 1983. Jack, who recently celebrated his 96th birthday, was surrounded by his family when he died. He will be missed.

Dave Van Epp: Jack was a fascinating individual with a wealth of knowledge and gracious enough to share his passion with us mere mortals. I will miss his company on my radio while in FL. They don't make them like they used to.

Natalie Ogburn: I've spent many hours over the years, at this kitchen table, having the most enlightening, warm, and loving conversations with Jack and Lorraine Simpson. There simply are no words to describe how phenomenal these two humans are and how much they will be missed by so many.

David Martin: Sad to hear about the passing of Jack Simpson today, host of Jazz on the Beach and overall champion for Jazz. I was lucky to have been able to work with him at WUCF-FM for a number of years. Our jazz conversations were always fun and stimulating. Not a finer,

friendlier, peaceful soul have I met and learned from. Thank you, Jack, for everything. I will miss you. Rest in peace.

Space Coast Jazz Society: The Space Coast Jazz Society was founded in 1986 by Jack Simpson and Alan Simms. Today we grieve the loss of such an inspiration by a man who truly spent many years bringing us jazz from the greats while teaching the rich history behind them. Thank you, Jack, we will do our best to carry on the mission that you began...to keep jazz alive on the Space Coast!

George Wilson: Jack was an aficionado of all things jazz music and the musicians that performed it. He was an educator of the genre with such attention to details, one would come away with a pearl of knowledge from every show he did. Truly the end of an era.

Carol Stein: Thank you Jack for inspiring and educating the world with your passion for Jazz! You will always be remembered with love, and so missed. Much love to the family.

Joel Greenblatt: I am honored to have known him and to call him my friend. Our jazz community will never forget you and continue to carry on your great legacy!