

The National Jazz Museum in Harlem
104 East 126th Street
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<http://www.jazzmuseuminharlem.org/>

FOR IMMEDIATE RELEASE: 1/29/09

National Jazz Museum in Harlem February Schedule

- ***Harlem Speaks: Benny Golson and Wendy Oxenhorn***
- ***Jazz for Curious Listeners: Benny Goodman, Herschel Evans, and Cozy Cole***
- ***Jazz for Curious Readers: Carol Friedman***
- ***Harlem in the Himalayas: Helen Sung/Ron Carter Duo; Chico Hamilton***
- ***Special Event: Harlem Serenade—A Moment in Time***
- ***Saturday Panel – In a Mist: Crises of Legitimacy***

This month we remember the legacy of swing era masters (Benny Goodman, Herschel Evans and Cozy Cole), and listen to the music that made feet pat and fingers snap across the nation; interview a tenor saxophonist and composer with 60 years of composing and performing that make him (Benny Golson) a living legend; converse with two ladies of jazz, the first an elegant woman of deep soul (Carol Friedman), who captures the essence of the music via photography, and who will be giving us not only a look at her famous photos but world premiere peek at her current in-work documentary about the legendary Abbey Lincoln; the second, a woman of heart and love (Wendy Oxenhorn) who dedicates her life to helping jazz musicians in need through the Jazz Foundation of America.

But that's not all. In honor of Black History Month, we partake in the Heritage Day festivities at the American Museum of Natural History with the National Jazz Museum in Harlem All-Stars, and present a live duo show featuring pianist Helen Sung and bass giant Ron Carter, and yet another with drumming standard-bearer Chico Hamilton, at the Rubin Museum of Art for the *Harlem in the Himalayas* series.

And there's a new Saturday series, free-to-the-public, where panels of artists and others in the field of jazz discuss topics of import to the art form's present and future course. We invite you to take this journey with us, and to bring friends along.

Monday, February 2, 2009

Jazz for Curious Readers

Carol Friedman

7:00 – 8:30pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300 or [register online](#)

A New York portrait photographer who has photographed icons of the art and music worlds for more than two decades, Carol Friedman's classic images of jazz, soul and classical recording artists have been published in books and magazines worldwide and may be seen on hundreds of album and CD covers. An avowed music lover, her early photo sessions with jazz masters, "the irreplaceable ones," defined and still inspire her work. Her process, rooted in her love of the music and a determination to reveal the depth of her subjects, was largely influenced by her teacher, Life Magazine photographer Philippe Halsman. Halsman's primary tenet—that a portrait is only successful if it reveals the inner emotional life of its subject—continues to inform her work. Join us at Friedman shows many of her classic photographs and give a world premiere peek at her current documentary about the legendary Abbey Lincoln.

Born and raised in Brooklyn, Friedman asked for her first camera, a Brownie, at age five. Picture taking and music were standard fare in her home, courtesy of her father, a talented amateur photographer and jazz aficionado. "My father's record collection was my 52nd Street—our Brooklyn apartment was filled with the music of Billie Holiday, Armstrong, Frank Sinatra, Lester Young and Sidney Bechet, as well as that of Bob Dylan, Odetta and The Weavers. There is no question that my childhood soundtrack created a foundation for my love of the music."

Friedman began working as a photographer in the late seventies, shooting on assignment for fashion magazines and record labels, but changed gears when she became the Creative Director at Elektra Entertainment in 1985. She later became Art Director and chief photographer for Blue Note Records and then served as Vice President and Creative Director for Motown. Throughout her career in the music business, she continued to shoot portraits of jazz artists. She now works independently as photographer, designer and director on a variety of image campaigns, music packages and book and film projects.

Through the years, Friedman has designed and photographed album covers for recording artists including Dexter Gordon, Sarah Vaughan, Wynton Marsalis, Nina Simone, Cecil Taylor, Lena Horne, Bill Charlap, Jessye Norman, Etta Jones, Bebe and Cece Winans, Patti Austin, Yo Yo Ma, Terence Blanchard, Midori, Teddy Pendergrass, Joe Lovano, Al Green, Kenny Barron, Bobby Short, Gerry Mulligan, Anita Baker, McCoy Tyner, Ornette Coleman, Hank Jones, Dianne Reeves, Quincy Jones, Sun Ra, Gil Evans, Don Cherry, Abbey Lincoln, Bobby McFerrin, Randy Weston, The Modern Jazz Quartet and Zubin Mehta.

Friedman's first book, *A Moment's Notice, Portraits of American Jazz Musicians*, (Schirmer MacMillan) was published in 1984. Her acclaimed retrospective of her portraits of jazz musicians, *The Jazz Pictures* was published in 2001 by Arena Editions.

In 2003, Friedman founded *Dominick Media* to publish a collection of books and music for children. The *Nicky the Jazz Cat* series received The Benjamin Franklin Book Award, Parents' Choice Silver Music Award, iParenting Media Book and Music

Awards, NAPPA Book Award and The American Library Association's Notable Children's recording Award. As a volunteer for Learning Leaders/Authors read aloud, she frequently reads to elementary school students. With Nicky as the perfect jazz ambassador, Friedman has produced several Jazz For Kids events with legendary jazz musicians for New York City public schools. She has served on the board of *The Recording Academy*, the GRAMMY organization, since 1986.

Friedman is the director/producer of *Abbey Lincoln: The Music Is The Magic*, a 16mm feature-length documentary film about singer Abbey Lincoln. The film was shot over a period of eighteen years and is now being edited for the film's release in 2009 – this is the film we'll be seeing a sneak preview of.

Friedman lives and works in New York City, and frequents The Village Vanguard for continued inspiration.

Tuesday, February 3, 2009

Jazz for Curious Listeners

Benny Goodman, Pt. 1

with Loren Schoenberg

7:00 – 8:30pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300 or [register online](#)

In a recent New York Times article Professor Joanne Meyerowitz of Yale University made the observation that, "For historians, history is never set in stone ... the events of the present, of the contemporary age, always help us reframe the events of the past. And the events of the past always help us to reframe the age we're living in."

Popular culture has always provided a fascinating portal to our past, and the upcoming Jazz for Curious Listeners sessions on Benny Goodman shed light on a vital and fascinating moment when America's youth embraced a music that was, in any objective view, quite sophisticated and at times subtle. It was a time when adolescents strove for adult emotions, and the music reflected this. For better or worse, the subsequent reversal that occurred in the 1950s with the advent of rock 'n' roll and related developments has led us to where we are today.

In the 1930s, what are today disparate strands of music came as close as they ever have to merging in the popular arts, and Benny Goodman (1909-1986) was a vital agent in bringing them all together. He played the blues with masters Bessie Smith and Count Basie, as well as "classical" music with the iconoclastic Bela Bartok and the Budapest String Quartet. Using the bully pulpit of his tremendous popularity, he was our first "crossover" artist in bringing fans of many different kinds of music together.

The son of Russian immigrants, raised in what was at times near-poverty in Chicago, he became an international icon by the age of 30 playing a music that was idiomatically African-American. Goodman may well be unique in the sheer breadth of his recorded associations, in which he functioned not as an anonymous accompanist but as a soloist alongside Billie Holiday, Leonard Bernstein, Aaron Copland, Charlie

Christian, Herbie Hancock, Ethel Waters, Bix Beiderbecke, Fred Astaire, Fats Navarro, Barbara Streisand, Charles Munch, Lester Young, and George Benson.

More on Goodman in next week's event listing.

Friday, February 6, 2009

Harlem in the Himalayas

Helen Sung / Ron Carter Duo

7:00pm

Location: Rubin Museum of Art
(150 West 17th Street)

\$18 in advance | **\$20** at door | (includes a post-concert tour of the galleries)
Box Office: 212.620.5000 ext. 344

Featuring the premiere of a specially commissioned suite composed by Helen Sung, inspired by the female deities of the Himalayan pantheon.

Helen Sung has been called "one of the brightest emerging stars in jazz today." Breaking stereotypes as an Asian-American female jazz pianist and composer, Helen's work in classical, jazz, and popular music gives her a compelling, unique voice. A graduate of the Thelonious Monk Institute of Jazz Performance, she has gone on to work with such masters as Clark Terry, Slide Hampton, and Wayne Shorter; and with luminaries including Steve Turre, T.S. Monk, and Regina Carter. She is also a busy bandleader; her project NuGenerations was selected as a 2009 Rhythm Road ensemble and will tour as American musical ambassadors. Helen's experience at the Monk Institute inspires her to remain involved with music education through workshops and performing with arts organizations benefiting young people.

Ron Carter is among the most original, prolific, and influential bassists in jazz. Having recorded on 2,000 albums, he has made history with many of music's greats. From 1963 to 1968, he was a member of the Miles Davis Quintet and was named Outstanding Bassist of the Decade by the Detroit News, Jazz Bassist of the Year by Downbeat magazine, and Most Valuable Player by the National Academy of Recording Arts and Sciences. In 1993 Ron Carter earned a Grammy award for Best Jazz Instrumental Group, the Miles Davis Tribute Band and another Grammy in 1998 for Call 'Sheet Blues', an instrumental composition from the film 'Round Midnight. Carter shares his expertise in the series of books he authored, among which are Building Jazz Bass Lines and The Music of Ron Carter; the latter contains 130 of his published and recorded compositions. He was Artistic Director of the Thelonious Monk Institute of Jazz Studies while it was located in Boston and, after 18 years on the faculty of the Music Department of The City College of New York, he is now Distinguished Professor Emeritus although, as a performer, he remains as active as ever.

This duo promises both depth of feel and brilliance of technical execution. We suggest getting your seat in advance!

Tuesday, February 10, 2009

Jazz for Curious Listeners

Benny Goodman, Pt. 2

with Loren Schoenberg

7:00 – 8:30pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300 or [register online](#)

Goodman and his legacy have been debated during the various cultural wars of the last half-century, as America struggles to come to terms with its legacy of racism. In a sense, coming to fame as the "King of Swing" seems in retrospect to have been an albatross around his neck—for if there was such a person in the 1930s, it was Louis Armstrong. In the same way that many who attain great popularity in the arts are dismissed ipso facto, Goodman's actual innovations in jazz have been rarely celebrated. First and foremost, he was a brilliant instrumentalist whose command of the clarinet and the jazz language were firmly in place by the time he was in his early 20s. At a time when jazz was evolving at an exponential rate, Goodman was at the leading edge of players who were assimilating the innovations of Armstrong and Beiderbecke and taking what they could from a range of artists that included Earl Hines, Bessie Smith, Ethel Waters, Frank Teschemacher, and Jimmy Noone, for starters. But for all the citing of influences, as is the case in all nascent arts, the one quality that all the early giants shared was an originality based on the sheer newness of the idiom. In Goodman's case, his extraordinary melodic instinct took him to corners of the harmonies that might have escaped players bound by knowledge of what notes fit to the prescribed chords—plus, above all, it swung. Jazz is at its root a rhythmic music, which is not to slight its melodic, harmonic, and textural qualities, but the first hurdle a jazz player has to surmount is lining up the notes in a manner that has the forward propulsion first defined by Armstrong. While there have been rhythmic emendations over the decades, it still don't mean a thing if it ain't got that swing, and that's what Goodman and many others did. What distinguished him was his ability to translate that acuity to an ensemble, and to have done it at just the propitious moment when America was ready to redefine its popular music along the lines already outlined by Armstrong and company a decade earlier.

By racially integrating his band at the height of his popularity in the mid-'30s, Goodman brought attention to players (Lionel Hampton and Teddy Wilson) and composer/arrangers (Fletcher Henderson, Edgar Sampson, Mary Lou Williams, and Jimmy Mundy) who benefited greatly from the increased exposure. Hampton said repeatedly that, while Jackie Robinson's joining the New York Dodgers a decade later played a vital role in addressing the inequality stemming from our societal racism, he and Teddy Wilson had also played a large and frequently forgotten role in the same struggle.

The Goodman small groups championed chamber jazz, a welcome safety valve for the band's greatest soloists, who must have felt somewhat hampered by the structure of the big-band arrangements. In addition to Hampton and Wilson, Goodman was later joined by Cootie Williams, Mel Powell, Charlie Christian, Count Basie (on recordings), Ruby Braff, Zoot Sims, and many other jazz giants in performances that still hold their place in the pantheon of jazz.

Over the course of five decades, Goodman created a legacy of the highest standards in everything he did. His bands always sparkled with technical precision, sparked by his own inspired playing. On the day he died suddenly at the age of 77 in June 1986, he was preparing for a concert just a few days later. His doctors had urged him to slow his pace a bit, but it's fair to say he that wanted to go out with his boots on.

Thursday, February 12, 2009

Harlem Speaks

Benny Golson, Saxophonist

6:30 – 8:30pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300

Multitalented and internationally famous jazz legend, - a composer, arranger, lyricist, producer and tenor saxophonist of world note, Benny Golson was born in Philadelphia, PA on January 25, 1929. Raised with an impeccable musical pedigree, Golson has played in the bands of world famous Dizzy Gillespie, Lionel Hampton, Earl Bostic and Art Blakey.

Few musicians can claim to be true innovators and even fewer can boast of a performing and recording career that literally redefines the term "jazz," yet Benny Golson is among their rare number, as evidenced by contributions to the standard jazz repertoire as: **Killer Joe, I Remember Clifford, Along Came Betty, Stablemates, Whisper Not, Blues March, Five Spot After Dark, and Are you Real?**

These jazz standards have found their way into countless recordings internationally over the years and are still being recorded by musicians across generation.

He has recorded over 30 albums for various recording companies in the United States and Europe under his own name and innumerable ones with other major artists. A prodigious writer, Golson has written well over 300 compositions.

For more than 55 years, Golson has enjoyed an illustrious, musical career in which he has not only made scores of recordings but has also composed and arranged music for: Count Basie, John Coltrane, Miles Davis, Sammy Davis Jr., Mama Cass Elliott, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Lionel Hampton, Shirley Horn, David Jones and the Monkees, Quincy Jones, Peggy Lee, Carmen McRae, Anita O'Day, Itzhak Perlman, Oscar Peterson, Lou Rawls, Mickey Rooney, Diana Ross, The Animals (Eric Burden), Mel Torme, and George Shearing.

His prolific writing includes scores for hit TV series and films such as: M*A*S*H, Mannix, Mission Impossible, Mod Squad, Room 222, Run for Your Life, The Partridge Family, The Academy Awards, The Karen Valentine Show, Television specials for ABC, CBS and NBC Television specials for BBC in London and Copenhagen, Denmark, Theme for Bill Cosby's last TV show, A french film 'Des Femmes Disparaissent' (Paris).

Benny Golson has absolute mastery of the jazz medium. He has not only blazed a trail in the world of jazz but is passionate about teaching jazz to young and old alike. He has lectured at the Lincoln Center through a special series by Wynton Marsalis. He has also lectured to doctoral candidates at New York University and to the faculty at National University at San Diego.

Golson's musical odyssey has taken him around the world. In 1987 he was sent by the US State Department on a cultural tour of Southeast Asia, New Zealand, Indonesia, Malaysia, Burma, Singapore. Later, Philip Morris International sent him on an assignment to Bangkok, Thailand to write music for the Bangkok Symphony Orchestra.

He continues to impress critics, fans and fellow musicians with his prodigious contributions to the world of jazz. He was recently honored at the Kennedy Center in Washington, D.C. with an 80th birthday concert (January 24, 2009), and Concord Jazz has just released two Golson recordings: "New Time, New 'Tet," and "The Best of Benny Golson," a retrospective CD of a man and musician beyond category.

Soon his autobiography, "Whisper Not," will be released, but in the meantime come hear from this gentle giant firsthand!

Tuesday, February 17, 2009

Jazz for Curious Listeners

Herschel Evans

with Loren Schoenberg

7:00 – 8:30pm

Location: NJMIH Visitors Center
(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300 or [register online](#)

Join us for an evening celebrating one of the lesser known giants of jazz, the earliest "Texas tenors," Herschel Evans, whose soulful sound was a perfect contrast to that of the cool-toned Lester Young in the Count Basie Orchestra. Evans started out playing in territory bands, including Troy Floyd (1929-1931) with whom he made his recording debut, and Benny Moten (1933-1935). In 1936, Evans had stints with Lionel Hampton and in Los Angeles and then joined Count Basie just in time to enjoy the band's success and participate on many recordings; his most famous solo was on a ballad feature "Blue and Sentimental" from 1938. Sadly, Herschel Evans died of a heart ailment before his 30th birthday.

He may be gone, but certainly not forgotten, as you'll discover!

Friday, February 20, 2009

Harlem in the Himalayas

Chico Hamilton

7:00pm

Location: Rubin Museum of Art
(150 West 17th Street)

\$18 in advance | **\$20** at door |
Box Office: 212.620.5000 ext. 344

Legendary jazz drummer and bandleader Chico Hamilton, born September 21, 1921 in Los Angeles, had a fast track musical education in a band with his schoolmates Charles Mingus, Illinois Jacquet, Ernie Royal, Dexter Gordon, Buddy Collette and Jack Kelso. Engagements with Lionel Hampton, Slim & Slam, T-Bone Walker, Lester Young, Count Basie, Duke Ellington, Charlie Barnett, Billy Eckstine, Nat King Cole, Sammy Davis Jr., Billie Holiday, Gerry Mulligan and six years with Lena Horne established this young West Coast prodigy as a jazz drummer on the rise, before he struck out on his own as a bandleader in 1955.

Chico's impact upon jazz includes the introduction of two unique and distinct sounds: first in 1955 with his Original Quintet which combined the sounds of his drums, the bass of Carson Smith, the guitar of Jim Hall, the cello of Fred Katz, and the flute of Buddy Collette; and the second in 1962 with his own drums, the bass of Albert Stinson, the guitar of Gabor Szabo, the tenor sax of Charles Lloyd, and the trombone of George Bohanon.

In 1997, Chico received the New School University Jazz & Contemporary Music Programs Beacons in Jazz Award in recognition for his "significant contribution to the evolution of Jazz". In 2002, Chico was awarded the WLIU-FM Radio Lifetime Achievement Award. At the IAJE in NYC January 2004, Hamilton was awarded a NEA Jazz Master Fellowship, presented to him by Roy Haynes. In December 2006, Congress confirmed the President's nomination of Chico to the Presidents Council on the Arts. And in 2007, Chico received a Living Legacy Jazz Award as part of The Kennedy Centers Jazz in Our Time Festival, as well as receiving a Doctor of Fine Arts from The New School.

Still swingin' at the age of 86, Chico Hamilton has a resume that includes scores for film, original compositions, commercial jingles, 50 + albums as a leader, and countless international tours. Come witness a living legend in collaboration with his young ensemble members, heard on Hamilton's most recent recordings, "Chico Hamilton Trio!," "The Alternative Dimensions of El Chico," and "It's About Time!"

Friday, February 21, 2009

Special Event

African-American Heritage Day

1:00 – 5:00pm

Location: American Museum of Natural History
(Central Park West @ 79th Street | [get directions](#))
Free with Museum admission

The National Jazz Museum All Star Big Band will be performing as part of

HARLEM SERENADE: A MOMENT IN TIME

This event is co-produced by Community Works and the New Heritage Theatre Group.

"A" Train to the Harlem Renaissance

Performance • 1:00-2:45 pm, Kaufmann Theater, first floor

Artistic Director and host James Stovall narrates an afternoon of musical performances by the All-Star Orchestra of the National Jazz Museum in Harlem.

The Jazz Orchestra will be joined by members of the Silver Belles – 2nd Generation, a group of exceptional senior female dancers inspired by the original Silver Belles, who appeared in the choruses of the prestigious Cotton Club and Apollo Theater during Harlem's heyday. Also joining them will be the Jitterbug Kids, a group of young dancers who recapture Harlem's Swing era. The performances will be woven together with classic film clips from Harlem's Golden Era.

Tuesday, February 24, 2009

Jazz for Curious Listeners

Cozy Cole

7:00 – 8:30pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300 or [register online](#)

Cozy Cole is one of the most impeccable drummers in jazz history.

William Randolph "Cozy" Cole was a life-long student of the drums, who studied at Julliard in the mid-1940s, and with the New York Philharmonic's Saul Goodman.

Most of his long career was as a sideman, for leaders such as: Willie Bryant, Cab Calloway, Lionel Hampton and Louis Armstrong. Even before keeping time with those greats, Cozy had played with Benny Carter's first band, which also had renowned icons as Teddy Wilson (piano), Chu Berry (tenor sax) and a young trombonist named Dickie Wells.

As quiet as its kept, Cozy broke down racial barriers in music: he was the first black musician on a network musical staff. CBS radio hired him to work with Raymond Scott in 1943. In 1985, Scott recalled, "Cozy was the most professional musician I've ever worked with."

In 1944, Cozy led a small group at the Onyx Club in New York, after which his band began to tour and record. He also served as a featured artist on European tours along side Jack Teagarden and Earl Hines. In 1953, Gene Krupa and Cozy formed The Krupa And Cole Drum School in New York. "The more you study," Cozy said, "the more you find out you don't know; but the more you study, the closer you come." The school was a great success and remained in operation until Krupa's death in 1973.

The Cozy Cole Combo played the Metropole in New York and recorded a million selling version of "Topsy" in 1958. His group also recorded other notable tunes, such as "Jersey Jump-Off," "Willow Weep For Me," and "Night Wind." During the 1960's he joined up with his long time friend, trumpeter Jonah Jones. Jones and Cozy played with Stuff Smith and Cab Calloway in the early days and reunited to tour and record. They remained active as a team throughout the 1970's.

In 1978 Cozy was given an honorary degree of Doctor of Musical Arts at Capital University in Columbus, Ohio. After his retirement, Cozy earned his degree at the same college in Lecturer Studies. Cozy Cole died at the age of 71 in Columbus on January 31, 1981.

Come hear what made his fellow musicians and fans around the world love and admire this master of jazz drumming.

Thursday, February 26, 2009

Harlem Speaks

Wendy Oxenhorn, Jazz Foundation Of America

6:30 – 8:30pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300

Wendy Oxenhorn, Executive Director of the Jazz Foundation of America, has been in the helping, non-profit field since her teens, when she, distraught from an injury that ended her dream of becoming a ballerina, called a suicide hot line.

She was 17. "The woman on the other end of the phone was about 50 and her husband had just left her for a 25-year-old," Wendy recalled. "She started talking to me. So, after counseling her, I ended up working there within like three days. I took whatever it was in my depression, and started getting out of myself by listening to other people's problems. It works."

Oxenhorn later worked with children of addiction, and became co-founder of Street News (sold by homeless persons) in the late 1980s, but, as a single mother of two children, decided to take a gig in Internet sales, which led to a tragic love affair with an Italian composer. But instead of again contemplating the ultimate end, she picked up the harmonica as a salve to her blues. She soon met a blues man from Mississippi who played in subway stations, and began to "sit in" with him on a regular basis. She began cutting back on her time at the job to play the blues, a way to pay her dues, playing a solo, then passing the bucket.

Oxenhorn met the guitarist and composer Eliot Sharp, and asked him to play on a CD with her Mississippi mentor. Turns out Sharp had a studio, where he did the recording for free, and gave them a CD to sell on the subway. They started to make some decent money with the CD, and she felt that her chops were getting better and better, while their subway audience kept growing.

This was her first experience helping an older musician. But the blues came a-knockin' again, as her Mississippi mentor took with a woman his junior, who then proceeded to get rid of Wendy!

"So I had to leave, and that was worse than the Italian composer — it broke my heart, but it made me open to looking for something to do. Two people told me about this job, helping all these great older musicians. I don't question anymore when tragedy strikes — I put a smile on my face and say God, what's next? — and it's usually something really wonderful. I can't imagine anything better than this . . ."

The Jazz Foundation of America (JFA), founded in the early 1990s, aims to look after elderly jazz musicians, by ensuring that mortgages and rents can be paid, and offering free health care through a number of partner organizations. Since Hurricane Katrina, the work of the JFA has intensified, with the scope of the organization expanding to help musicians of all ages.

To learn more about JFA and Executive Director Wendy Oxenhorn, and to show your support of non-profit companies such as JFA and the National Jazz Museum in Harlem, come partake in a dialogue that promises to be filled with humor, leavened with the tragic, with yet a bright light of hope as a chaser.

Saturday, February 28, 2009

Saturday Panels

In A Mist: Crises of Legitimacy

10:00am – 4:00pm

Location: NJMIH Visitors Center

(104 E. 126th Street, Suite 2C)

FREE | Reservations: 212-348-8300

Visitors Center

104 East 126th Street, Suite 2C

Monday through Friday 10 a.m. - 4 p.m

close to 2, 3, 4, 5, 6 trains to 125th Street

We're waiting for you! Yes, that's right. Our new **Visitors Center** is now open **Monday through Friday (10 a.m. – 4 p.m.)** and chock full of books, CDs and DVDs for your perusal. There is also a first-class exhibit of photos on the walls, so we hope you will come up and see us and also spread the word to any other curious folk who want to spend some time getting jazzed in Harlem.

Also, to find audio and video clips, event summaries, program updates and photographs galore from our previous events, venture here:

<http://www.jazzmuseuminharlem.org>

The National Jazz Museum in Harlem is deeply dedicated to the legacy and continued growth of jazz. Your continued support of our events demonstrates your love of jazz and the level of community appreciation and interest in its further development. As we continue our efforts to bring you the best insights and live music (at little or no cost), your participation translates into a favorable reflection upon our efforts to build a physical museum worthy of this profound, emotionally riveting art form. We look forward to seeing you at our future events, and when you come, please bring a friend.

This press release was composed and edited by **Greg Thomas**, host of the web's only jazz news and entertainment TV show, [*Jazz it Up!*](#)