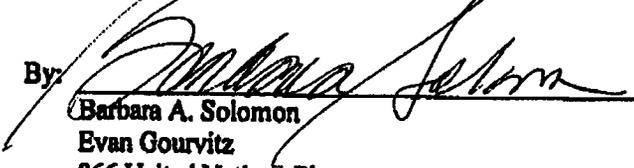


Dated: New York, New York
~~June 29, 2008~~
July 1, 2008

Respectfully submitted,

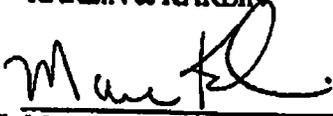
FROSS ZELNICK LEHRMAN & ZISSU, P.C.

By: 

Barbara A. Solomon
Evan Gourvitz
866 United Nations Plaza
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Attorneys for Opposer

Los Angeles, CA
June 29, 2008

KARLIN & KARLIN

By: 

By: Marc A. Karlin

3701 Wilshire Boulevard, Suite 1035
Los Angeles, California 90010-2804
Phone: (213) 365-1555
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Attorneys for Applicant

(F0206192.1)

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Stipulation as to
Facts and Agreement to Submit Opposer's Testimony by Affidavit

EXHIBIT A

STIPULATION AS TO FACTS OF THE CASE

1. Opposer Christopher Brooks ("Opposer") is the eldest grandson of the internationally famous jazz musician Cab Calloway, who died in 1994.
2. Opposer performs and has performed with his musical ensemble THE CAB CALLOWAY ORCHESTRA (the "Orchestra") in the United States.
3. Opposer is the sole proprietor, musical director, and lead performer of the Orchestra.
4. Opposer uses THE CAB CALLOWAY ORCHESTRA in connection with the Orchestra's live musical performances in the United States and has used it continuously from the date of adoption.
5. Opposer uses THE CAB CALLOWAY ORCHESTRA in connection with the sale of compact discs and videotapes in the United States and has used it continuously from the date of adoption.
6. Applicant Creative Arts by Calloway, LLC ("Creative Arts") is a Delaware limited liability company founded by its predecessor, Cab Calloway's widow, Zulme Calloway, and Cab Calloway's daughters Chris Calloway and Cabella Calloway Langsam.
7. On July 23, 1999, Applicant's predecessor filed intent-to-use application Serial No. 75/761,159 (the "Application") to register CAB CALLOWAY.
8. The services in the Application are "[r]etail stores, retail outlets and on-line retail store services featuring compact discs, records, video tapes, cassettes, digital video and audio discs, and other home entertainment related products; distribution of pre-recorded comedies, musicals and dramas on video tapes, cassettes, digital video and audio discs, CD-ROM; distribution of pre-recorded theatrical musicals, comedies and dramas on video tapes, cassettes,

digital video and audio discs, CD-ROM; and distribution of pre-recorded music, drama, comedy and variety shows on video tapes, cassettes, digital video and audio discs and CD-ROM” in International Class 35, and “[e]ntertainment services in the nature of multimedia entertainment software production services, scheduling of programs on a global computer network; production and distribution of live music concerts, comedy, and dramatic series; production of live music concerts and live theatrical plays; production of radio and television programs; production of videotapes and sound recordings, namely, phonograph records, pre-recorded audio tapes, compact discs, videotapes, digital audio tapes, compact disc videos, and laser discs; production and distribution of motion pictures; production of comedies, musicals and dramas; scheduling television and radio programming; production of music, drama, comedy and variety shows; theatrical production of musicals, comedies and dramas” in International Class 41.

9. The earliest priority date upon which Applicant can and does rely for the services set forth in the Application, and for purposes of this opposition, is the date it filed the Application, July 23, 1999.

10. On April 16, 2001, Applicant filed suit against Opposer in the U.S. District Court for the Southern District of New York, seeking to enjoin Opposer’s use of THE CAB CALLOWAY ORCHESTRA. Applicant’s suit was dismissed by that court on summary judgment on December 11, 2001, *Creative Arts by Calloway, LLC v. Brooks*, No. 01 Civ. 3192 (CLB) (S.D.N.Y. Dec. 11, 2001) (mem.), and the decision was affirmed on appeal by the U.S. Court of Appeals for the Second Circuit on Oct. 11, 2002. *Creative Arts by Calloway, LLC v. Brooks*, No. 02-7050, 2002 WL 31303241 (2d Cir. Oct. 11, 2002).

11. THE CAB CALLOWAY ORCHESTRA and CAB CALLOWAY, considered in their entirety, are nearly identical in appearance, sound, connotation, and commercial impression.

12. Opposer's goods and services and the services set forth in the Application are identical or closely related.

13. There is and has been no consent, agreement or assignment between the parties with respect to the use of ownership of their respective marks.

14. Should Opposer establish that its use of THE CAB CALLOWAY ORCHESTRA created rights that existed prior to July 23, 1999, then any application granted to Applicant for CAB CALLOWAY for the services set forth in its application would cause a likelihood of confusion with THE CAB CALLOWAY ORCHESTRA for the goods and services he offers for sale or sells in connection with that term.

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Stipulation as to
Facts and Agreement to Submit Opposer's Testimony by Affidavit

EXHIBIT B

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of Application Serial No. 75/761,159

Mark: CAB CALLOWAY

Opposer's Ref: CWBK 04/18950

-----X	:	
CHRISTOPHER BROOKS,	:	
	:	
Opposer,	:	
	:	Opposition No. 91/160,266
- v. -	:	
	:	
CREATIVE ARTS BY CALLOWAY, LLC,	:	
	:	
Applicant.	:	
-----X	:	

**AFFIDAVIT OF OPPOSER CHRISTOPHER
BROOKS TO BE SUBMITTED AS TRIAL TESTIMONY**

STATE OF NEW YORK)
) ss:
COUNTY OF NEW YORK)

Christopher Brooks, being duly sworn, states as follows:

1. I am the Opposer in this action and the eldest grandson of the famous jazz musician and performer Cab Calloway. I submit this affidavit on the basis of my own personal knowledge and my review of my own business records.
2. I am a professional musician who performs full-time with my orchestra THE CAB CALLOWAY ORCHESTRA and my various other bands. The Orchestra performs about twenty-four to forty shows per year throughout the United States. A photocopy of my current press packet for THE CAB CALLOWAY ORCHESTRA is attached as Exhibit 1.
3. I am a 1980 Dean's List graduate of the New England Conservatory of Music. While at the Conservatory I studied composition, orchestration, and theory, including with noted Jazz

musician Jaki Byard. Also while at the Conservatory, I toured internationally, recorded with several faculty members, and published several books of music transcriptions. I was a member of the Conservatory's faculty from 1977-80 and have taught music at the Westchester Conservatory, the Community Music Center of Boston, and The Beaver Country Day School in Boston. I have also taught music theory classes through the New England Conservatory and have given group music workshops at Harvard University and Boston University. I have performed with the Duke Ellington Orchestra and the Lionel Hampton Orchestra and with such Jazz greats as Milton Hinton, Cyrus Chestnut, Sheila Jordan, John Faddis, Bill Crow, Ran Blake, Anthony Braxton, Kenny Burrell, and many others. Prior to his death, I repeatedly performed with my grandfather Cab Calloway and many of the musicians who appeared with him.

4. I made my first public appearance with my grandfather in 1955 on the Edward R. Murrow show. Once I began studying music at the New England Conservatory I began performing with him regularly starting in 1978. We performed together more than twenty-five times from 1978 to 1993 at venues ranging from private parties to the Kennedy Center and Lincoln Center.

5. My grandfather died in 1994. In December 1998 I named my full orchestra THE CAB CALLOWAY ORCHESTRA ("the Orchestra") in his honor. The Orchestra performs a variety of Jazz music, including songs written and recorded by my grandfather, standards by a number of other artists, and my own original songs and arrangements.

6. I have been using the mark THE CAB CALLOWAY ORCHESTRA in connection with entertainment services – specifically, the Orchestra's live musical performances – continuously since December 1998, when the Orchestra played its first show as THE CAB CALLOWAY ORCHESTRA at the Sleepy Hollow Country Club in Scarborough, New York. Redacted copies

of contracts evidencing the provision of the Orchestra's services under the mark THE CAB CALLOWAY ORCHESTRA prior to July 23, 1999, and carbon receipts of checks paid to the members of the Orchestra for one of these performances (dated April 21, 1999 and marked "CCO" for "CAB CALLOWAY ORCHESTRA"), are attached as Exhibit 2. A March 21, 2001 letter from the manager of the Sleepy Hollow Country Club noting THE CAB CALLOWAY ORCHESTRA's performances there "since 1998" is attached hereto as Exhibit 3, and a January 7, 1999 invoice from the Eubie Blake National Jazz Institute & Cultural Center noting the existence of THE CAB CALLOWAY ORCHESTRA by that date is attached hereto as Exhibit 4.

7. I am the sole proprietor, musical director and lead performer of the Orchestra. Redacted copies of my 1998 and 1999 Schedule C tax forms for "Cab Calloway Orchestras," the business name I use for my different performing groups, including THE CAB CALLOWAY ORCHESTRA, is attached as Exhibit 5.

8. No later than April 1999, I started selling my first compact disc branded with the mark THE CAB CALLOWAY ORCHESTRA. This compact disc has been available for sale at my various concerts continuously since 1999. I believe that I have sold about 500 copies of this compact disc (a second compact disc was issued in 2001). A copy of this compact disc, sold since 1999, is attached as Exhibit 6. Copies of a March 20, 1999 invoice showing the manufacture of this compact disc under the mark THE CAB CALLOWAY ORCHESTRA, a March 30, 1999 production memo for the recording of this CD (and its associated video), and April and May 1999 receipts for the sale of CDs bearing the mark THE CAB CALLOWAY ORCHESTRA are attached as Exhibit 7.

9. No later than April 1999, I also started selling a videotape branded with the mark THE CAB CALLOWAY ORCHESTRA. This videotape has been available for sale at my various

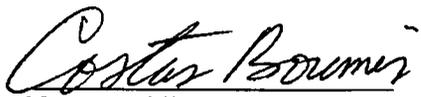
concerts continuously since 1999. I believe that I have sold about 300-400 copies of this videotape throughout the United States since 1999. A copy of this videotape is attached as Exhibit 8. Copies of a March 20, 1999 invoice showing the manufacture of this videotape under the mark THE CAB CALLOWAY ORCHESTRA, a March 30, 1999 production memo for the recording of this videotape (and its associated CD), and April and May 1999 receipts for the sale of videotapes bearing the mark THE CAB CALLOWAY ORCHESTRA are attached as Exhibit 9.

10. Since 1999, I have continuously performed under the name THE CAB CALLOWAY ORCHESTRA, averaging about twenty-four to forty concerts per year in the United States. I also continue to sell the CD and videotape shown in Exhibits 6 and 8. *N.Y. Lic 665095162*



Christopher Brooks

Subscribed and sworn before
me this 30th day of June, 2008



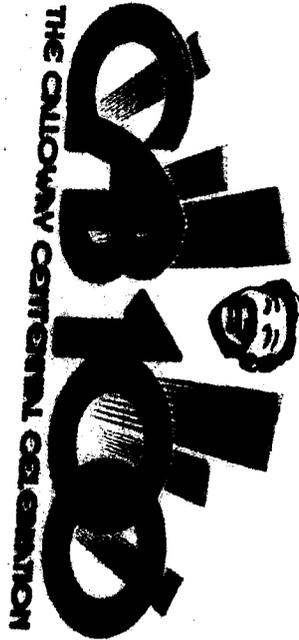
Notary Public

COSTAS BOUMIS
Notary Public, State of New York
No. 01BO5052518
Qualified in Westchester County
Commission Expires Nov. 27, 2009

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 1



Norris
Theatre

The Cab Calloway Orchestra

An unforgettable
sensation of a
modern jazz orchestra
in full flight.

"The Cab Calloway Orchestra
rocked the house! They swung
hard all night long, they all
played their tails off, the charts
are gorgeous! The band was
fantastic. I love it!"
— Paul Shaffer, CBS

Featuring
Calloway Brooks

Saturday
March 11, 2006
8 PM

10/544-0403
www.norriscentre.com

7570 Cressfield Drive
Rolling Hills Estates

Sponsor



The Cab Calloway Orchestra

Calloway Brooks, along with the Cab Calloway Orchestra, deliver both the authentic sound of a hot jazz orchestra and a snazzy stage style — bringing out a Jump, Blues, and Boogie experience of "Swing that is king and Jive that's alive!" The Calloway Band's original vintage orchestrations are a starting point for the musicians who played with the Big Band for decades, creating the unforgettable sensation of a modern jazz orchestra in full flight.

Showtime:

Saturday, March 11, 2006

Tickets: \$36

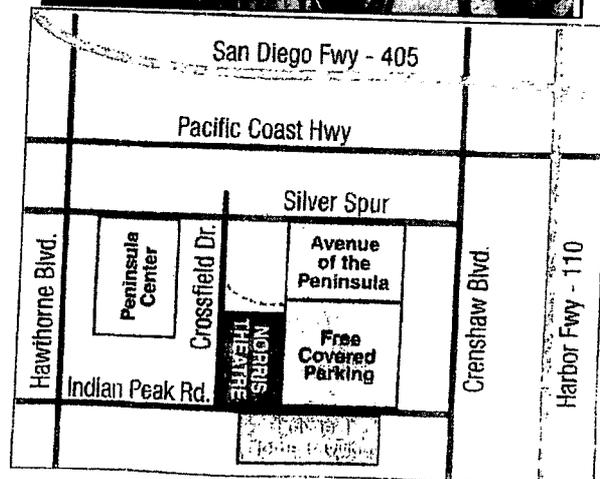
**Group Discounts are available.
For more information call
310-544-0403 x39**

Established in 1983, the Norris Theatre has enriched the South Bay community by providing world-class entertainment as well as community outreach and educational programs. Newcomers to the Norris are awed by the elegance of this intimate performance space, named Best Live Theatre in the South Bay.

The Norris hosts a diverse season of concerts, dance, comedy, magic, and theatrical productions.

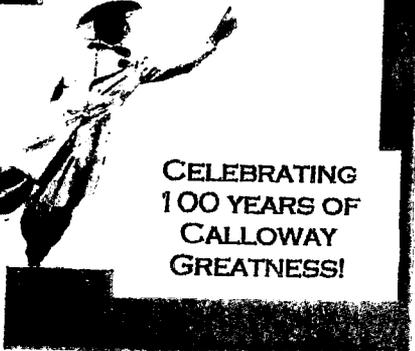
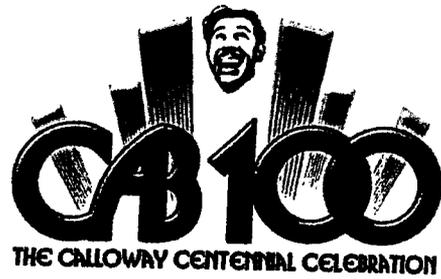
With many outstanding restaurants located nearby and free, covered parking, the Norris promises an unforgettable theatrical experience.

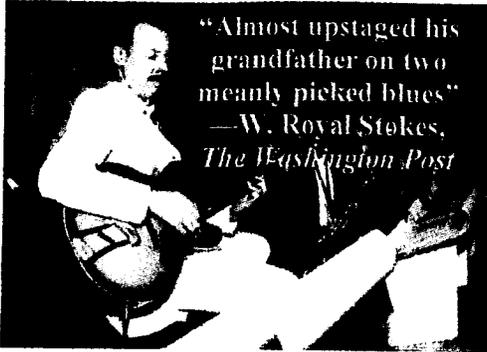
For more information about The Norris Theatre, please telephone: 310-544-0403, or refer to the website at www.norriscenter.com.



THE CAB CALLOWAY
ORCHESTRA

INVITES YOU TO THE BIG EVENT!





"Almost upstaged his grandfather on two meanly picked blues"
 —W. Royal Stokes,
The Washington Post

THE CAB CALLOWAY ORCHESTRA

DIRECTED BY C. CALLOWAY BROOKS

The whole audience bouncing and swaying to the irresistible rhythm. Everybody singing HI-DE-HO! They're echoing the King himself, Cab Calloway, as he thrusts his baton into the air, and in his Zoot Suit, jumps, twirls and signals to the band to begin another joyous chorus.

Who could forget the incredible sounds and imagery of Cab Calloway and his hot Jazz Orchestra, now under the baton of Cab's grandson: C. Calloway Brooks.

The Calloway family has been dazzling audiences since the 1920's. Since his grandfathers passing in 1994 the grandson's success has led the Orchestra nationally and internationally to such prestigious venues as Lincoln Center, Carnegie Hall, The Rome Opera House, as well as historic venues like the Cotton Club and Birdland in New York. The Calloway family's popular appeal has also led to numerous appearances at Casinos in Las Vegas, Reno, and Atlantic City, and The Flamingo Las Vegas, plus the USS Hornet to the Greenbriar and Waldorf Astoria Ballrooms and even to The Super Bowl.

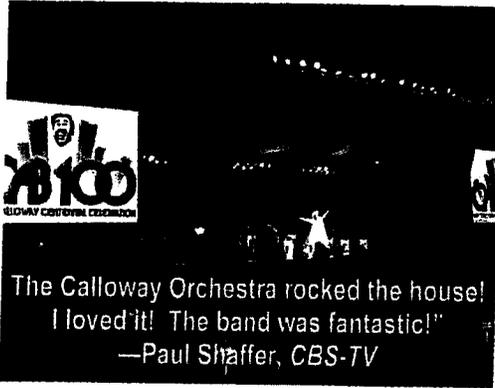
Calloway Brooks, and the Cab Calloway Orchestra deliver both the authentic sound of a hot Jazz Orchestra and a snazzy stage style-bringing out a Jump, Blues, and Boogie experience of "Swing that is King and Jive that's alive". Using the Calloway bands original vintage orchestrations as a starting point, coupled with the fine musicians. The Cab Calloway Orchestra creates the authentic unforgettable sensation of a Modern Jazz



"Make sure you catch Calloway Brooks! He's got the moves, the voice, and the suit. He put on a great show!" — Chris Valenti WHPC-FM, New York

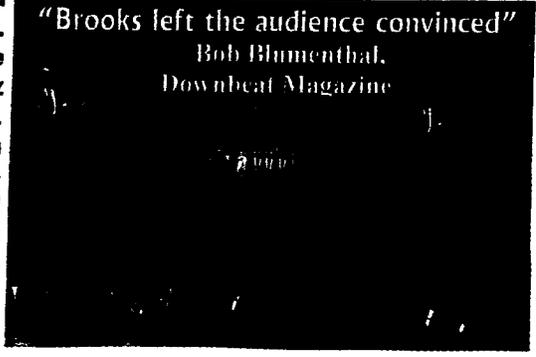
Orchestra in full flight. They are widely recognized as the worlds leading Jazz "Show Band."

Cabell (Cab) Calloway became famous leading his hot Swing orchestras at the Cotton Club in the late 1920's. Many great musicians came from the Calloway Orchestra over the years like trumpeter Dizzy Gillespie and saxophonist Ben Webster. Cab's career went on to include films and musicals such as *Stormy Weather*, *Porgy and Bess*, *Hello Dolly!*, *The Blues Brothers* and even a video with Janet Jackson in *Design of a Decade*. Cab Passed in 1994. In 1995 Cab was inducted posthumously by the Jazz Hall of Fame, in 2008 he won the Grammy's Lifetime Achievement Award.

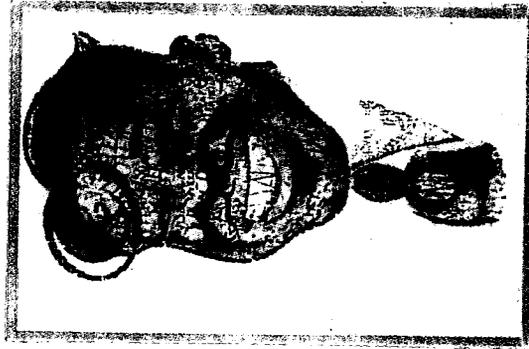


The Calloway Orchestra rocked the house!
 I loved it! The band was fantastic!"
 —Paul Shaffer, CBS-TV

The Calloway Orchestra legacy is carried forward by Cab's grandson, C. Calloway Brooks, known in New York's Jazz Circles as "C.B.". CB started playing guitar at age 7, won his first musical awards at age 9, and went on to become a graduate of the prestigious New England Conservatory of Music. Brooks has performed with the Duke Ellington Orchestra, the Lionel Hampton Orchestra, his grandfather Cab Calloway's Jazz Ensembles, and musicians Kenny Burrell, Ran Blake, Don Byron, Anthony Braxton, Shella Jordan, Rufus Reid, Alan Dawson, Milton Hinton, Gary Bartz, Cyrus Chestnut, Marshall Allen and Jon Fadalis. CB has appeared numerous times on National TV, Radio and in print. He credits his many years of experience touring with his grandfather Cab Calloway as the central cornerstone of his musical performance and professional development.



"Brooks left the audience convinced"
 Bob Blumenthal,
 Downbeat Magazine

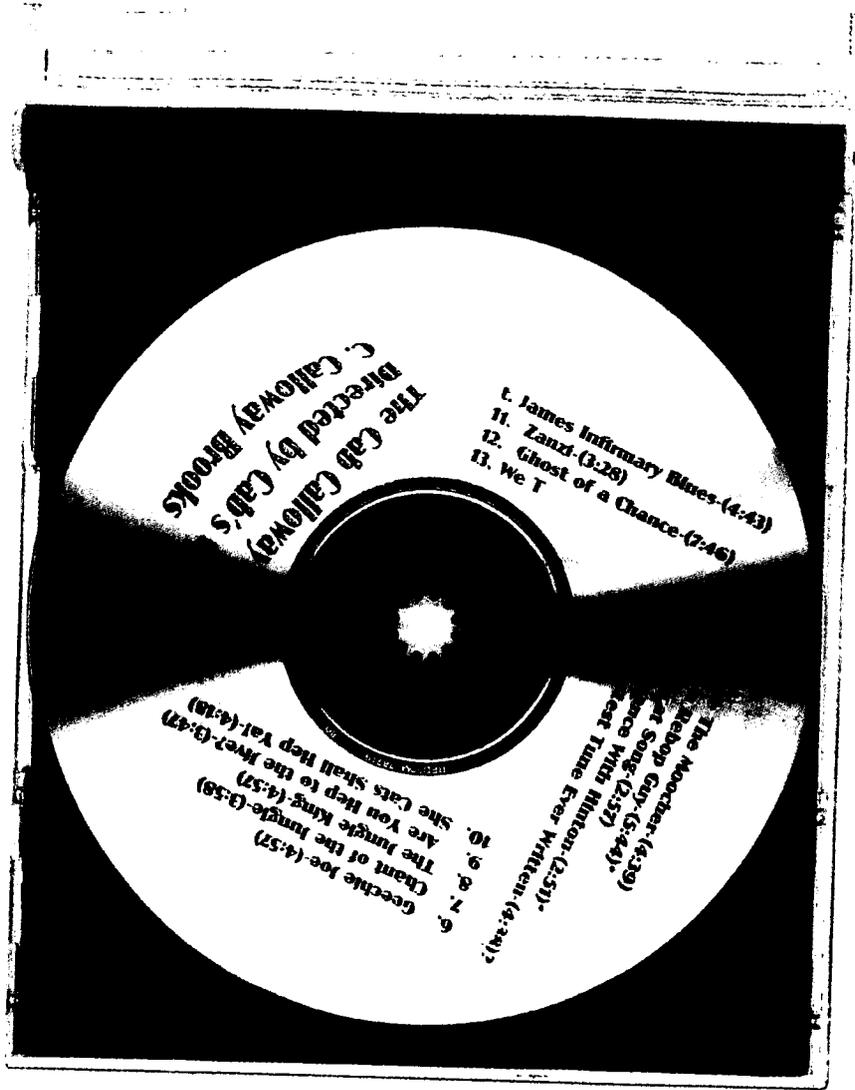


The Calloway family has been delighting audiences since the 1920's and this year is expected to be one of the best. In 2007 through the end of 2008 a major CBS100 celebration happen for the 100th birthday of Cab Calloway. C. Calloway (C) Brooks - Grandson of Cab Calloway - will be leading the way with the Calloway Orchestra's CBS100 tour in his dual roles as director of the CEO and the CBS100 Centennial Celebration. CEO and the Cab Calloway Orchestra have been carrying on the Calloway musical tradition for over a decade, consistently dazzling audiences to standing ovations in the worlds most prestigious venues. The CEO has become one of the worlds leading jazz show bands and delivers the authentic sound of a hot jazz Orchestra with a swazy stage style that brings out a the music in the audience with "swing that is king and fire that's alive." Using the Calloway bands vintage orchestration as a starting point, coupled with some of the finest jazz musicians anywhere, the CEO creates the unforgettable sensation of a real swinging jazz Orchestra in full flight.

www.cabcalloway.com www.cbs100.com

cabcallowaytour.com. CBS100 - join the celebration! It's once in a lifetime!

Well All Reet!



The Cab Calloway
Directed by Cab's
C. Calloway Brooks

- 11. James Infirmary Blues (4:43)
- 12. Zanz (3:26)
- 13. Ghost of a Chance (2:46)

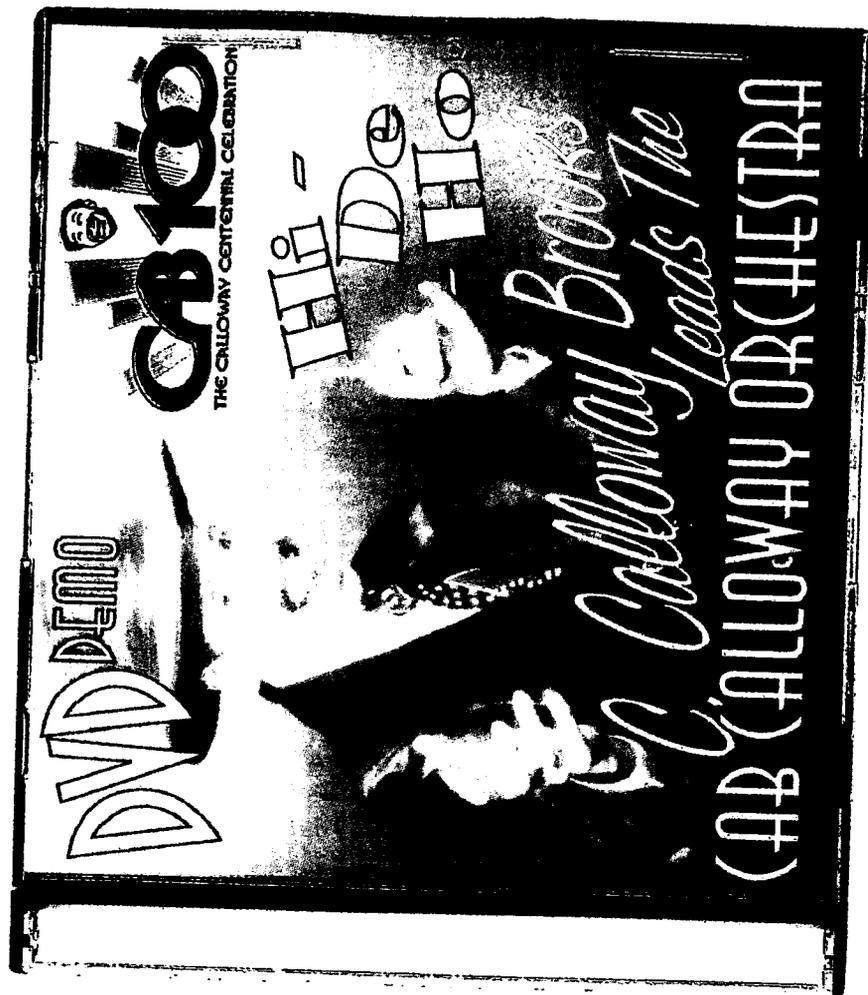
- 6. Geechee Joe (4:57)
- 7. (Chant of the Jungle (3:58)
- 8. Are You Hep to the Hep (4:57)
- 9. She Cats Shall Hep Yal (4:10)
- 10. The Morder (4:39)
- 11. Hepp Guy (5:44)
- 12. At Song (2:57)
- 13. Dance With Milton (2:51)
- 14. Best Tune Ever Written (4:33)

The Cab Calloway Orchestra
Directed by Cab's Grandson:
C. Calloway Brooks



1. Minnie The Moocher-(4:39)
2. Such a Rebob Guy-(5:44)*
3. The Scat Song-(2:57)
4. Dissonance With Hinton-(2:51)*
5. The Fastest Tune Ever Written-(4:38)+
6. Geechie Joe-(4:57)
7. Chant of the Jungle-(3:58)
8. The Jungle King-(4:57)
9. Are You Hep to the Jive?-(3:47)
10. St. James Infirmary Blues-(4:43)
11. Zanzib-(3:28)
12. Ghost of a Chance-(7:46)
13. We The Cab All Hep Yal-(4:18)

+ = CALLOWAY BROOKS ORIGINAL COMPILATION
= FIRST-TIME-EVER RECORDING OF AUDIO TAPE



CAB CALLOWAY
ORCHESTRA
Directed by Cab's Grandson C. Calloway Brooks

DVD
DEMO



CAB 100
The Calloway Centennial
Celebration

C. Calloway Brooks



C. Calloway Brooks – Director Cab Calloway Orchestra, Founder CAB100, Composer, Author

"Then there's my grandson— he's definitely got the music together, there's no question about it— he's so smart, it makes your head spin!"— Cab Calloway

C. Calloway Brooks, nicknamed, "CB," a native of **Washington, D.C.**, traces his earliest musical memories back to age four. Though best known for the profound influence of his famous Grandfather, Cab Calloway, both of his parents, and his other grandparents were musical. The biggest early musical influence was CB's personal stack of about a dozen 78RPM acetates, primarily consisting of just two artists: legendary folk balladeer, **Burl Ives**, and CB's legendary grandfather, **Cab Calloway** that he would listen to for hours on end. CB has never forgotten the day at age five, that he first heard his grandfather Cab, perform live on stage. On that day, unbeknownst to either, a young life - and a classic legacy- would be forever transformed.

At the ages of six and seven, CB found himself living deep in the fascinating jungles of **Nigeria**, while his parents taught school there. Often drifting off to sleep to the sound of local **Yoruba** drumming, he was so taken with the beauty of life in Africa that, a decade later while a student at the **New England Conservatory of Music**, he dedicated his first recording, **Ikenne Rainbow** to his time spent there. That album, with no Calloway songs, promptly went to the top of New England Jazz Charts.

Back in the U.S. from Africa, CB got his first guitar at age seven, and began music lessons. His talents were quickly recognized, and he was repeatedly cast singing leading male roles in school musicals, and went on to win his first musical awards at age nine. He continued attending his grandfather's rehearsals and performances, and meeting such luminaries backstage as **Louis Armstrong, Lena Horne, Duke Ellington, Pearl Bailey, his uncle Hugh Masekela and Tony Bennett**.

Having fallen in love with guitarists from **Santana to Segovia** as a teen, CB was admitted as a guitarist into the elite **New England Conservatory of Music** under the direction of **Gunther Schuller**. While a student at the conservatory, Brooks performed and recorded with faculty member, **Ran Blake, and Anthony Braxton, at Rome Opera House**, and studied with **Charles Banacos, Jaki Byard, Hankus Netsky, Gene Bertoncini, Gerald Zaritsky and Mick Goodrick**. He also began performing, at Cab's request, in Cab's concerts at such venues as, **Lincoln Center, Jordan Hall and The Kennedy Center**. His grandfather wanted CB to tour more often with him, but CB chose to establish his own musical identity first, and while still a student he recorded an LP, published 2 books, taught and toured under his own name, graduating **NEC** on the Dean's List.

In addition to touring with Cab, Brooks has also performed over the years, with such greats as, **The Duke Ellington Orchestra, The Lionel Hampton Orchestra, The Springfield Symphony Orchestra, Kenny Burrell, Ran Blake, Don Byron, Anthony Braxton, Shelia Jordan, Earl May, Ellis Larkins, Rufus Reid, Alan Dawson, Milton Hinton, Gary Bartz, Big Nick Nicholas, Cyrus Chestnut, Craig Handy, Victor Goines, Brad Leali, Wally "Gator" Watson, Jimmy Owens and Marshall Allen**.

After Cab's death in **1994**, at the urging of friends, family and colleagues to continue his grandfathers musical legacy, as his grandfather had wished, CB formed the **Cab Calloway Orchestra**. As the world's only major legacy big band led by a descendant who was directly trained by, toured and performed with, and who performs on the same instrument as the historical bandleader, the **CCO** became a hit, with their **"Live at Birdland"** CD. The **CCO** has been on tour, worldwide, ever since, at such venues as: **Lincoln Center, Carnegie Hall, The Waldorf Astoria Ballroom, The USS Hornet, The San Diego Museum of Art, The Cotton Clubs in Tokyo and Harlem, Dallas Symphony Hall, Finland's Porijazz Festival, major Casino's (Ballys, Sands, Nugget and Atlantis)** and countless charitable fundraisers. CB's performance style with the **CCO** is often aptly described as, "directly, clearly and closely related, to that of his grandfather, though not at all identical."

Since establishing the success of the **CCO**, Brook's completed projects include: a massive Double Orchestra program for the **CCO** and Symphony Orchestras called, **Dueling Orchestras**; a septet version of the **CCO** called **Calloway Brooks and the Cab Jivers**; a new show featuring the **Calloway – Klezmer Connection**; and programs featuring major guest artists with the **CCO**. New projects in 2007, include, the launch and Direction of **CAB100** - the international celebration of Cab's Centennial; release of a new **CCO CD**; the launch of a new performance program featuring Brooks on guitar and voice with multimedia; a collaboration on a new musical suite with the **Alvin Alley Dance Company**, and publication of his biographical memoir, based on CB's own direct experience of his grandfather's life and legacy, entitled **The Jumpin' Jive of Cab Calloway**.



CALLOWAY PRESS QUOTES AND REVIEWS

LATE SHOW
with David Letterman

"The Cab Calloway Orchestra rocked the house! They swung hard all night long, they all played their tails off. The charts are gorgeous! The band was fantastic! I love it! --Paul Shaffer - CBS



"The mission of the orchestra springs from the inspiration of the art, and this is as it should be. And the enterprise appears to be in good hands with C.C. Brooks at the helm. That is not a small thing, and I salute C. Calloway Brooks for keeping that great engine running." --Skyjazz Review

THE PLAIN DEALER "Expect high style, high-stepping, good humor and deep theatricality when the Cab Calloway Orchestra plays . . . the orchestra is determined to keep the legacy of the big-band swing era so alive and kicking that it's more swing than legacy." --Carlo Wolf, *The Cleveland Plain Dealer*

boston.com

The Boston Globe

imitate Calloway. ...he's a serious musician himself, not simply the heir to the Calloway throne." --Steve Greenlee-*The Boston Globe* "Brooks maintained his brilliant level of performance to the end" --Ernie Santosuoso-*The Boston Globe*

"While Brooks may dress like his grandfather and play his tunes, their voices sound nothing alike, and Brooks - a talented singer and guitarist in his own right - doesn't try to

RUTLAND HERALD
online edition
RUTLAND, VERMONT, U.S.A.

"Brooks proves through his stage presence that he has earned the right to lead his grandfather's orchestra. Music is in his blood. --Gil Bliss, *Rutland Herald*

DOWN BEAT

"Brooks left the audience convinced" --Bob Blumenthal, *Downbeat*

The Washington Post

"[Brooks] almost upstaged his grandfather on two meanly picked blues" --W. Royal Stokes, *The Washington Post*

WHPF-90.3 FM



"Make sure you catch Calloway Brooks! He's got the moves, the voice, and the suit. He put on a great show! Granddad would have been proud!" --Chris Valenti, *WHPF-FM, New York*



"...flashes of his Grandfathers' vocal quality shine through each performance. This band is definitely not Mickey-Mouse.... it's that smooth well-rehearsed sound of saxophones that sounds like thick cream flowing... the brass and rhythm molded like Jell-O to go with the cream." --Dan Kassell, *All about Jazz*



The Cab Calloway Orchestra: Heading in the right Direction for CAB100

"The whole audience bouncing and swaying to the irresistible rhythm...Everybody singing, Hi De Ho! Who could forget the incredible sounds and imagery of Cab Calloway and his hot Jazz Orchestra?"



C. Calloway Brooks Grandson of Cab Calloway and the director of the Cab Calloway Orchestra have been carrying on this musical tradition for over a decade, consistently dazzling audiences to standing ovations in the worlds most prestigious venues. Under the direction of Calloway Brooks, (CB) the CCO, delivers the authentic sound of a hot Jazz Orchestra with a snazzy stage style that brings out a the music in the audience with "Swing that is king and Jive that's alive." Using the Calloway bands vintage orchestrations as a starting point, coupled with some of the finest Jazz musicians anywhere, the CCO creates the unforgettable sensation of a real swinging Jazz Orchestra in full flight.

In 2007 through the end of 2008 as major CAB100celebrations get under way, CB will be leading the way with the CCO's **CAB100 Tour** in his dual roles as director of the CCO and CAB100, coordinating events in both organizations to their mutual benefit - and everyone else's. The Calloway family has been surprising and delighting audiences since the 1920's and this year is expected to be one of the best!

The success of the CCO is due in large part to the fact that CB was trained by both the New England Conservatory of Music, his alma mater and by Cab Calloway himself. As the eldest grandson of Cab, CB had the opportunity to experience his famous grandfather's music, first hand. In fact, one of his earliest childhood memories is at five years old, watching one of Cab's fantastic Orchestra rehearsals, which transformed him forever. CB's combined Cab Calloway and **New England Conservatory** make him uniquely suited to research and develop the CCO with full authenticity and a sure and knowing hand.

Under CB's leadership, the CCO has performed to sold out audiences and standing ovations at hundreds of venues and events worldwide, including: **Carnegie Hall, Lincoln Center, The Apollo Theatre, The Waldorf Astoria Ballroom, The USS Hornet, The San Diego Museum of Art, The Cotton Club in Tokyo and Harlem, The Porl Jazz Festival in Finland, Dallas Symphony Hall, major Casino's (Sands, Nugget Cannery, Bally's, and Atlantis)** and at countless charity benefits across the country.

Brooks believes in the ongoing success of the CCO because of the enduring love that the musicians have for the music. In addition to the fact that the CCO, under his direction, is the world's only major legacy big band that is led by a descendant who was directly trained by the founder, who performed and toured with the founder, and who performs on the same instrument as the founder. Another critical component is that CB performs and directs the orchestra in a way that reflects his grandfather's profound influence, while maintaining his own identity. His performance style with the CCO, is often aptly described as, "directly, clearly and closely related, though not at all identical." A powerful approach to a tremendous artistic inheritance - The Calloway legacy! **-HI DE HO!**

callowaykid@runbox.com www.cab100.com www.cabcalloway.com

The Boston Globe

Author(s): Steve
Greslee, Globe
Staff Date:
November 8, 2002
Page: C10
Section: Arts

Cab Calloway, one of the hippest and most flamboyant bandleaders in the history of music, was not a press darling in his heyday, the '30s and '40s. The critics considered him a novelty act, long on flash and short on substance. While it's true that his tunes - with such names as "Papa's in Bed With His Britches On" and "Foo a Little Bally-Hoo" - smacked of silliness, his orchestra could match up with the best jazz bands, and moreover they were entertainers. Heck, it's where Dizzy Gillespie got his start.

Hindsight has done wonders for Calloway's reputation. The New Grove Dictionary of Jazz notes that Calloway, who died in 1994, was "one of the most successful bandleaders" of his age and singles out his scat singing for praise. Alyn Shipton's

recent tome "A New History of Jazz" spends a dozen pages on Calloway, calling him a "larger-than-life character" whose band "shaped the sound of the decade." C. Calloway Brooks is doing his part to make sure history doesn't forget the importance of his grandfather. Brooks (whose first name is Christopher) leads the Cab Calloway Orchestra, which performs tomorrow night at "Steppin' Out," the annual benefit

for Dimock Community Health Center. The event takes place at Boston's World Trade Center from 8 p.m. to 2 a.m. The Calloway band is among the evening's 25 performers, who also include another progeny of jazz royalty: drummer T.S. Monk Jr., son of the famous bebop pianist Thelonious Monk.

Brooks, who is writing a biography of his grandfather, wants to spread the word about him as much as he wants to entertain. "It's really been underappreciated that he was a full performance artist," says Brooks, a graduate of the New England Conservatory of Music who took over the band four years after his grandfather

died. "A lot of the critical public had a great difficulty in getting one's arms around the African-American aspects of my grandfather's art. It was really befuddling to many critics used to European standards of aesthetic perfection."

With catchphrases such as "Hi-De-Ho" and "Are you all reet?" Calloway brought the call-and-response tradition into big-band jazz. His manner of dress - the zoot suit, the fieldworker's hat with the Native American feather, the European two-tone shoes - confused the critics, who couldn't reconcile his quirks and his stage presence with his musical talents, which might have appeared to be secondary but weren't.

Brooks's stage show (which will include 13 musicians tomorrow) may look like a trip back in time, but he says it's not merely a nostalgia act. While Brooks may dress like his grandfather and play his tunes, their voices sound nothing alike, and Brooks - a talented singer and guitarist in his own right - doesn't try to imitate Calloway.

"Basically, what I've done is taken material from the golden era of the Calloway

repertoire and use that as kind of a basis for a fresh offering and a fresh slant on swing, and my own individual and unique approach to the Calloway legacy and the swing legacy generally. We do my own original songs, and we rearrange a lot of the Calloway repertoire," he says. "It is by no means intended as a Calloway clone kind of presentation. By the same token, it's heavily influenced by it."

Brooks, who lives in Westchester, N.Y., with his wife, was immersed in the jazz world early on. (Though he won't say how old he is, he appeared on Edward R. Murrow's TV show as an infant with his grandfather in 1958, and he enrolled at the New England Conservatory in 1976 - so we guess he's about 44.) One of Brooks's fondest memories is meeting Louis Armstrong backstage at the National Theater in Washington, D.C., at age 9. At NEC, he studied Third Stream music and tone color theory. He played with his grandfather's band, of course, but he has performed with Kenny Burrell, Anthony Braxton, and Lionel Hampton. In other words, he's a serious musician himself, not simply the heir to the Calloway throne.

But the question remains: Why? Why carry Cab Calloway's torch instead of trying to light your own? "It's an incredibly satisfying thing to do," Brooks says. "It's a very, very important piece of American heritage. I really feel as though my granddad, more than anybody else, epitomized the essence of the American spirit at the time."

Steve Greenlee, Boston
Globe, 11/06/06

South Bend Tribune

Interreflective Energy - A Calloway performance ignites audience participation

By ANN MARIE STEWART

For jazz fans around the world, the name Cab Calloway is immediately associated with his most famous song, the sultry yet playful "Minnie the Moocher," which he performed in the film "The Blues Brothers" with John Belushi and Dan Aykroyd. The hook for the song: the familiar call and response phrase "Hi-de-Hi-de-Hi-de-Hi."

But outside of being a catchy part of a song, that phrase, which bears a passing resemblance to Ned Flanders' "Hi-diddly-ho" in "The Simpsons," is a greeting to friends, an invitation to exchange. And it is just that warm interactive quality that is present at Cab Calloway Orchestra performances.

"Live performance is one of the most powerful and fascinating of cultural phenomena," said C. Calloway Brooks, Cab's grandson and musical heir, the current director of the Cab Calloway Orchestra. "When you watch TV or listen to a CD, it usually isn't as interreflective, it's largely solitary. A Calloway performance always surfs with that interreflective energy of a crowd of people. "That's one of the reasons why there is more audience participation in a Calloway performance than with any other Jazz artist. Expect to do a little singing yourself," Brooks added.

In 1996, two years after his granddad passed away, Calloway began prelaunch preparations for the creation of the orchestra. "I pulled together hundreds of his original charts from his golden era and some of the finest jazz musicians in New York and performed the orchestrations,

some of which had never been recorded," he said. "That was the birth of the band I now lead."

Like rock 'n' roll, big band music draws from diverse musical styles and blends them together to create a new amalgam. It is perhaps this aspect of jazz that Calloway finds most appealing and American. "In order to create this music, many American cultures came together on a co-equal basis, including African, European, Native American and Hispanic, in order to form a tremendously successful, truly authentic American sound," he said. "Cotton Club-style music epitomizes the possibilities inherent in merging American diversity. In the patriotic fervor sweeping the country, even before 9/11, swing is really the most American of all art music, the one which the world most clearly identifies with the United States. "The music helps us look beyond the things that divide us and celebrate our common humanity."

Brooks comes from rich musical roots, sharing his grandfather's bloodline, training at the New England Conservatory of Music and earning a degree, as well as having his unique experiences watching Cab and performing with him. "When I was just a little tyke and Granddad was in town, he was the de facto day care, and it gave me a chance to spend time with him in the hotel and to watch him rehearse the band," Brooks said. "Once, when Mom came to pick me up at the Blue Room, I refused to go home. I was just mesmerized watching him. I spent a lot of time watching him perform and rehearse, all through his life, to his very last years sitting down together, talking about the music.

According to the Tibetan Book of the Dead, we see and choose our parents, so who knows."

Every day Brooks carries on the tradition of American big band music. Made popular during the 1930s and 1940s by Calloway and other famous Jazz musicians such as Louis Armstrong, Duke Ellington, Pearl Bailey, Lena Horne and Dizzy Gillespie (all of whom performed with Calloway at some point in their careers), swing music and the big band sound is still energetic, joyous and soulful — and still appealing to audiences, young and old. According to Brooks, his granddad's last wish was that he would try to keep the music alive.

"We were sitting in the den of his huge house in White Plains in New York, listening to a recording of the band, and he got all choked up, which was rare, because he was one tough cookie offstage," Brooks said. "Granddad talked about the music and said that he couldn't understand why more people didn't know and love it. He said he was afraid it would die out and that everybody would forget it.

"I'm glad so many people are helping me prove the old man wrong. I somehow know that Granddad is smiling down on us and maybe scatting along to some of his favorite tunes."

—ANN MARIE STEWART
TRIBUNE CORRESPONDANT
JUNE 14TH, 2002



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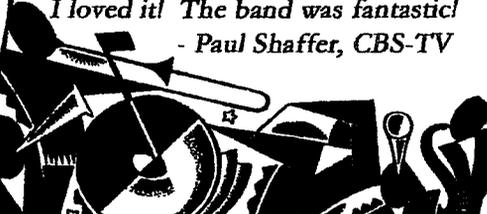
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- Paul Shaffer, CBS-TV



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Concert Review

Is Cab Calloway Back?

Calloway Brooks
Birdland
New York City
February 21, 2001

By Dan Kassell

After the band vamp (as if for a stripper's entrance) and Birdland's announcement, "The Prince of Hi-De-Ho, Calloway Brooks", a tall lean gent jumped on stage to front the mostly hatted variously attired twelve member ensemble wearing a long white coat to his knees, white high draped pants over black & whites, a pheasant feathered white wide-brimmed hat and matching red deco clipped tie. He's a sight and when he extends his long arms and opens his mustachioed mouth flashes of his Grandfathers' vocal quality shine through each performance based upon the original 30's and 40's charts of Cab Calloway's Orchestra's.

The first solist, tenor saxophonist Patience Higgins blows with authority prompting my curiosity. Does he sound modern? Well yes, his intonation is contemporary and that's good for it's within the late 90's jump revival sound scape that's based upon the style Cab Calloway popularized and tonight is anchored by the woody bass sounds of humorous writer Bill Crow. This band is definitely not Mickey-Mouse to use a George T. Simon phrase, not strict repertory either, but listening and watching Calloway Brooks lead this band I sense a sincere effort to bring humor and showmanship to what could be a great band.

"Now a rare gem from the Calloway vaults, one of the cradles of bop, the never recorded, 'Just a Rebop Guy', Calloway Brooks announced to this Birdland audience opening night (2/21/01) then sings "If that rhythm don't make you move, You're Square!"; on "Jungle King" trombonist Wayne Goodman played exuberantly muted behind Brooks' vocalizing and on "The



BUGHOUSE COMICS
Pages 89-90

...erately, these come back focusing and on the
Fastest Tune Ever Written", a novelty composed and arranged
by Brooks, altoist Jimmy Cozier ripped off an exciting solo.

Flashes of the precision of Cab's 30's band are recognizable during the unison sax section (l to r: Patience Higgins-lead tenor, Jimmy Cozier-second alto, Zane Paul-lead alto, Anthony Nelson-second tenor, Robert Eldridge-baritone) opening of "Come On With The Come On", it's that smooth well-rehearsed sound of saxophones that sounds like thick cream flowing. Too bad there's no dance floor at Birdland. After a cool alto solo by Cozier the screeching high trumpet solo by Winston Byrd is exciting but struggling to keep up to the exceptionally fast tempo though the elder Mr. Paul, wearing a stylish beret, blew a fierce clarinet solo; both trombonist Jason Jackson & Wayne Goodman were obviously pleased with their in unison effort; Joel Martin continued with a tinkling piano full of lots of runs; Brian Grice got the crowds applause after a funky drum interlude but it was on the out chorus when the tall baritone saxophonist Bobby Eldridge added that unique upper register flavor on clarinet that the brass and rhythm molded like Jell-O to go with the cream.

Even the audience got to participate in response to Brooks' question, "Are you hip to the Jive?" Their answer, "Yas-Yas".

As expected the closer is "number 477, Minnie The Moocher", but tonight it again sounds fresh as this audience responded with the same joyful "Hi-De-Ho" I heard Cab Calloway (wearing a gorgeous red brocade dinner jacket) evoke from his men at his daughter's High School Junior Prom in Tarrytown, NY in 1960. His jacket and the power of his music mesmerized me then and tonight I'm refreshed watching this Calloway Brooks emulating the jive that made Cab an entertainment treasure.

Come and see for yourself every Wednesday at Birdland in July beginning on the famous 4th and ask Brooks to tell you about his Grandad Cab and Louie Armstrong.

WarpRadio

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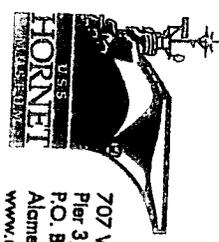
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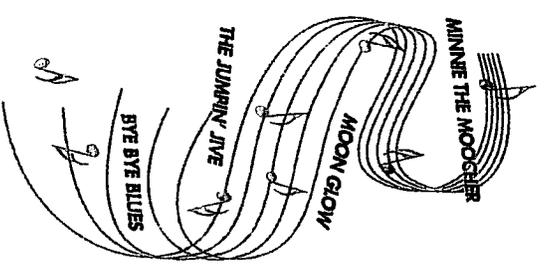


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Cab100.com website– The Official Calloway Centennial dedicated website is the prime coordinating CAB100 information resource. CAB100.com is packed with CAB100 associated news and announcements, event calendar, project pages, networking opportunities, historical information, event reviews and reports, event ideas, the CAB100 forum, webcasting and more. ,

The CAB100 CD project. New CD titled "CAB100" Featuring C. Calloway Brooks & the Cab Calloway Orchestra

The Calloway Curriculum - modeled closely after the Smithsonian Institutions extremely popular Louis Armstrong Centennial Curriculum for grade 5-12. The Calloway Curriculum is being developed by Cab's Daughter and noted educator Camay Murphy, and Armstrong Curriculum co-author Dr. Luvenia George and *Young Audiences of MD*.

CAB100 Major Book Publications - "*The Jumpin' Jive of Cab Calloway*" CB's personal biographical memoir of life with his grandfather. "*Hi-de-ho Man: The Life of Cab Calloway*" – Leading Jazz author Alyn Shipton's scholarly biography of Cab's incredible Career in Jazz. "*Of Minnie the Moocher and Me*"- The long - awaited reissue of Cabs own autobiography.

CAB100 Visual Exhibitions: - The CAB100 Centennial Exhibition of historic photos and memorabilia, The CAB100 "Hep to the Jive" Fine Art Exhibition, and the CAB100 Digital Gallery for Young People. Developed in Conjunction with the Manhattan Borough Presidents Office, NY's Open Museum Project, and the Eubie Blake Museum

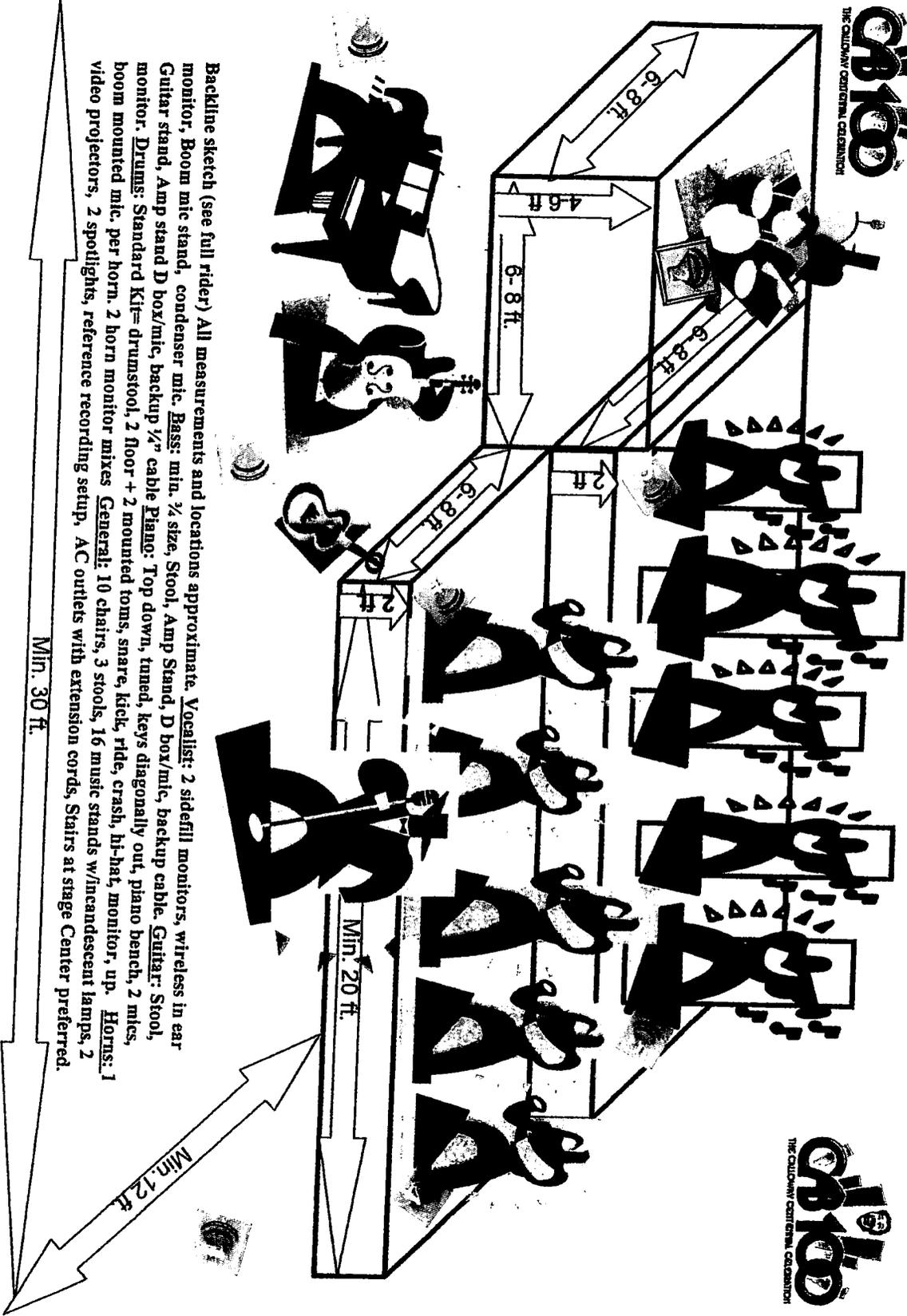
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CAB CALLLOWAY ORCHESTRA STAGE PLAN



Backline sketch (see full rider) All measurements and locations approximate. **Vocalist:** 2 sidefill monitors, wireless in ear monitor, Boom mic stand, condenser mic. **Bass:** min. ¾ size, Stool, Amp Stand, D box/mic, backup cable. **Guitar:** Stool, Guitar stand, Amp stand D box/mic, backup ¼" cable **Piano:** Top down, tuned, keys diagonally out, piano bench, 2 mics, boom mounted mic. per horn. 2 horn monitor mixes **General:** 10 chairs, 3 stools, 16 music stands w/incandescent lamps, 2 video projectors, 2 spotlights, reference recording setup, AC outlets with extension cords, Stairs at stage Center preferred.

CAB CALLOWAY ORCHESTRA SELECTED REPERTOIRE

ARE YOU HEP TO THE JIVE?
AT LAST

BESAME MUCHO
BLUES IN THE NIGHT

BRAZIL
BUGLE BLUES
BYE BYE BLUES

CALDONIA
CALLOWAY BOOGIE
CHANT OF THE JUNGLE

CHEROKEE
COME ON WITH THE COME ON
CUTE

DAYBREAK EXPRESS
DO NOTHIN' TILL YOU HEAR FROM ME
DON'T BE THAT WAY

DON'T GET AROUND MUCH ANYMORE
EMBRACEABLE YOU

EXACTLY LIKE YOU
FASTEST TUNE EVER WRITTEN
FOR DANCERS ONLY
GEECHIE JOE

HI DE HO MAN

HOW BIG CAN YOU GET?

HOW HIGH THE MOON?

IT AIN'T NECESSARILY SO

I CAN'T GET STARTED

I GOT RHYTHM

I LIKE MUSIC PLAYED LIKE THIS

I'LL BE AROUND

IN A MELLOW ONE

IN THE MOOD

JONAH JOINS THE CAB

JUMPIN' AT THE WOODSIDE

JUMPIN JIVE

JUMPIN' W/SYMPHONY SID

KING PORTER STOMP

LETS START SWINGIN'

LIL' DARLIN'

LITTLE BROWN JUG

MAN FROM HARLEM

MAYBE IT'S DINAH

MINNIE THE MOOCHER

MINNIES A HEP CAT NOW

MOONGLOW

MOONLIGHT SERENADE

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OH GRANDPA

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February 14, 2005

Mr. C. Calloway Brooks
83 Myrtle Boulevard
Larchmont, NY 10539

Dear Calloway,

WOW!! On behalf of Kevin and the Springfield Symphony Orchestra family, I wanted to express our deepest appreciation for the grand and fantastic and just plain stylish concert that you and your Cab Calloway Orchestra brought to Springfield Symphony Hall this past Saturday evening!

For the nearly 2,300 patrons, the program brought to life not just your grandfather's irresistible and memorable music, but also the world of brilliant jazz, swing and showmanship. It was a thrill for us to be the first orchestra to have the opportunity to work with you, Joel and the fabulous CC Orchestra musicians and to bring to life some of your grandfather's great arrangements.

The audience began shaking the building right from the beginning, and by the close of the night, rightly were on their feet laughing, moving and enjoying! What a night... we all want to wish you and Orchestra the best as you embark on other orchestra performances.

Sincerely,

Michael Jonnes
Executive Director
Springfield Symphony Orchestra

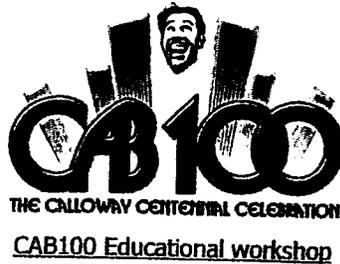
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CAB CALLOWAY TIMELINE

- 1907 Cab (Cabell) Calloway III was born on 12/25 in Rochester, NY to Cabell Calloway II, a lawyer, and Martha Eulalia Reed, a teacher and church organist.
- 1918 The family moves to Baltimore, Maryland, the original home of Cab's parents.
- 1922 His mother arranges for him to begin vocal lessons with Ruth Macabee, a former concert singer and family friend. Macabee forbids him to sing jazz.
- 1924 He enters Frederick Douglass High School and studies voice with Llewelyn Wilson where he also excels in sports. Spends his spare time at local speakeasies and jazz clubs. His inspirations are Chick Webb (drummer) and Johnny Jones (pianist).
- 1925 Plays drums and sings with a four piece jazz combo at the clubs Gaiety, Baily's and Goodlows in a style that includes both Dixieland and straight jazz. Joins "Johnny Jones and his Arabian Tent Orchestra" at the Arabian Tent Club playing the "Baltimore version" of New Orleans Dixieland jazz. Performs in revues and vaudeville shows at his high school and at the Regent Theatre.
- 1926 Plays basketball with the "Baltimore Athenians" a team of the Negro Professional Basketball League in his senior year of high school. He is torn between becoming a professional athlete or an entertainer. His mother wants him to be a lawyer like his father.
- 1927 Graduates from high school. Joins his sister Blanche in a summer tour of the popular black musical revue "Plantation Days" as tenor in a quartet. Stays in Chicago with Blanche at the close of the show in the fall. Enrolls in Crane College to study law.
- 1928 His first Chicago nightclub gig is at the "Dreamland Café", where he plays drums and sings. Lands a steady gig at the "Sunset Café" with Louis Armstrong and Earl Hines, the Chicago equivalent of the "Cotton Club" in Harlem and soon becomes the "house" singer. Takes over as M.C. of the "Sunset Café" with club owner Joe Glaser's encouragement. Shares the stage with Louis Armstrong and the Carroll Dickerson band for 6 months. (He later credits Armstrong with freeing up his singing from "straight lyrics" to "scatting", and says that Armstrong was one of the main influences in his career.)
- 1929 Becomes leader of the 11-piece Chicago band the "Alabamian's" when Louis Armstrong and Carroll Dickerson leave the "Sunset Café" for "Connie's Inn" in Harlem. Quits Crane College to pursue his music career. Signs with MCA and begins a tour ending at the "Savoy Ballroom" in Harlem. The "Alabamian's" flop at the "Savoy" in a "battle of the bands" against the Kansas City house band the "Missourian's"- but Cab is chosen as the favorite bandleader and M.C. by the crowd. He leaves the "Alabamian's". Joins the B'way show "Connie's Hot Chocolate's" at the Hudson Theatre with the help of Louis Armstrong who is in the show. It is here that he popularizes the song "Ain't Misbehavin'", and is first noticed by Irving Mills who is in the audience. He accepts an offer by Charles Buchanan, the manager of the "Savoy", to take over as leader of the house band the "Missourian's."
- 1930 Cab Calloway and the Missourians open at the "Cotton Club" to replace the "Duke Ellington Orchestra" while it is on tour. Hires Benny Payne as pianist. The debut at the "Cotton Club" is viewed as a huge success. The shows are broadcast twice a week on national radio (NBC) and locally on WMCA. He is featured as a guest artist on Walter Winchell's "Lucky Strike" radio program and with Bing Crosby on



- his show at the "Paramount Theatre." He breaks the network color barrier and becomes a symbol of jazz throughout the country.
- 1931 The band begins its residency at the "Cotton Club". The name of the band is changed to "Cab Calloway's Cotton Club Orchestra". Hires trumpeter Ruben Reeves and saxophonist Eddie Barefield. He writes "Minnie the Moocher" and becomes the first African American bandleader to write and record number one hit and a million seller, Cab and his band make their first broadcasts. Cab Calloway and his Cotton Club Orchestra are the first black big band to tour the south.
- 1932 Hires trumpeters Doc Cheatham, Ed Swaysee and Lamar Wright, and saxophonist Arville Harris. Featured in his first film "The Big Broadcast of 1932" by Paramount Pictures, with Bing Crosby, The Mills Brothers and others. Featured in Betty Boop animation short "Minnie the Moocher" by Fleischer Studios. The band travels and performs throughout the country in ballrooms, theatres, concert halls and clubs as the headlined attraction, breaking box office records nationally.
- 1933 Featured in Betty Boop animation shorts "Snow White" and "The Old Man of the Mountain" by Fleischer Studios. Featured in film comedy "International House" by Paramount Pictures. Stars in musical short "Cab Calloway's Hi-De-Ho" by Paramount Pictures.
- 1934 Stars in musical short "Cab Calloway's Jitterbug Party" by Paramount Pictures. Composition of the band this year is one of his favorites: Saxophones: Eddie Barefield, Andy Brown, Arville Harris, Walter (Foots) Thomas. Trumpets: Lamar Wright, Doc Cheatham, Ed Swaysee Trombones: De Priest Wheeler, Harry White Piano: Benny Payne Bass: Al Morgan Guitar: Morris White
Drums: Leroy Maxey
- 1935 Featured in film "Great Jazz Bands of the 30's" by Paramount Pictures. Band begins its first tour of Europe. They perform in London, Manchester, Amsterdam, The Hague, Antwerp, Brussels and Paris.
- 1936 Featured in Hollywood film "The Singing Kid", with Al Jolson by Warner Brothers. Hires bassist Milt Hinton.
- 1937 Hires well known tenor sax player Chu Berry.
Stars in musical short "Hi-De-Ho" by the Vitaphone Corp.
Featured in film "Manhattan Merry-Go-Round" by Republic Pictures Corp.
- 1938 The first edition of "Cab Calloway's Hepster Dictionary: The Language of Jive" is published.
Hires drummer Cozy Cole.
- 1939 Hires trumpeter Dizzy Gillespie.
Makes some personnel changes. He later describes the early to mid 30's band as a "dynamite show and dance band" and the late 30's to early 40's band as "one of the top jazz bands in the country."
- 1940 "Cotton Club" closes.
Cab takes his "new" orchestra to the "Club Zanzibar" where they make some of their finest live recordings.
- 1941 Hires trumpeter Jonah Jones.
Composition of the band this year is in Cab's view the one that "Really put it together":
Saxophones: Chu Berry, Jerry Blake, Hilton Jefferson, Andy Brown, Walter (Foods) Thomas. (Illinois Jacquet joins the following year) Trumpets: Dizzy Gillespie, Jonah



- Jones, Lammar Wright Trombones: Keg Johnson, Tyree Glenn, Quentin (Butter)
 Jackson Piano: Benny Payne Bass: Milton Hinton
 Guitar: Danny Barker Drums: Cozy Cole
 Stars on national radio in his own show called "Quizzacale" an African American parody of the Kay Kaiser "College of Musical Knowledge" radio show. NBC airs it for nearly a year without a sponsor.
- 1942 Continues national tours to standing room only crowds ending in a two week run at the "Paramount Theatre" in NYC that breaks all attendance records.
 Hires saxophonist Illinois Jacquet.
- Stars in the film "Stormy Weather" with Lena Horne, Fats Waller, Bill Robinson, The Nicholas Brothers, Ada Brown and others, by 20th Century Fox.
- 1944 Featured in the musical revue film "Sensation's of 1945" by United Artists.
 Records numerous "Soundies", (three minute music films) which are screened on Panorams all over the country.
- 1947 Stars in film "Hi-De-Ho" by All-American.
 Featured in film musical "Ebony Parade" with Count Basie and Dorothy Dandridge by Astor Pictures Corp.
 Reduces his orchestra for some performances and recordings to seven or eight pieces as "Cab Calloway and his Cab Jivers" or "Cab Calloway and his Cabaliers." He later performs with a trio consisting of Jonah Jones on trumpet, Milt Hinton on bass, and Panama Francis on Drums (which sometimes includes Danny Rivera on Piano.)
- Tours Havana, Cuba
- 1948 Disbands his big band in April.
- 1950 Plays "Sportin Life" in a hit revival of the Broadway musical "Porgy & Bess" in a role Gershwin modeled after him. The show runs for 3½ years with one year in London and Paris.
- 1951 Re-establishes the big band for a tour of South America, appearing in Montevideo, Uruguay during Carnival.
- 1953 Moves to London followed by a short stay in Paris with the "Porgy & Bess" production.
- 1954 Tours South America, Mexico, Cuba, CA and the Caribbean, usually with his 7-piece combo.
- 1955 Tours Britain briefly as a solo artist.
 Featured in film musical revue "Rhythm and Blues Review" with Lionel Hampton, Sarah Vaughn, Nat "King" Cole and others for Studio Films, Inc.
 Continues touring nationally and internationally.
- 1956 Featured in film musical revue "Basin Street review" with Count Basie, Sarah Vaughn, Lionel Hampton, Nat "King" Cole and others for Studio Films, Inc.
- 1957 Featured in film musical revue "Jazz Ball" with Duke Ellington, Louis Armstrong, The Mills Brothers, Gene Krupa, Artie Shaw and others.
 Featured in stage production "Cotton Club Revue of 1957" in NYC. He later quits due to other commitments.
- 1958 Featured in film "St. Louis Blues" with Nat "King" Cole, Pearl Baily, Eartha Kitt, Ruby Dee, Ella Fitzgerald and others for Paramount Pictures.



- Records two songs as vocalist on "Porgy & Bess" Columbia LP with orchestra conducted by Andre Previn, songs " It Ain't Necessarily So" and "There's a Boat that's Leavin Soon for New York."
- Tapes "Person to Person" TV show with Edward R. Murrow as host , at his home.
- 1965 Featured in film "The Cincinnati Kid" in a non-singing role with Steve McQueen for MGM. Travels with the Harlem Globe Trotters and performs at half-time intermissions to audiences of 15,000 to 20,000 people.
- 1967 Stars in a hit revival of the Broadway musical "Hello Dolly" as "Horace Vandergelder" in an all black cast including Pearl Bailey. He tours with the production for over 3 yrs. Ending in Milwaukee.
- 1973 Stars in Broadway production "The Pajama Game" with Barbara McNair.
- 1976 Publishes his autobiography (with Bryant Rollins) "Of Minnie the Moocher and Me" with the Thomas Y. Crowell Company, NYC.
- 1978 Featured in three episodes of "Sesame Street."
- Stars in the national touring company "Bubbling Brown Sugar."
- 1980 Tours with the national touring company of "Eubie."
- Featured in film "The Blues Brothers" with James Brown, Aretha Franklin and Ray Charles for Universal Pictures.
- 1982 Featured in documentary film "The Cotton Club" which includes interviews, vintage film clips and an impromptu performance- produced by Nguzo Saba Films.
- 1987 Featured in documentary film "Minnie the Moocher and Many, Many, More", a nostalgic tour of the Harlem clubs of the 30's and 40's. He shares footage of Duke Ellington, Fats Waller, Bill Robinson and himself as leader of the Cotton Club Orchestra.
- 1989 Featured in Janet Jackson's music video "Alright."
- 1993 Awarded the 1993 "National Medal of Arts" by President Clinton at a White House ceremony.
- 1994 Dies on November 18th in Hockessin, Delaware as a result of a stroke in June of that year.
- 1995 Posthumously inducted into the "International Jazz Hall of Fame."



Cab Calloway Orchestra Selected Repertoire

ARE YOU HEP TO THE JIVE?
AT LAST
BESAME MUCHO
BLUES IN THE NIGHT
BRAZIL
BUGLE BLUES
BYE BYE BLUES
CALDONIA
CALLOWAY BOOGIE
CHANT OF THE JUNGLE
CHEROKEE
COME ON WITH THE COME ON
CUTE
DAYBREAK EXPRESS
DO NOTHIN' TILL YOU HEAR FROM ME
DON'T BE THAT WAY
DON'T GET AROUND MUCH ANYMORE
EMBRACEABLE YOU
EXACTLY LIKE YOU
FASTEST TUNE EVER WRITTEN
FOR DANCERS ONLY
GEECHIE JOE
HEY NOW
HI DE HO MAN
HOW BIG CAN YOU GET?
HOW HIGH THE MOON?
IT AIN'T NECESSARILY SO
I CAN'T GET STARTED
I GOT RHYTHM
I LIKE MUSIC PLAYED LIKE THIS
I'LL BE AROUND
IN A MELLOW ONE
IN THE MOOD
JONAH JOINS THE CAB
JUMPIN' AT THE WOODSIDE
JUMPIN JIVE
JUMPIN' W/SYMPHONY SID
KING PORTER STOMP
LETS START SWINGIN'

LIL' DARLIN'
LITTLE BROWN JUG
MAN FROM HARLEM
MAYBE IT'S DINAH
MINNIE THE MOOCHER
MINNIES A HEP CAT NOW
MOONGLOW
MOONLIGHT SERANADE
O GEECHIE RIVER LULLABY
OH GRANDPA
ONE O'CLOCK JUMP
PENNSYLVANIA 6-5000
SALT PEANUTS
SAN FRANCISCO FAN
SATIN DOLL
SAVOY
SEPIA PANORAMA
SING SING SING
STARDUST
STORMY WEATHER
STARDUST
SUCH A REBOP GUY
SUMMERTIME
TAKE THE A TRAIN
TWO BLOCKS DOWN
WE THE CATS SHALL HEP YA!
WORLD ON A STRING
ZAH ZUH ZAZ
ZANZI
9:20 SPECI AL

AND MANY OTHER GREAT SONGS!

DAILY NEWS



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NEW YORK'S HOMETOWN NEWSPAPER

Saturday, October 7, 200



Can't stop the music

The star-packed All Nite Soul festival returns this weekend to St. Peter's Church

By **BILL BELL**
DAILY NEWS FEATURE WRITER

With so many jazz greats in one room, it's hard to figure out where to put them all. Sometimes the Rev. Dale Lind, the man charged with producing this event, is tempted to let chaotic dissonance reign.

Then he remembers that fine-tuning is his job.

Lind's job, specifically, is organizing the almost anything goes jam session that is the 30th annual All Nite Soul festival. Featuring 150 or so musicians, singers and dancers, the All Nite Soul program is a musical potpourri manifest in a night-long rave — from 5 p.m. tomorrow evening to 5 a.m. Monday morning.

It's open to the public (for a "donation" of \$20), and as many as 1,000 people are likely to attend at least part of the marathon gala.

"We've had as many as 75 to 100 people here at 5 a.m.," Lind says, "and they aren't all endurance

freaks."

It's the longest-running jazz festival in New York, and among the big names performing this year are Clark Terry, Jimmy Heath, Milt Hinton, Jane Jarvis, the Cab Calloway Orchestra (now led by grandson Calloway Brooks), Billy Taylor and Carrie Smith.

To this group of musicians, Lind is their shepherd in more ways than one.

Not only is Lind the surrogate father of the New York jazz community, he is also pastor of St. Peter's (Lutheran) Church, in midtown Manhattan. It is in the basement of this East Side church that the All Nite program takes place. It is also where most memorials and funerals for jazz musicians are held, and where Jazz Vespers and lunchtime services take place weekly, making this modernistic subterranean sanctuary a sort of temple of contemporary jazz.

A MUSICAL FEAST

The Living Room, as the downstairs social hall is called, provides food all night (proceeds go to support St. Peter's breakfast for the homeless program and the jazz ministry).

There's plenty of soul food, too. For one thing, collard greens — from the Blue Ribbon Brasserie, which donates four cases every year.

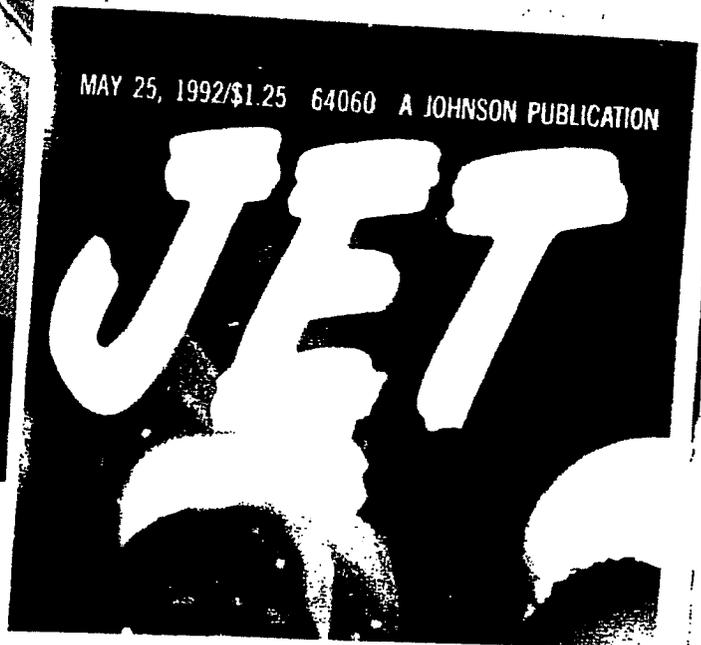
But more nourishing for music fans is the smorgasbord of musical genres and the

JAZZ TIME Calloway Brooks will lead the Cab Calloway Orchestra. Event runs Sunday evening to Monday morning.



► **Dynamic Duo:** The legendary Cab Calloway and his grandson Christopher Brooks recently teamed up to make beautiful music together at Coppin State College in Baltimore during the Associated Black Charities Jazz Night on the Avenue.

ENTERTAINMENT



Cab Calloway performs at Kennedy for NAFEO

The National Association For Equal Opportunity In Higher Education (NAFEO) held its first annual benefit performance at the Concert Hall at Kennedy Center. This concert was presented to generate funds for NAFEO's programs and services. Although the higher priced attendance fell short of its goal, NAFEO presented a long to be remembered program featuring Cab Calloway, a legend in his own time and rising young artists.

The outstanding young artists from the 114 historically and predominately Black colleges filled the cavernous concert hall with such full bodied and rich sound that one marveled that they were really students. Barbara Booker from Knoxville College pierced the air in a key for "Summertime" that made you rise from your seat. Ivy Ashford was reminiscent of Mahalia Jackson and Jennifer Lee of Sarah Vaughan. The world renowned Atlanta Clark College Band playing an exclusive arrangement by Dizzy Gillespie stated that our music will sustain the ravages of any time.

The second half of the program was dominated by the King of Hi De Ho. Cab Calloway who presented a larger than life presentation to a less than filled Kennedy Center. Calloway was majestic for NAFEO crooning "Good Time Charley," and drawing special applause for "Blues In The Night." His versatility in arrangement of song and dance is legendary. His timing is impeccable, his voice has never dimmed. Cab was accentuated by his daughter, Chris Calloway with an electric performance which included "This Is My Life" and "Ten Good Years."



CAB CALLOWAY



CHRISTOPHER BROOKS

Coming in from left field with a strong guitar and rhythm group was grandson, Christopher

Brooks stimulating spontaneous applause with "Don't Get Around Much Anymore." and



CHRIS CALLOWAY

Cab's own "St. Joanne Infirmary Blues." Brooks, who teaches guitar at the New England Conservatory and is a devotee of his grandfather, set the mood for the immortal Hi De Ho and Ho De Ho of Minnie the Mooch which brought the Kennedy Center audience to its feet.

This was certainly a "should be repeated" performance.

Mr. Anthony Chavez (Mr. Calloway)

Cab Calloway to join grandson Brooks in free concert

WEEKEND

By Ernie Samousoff
Globe Staff

Cab Calloway, the high priest of Hi-D-Ho, joins grandson Christopher Brooks Thursday at 8 p.m.

In Jordan Hall in an Enchanted Circle Series Concert, Brooks, a guitarist-composer, is a member of the New England Conservatory of Music (NEC) faculty. The duo has not previously performed in Boston, so this promises to be a memorable evening for performers and audience.

Cabell (Cab) Calloway, 76, led a big band continuously from 1928-1948 and among the famous sidemen who performed in his aggregations were Dizzy Gillespie, saxophonists Chu Berry, Ben Webster and Eddie Barefield, bassist Milt Hinton and drummer Cozy Cole. He portrayed Sportin' Life for more than two years in the stage production of "Porgy and Bess" and has been almost exclusively a solo performer for the past three decades.

Brooks, a 1980 graduate of NEC, teaches in the school's Third Stream Department and also serves on the faculties of Beaver Country Day School and Community Music Center of Boston.

For his concert segment, Brooks will play selections from his upcoming album, "Irene Rainbow," and will join NEC colleagues Joseph Maneri, clarinet, and Gerald Zaritsky, piano, in a series of improvisations. Calloway will sing "Get Happy," "Stormy Weather," "Blues in the Night" and "You're Nobody 'Til Somebody Loves You."

NEC president Lawrence Lesser will present Calloway a plaque recognizing his "singular contribution as vocalist, improviser and composer to the enrichment of American music."

The concert is free and open to the public.

It's 1984: Do you know where your fellow alumni are?

Information about the following Alumni is no longer current. If you have any information (address, professional activities, etc.) that would help put us back in touch with any of these people, please let us know by returning the following to the Alumni Office, New England Conservatory, 290 Huntington Ave., Boston, MA 02115.

Your name	Class year
Your address	
City	State
Zip	
Phone (area code) (number)	
"Last" surname/s name	
Address	
City	State
Zip	
Comments:	

- 1957
 Mr. Curt Allen, Mrs. Erlinda Mathay Corral, Mrs. Warren England, Patricia Fisher, Mr. William P. Hinds, Mr. Henry Hokans, Mrs. Stephen Joseph Hung, Mrs. Walter Koohanowsky, Mrs. Judith A. Lambert, Ms. Patricia Lee, Mrs. Donna Magerank, Joan Luella Marston, Mrs. Charles A. Moss, Angie Rupert, Mr. Frederick W. Teuber, Mr. and Mrs. Harold B. Theman, Beverly True.
- 1958
 Neil Bridges, Robert Chapman, Mr. Nelson Dayton, Mr. Robert E. Dunn, Gilbert Fernandes, Mrs. Catherine Fleming, Mr. Anthony Harb, Margaret Kendall, Mrs. Gerald Mills, Dorothea F. Robbin, Meri-Dell Sosnik, Mrs. Patricia Swain, Mr. Thomas Vasil, Mrs. Alwin Zecha.
- 1959
 Mrs. Laker I. ...



Guitarist Christopher Brooks (left), 80, and a former member of the Extension Division faculty, was joined in his October 11 concert in Jordan Hall by his grandfather, legendary jazz singer Cab Calloway (front). Cab performed some of his most popular tunes and accepted a plaque commemorating his contribution to American music from Peter Row, Dean of Faculty and Students. Chris' concert, the second in this year's Enchanted Circle Series, also featured selections from his upcoming album, *Ikenne Rainbow*. (Photo by Ken Skeer.)

- 1965
 Maria I. Lobay, Jose Madera, Bonnie McCaugh, Rebecca J. McIntyre, Ann Marie Obressa Miller, Noreen V. Murphy, Mrs. Vata A. Romanides, Jose M. Santlago, Mrs. Stephen Schulze, M. Gayle Sheard, Mrs. Evelyn Denunez Taborda, Thomas Vennum, Mr. Phillip Venre, Dean Wilder.
- 1966
 Mr. and Mrs. Lane Anderson, Mr. Douglas Cade, Mrs. Donna Kihnoski Feininger, Mrs. Bryna Goodman, Donna Harlow, Sue Hedrick, Mr. Richard Jarvis, Balba Krinnus, Mrs. Mary C. La Monaca, Mrs. Berris Larson, Robert A. St. Onge, Mrs. Michko Some Sunamura, Mrs. Benjamin K. Tsou, Brenda S. Bruce Windham, Steven Robert Zehn.
- 1967
 Mrs. Dorothy Bookstein, Phyllis Kaye Curry, Mr. and Mrs. Blair Clausen, Mrs. Donna Dick, Mrs. Cynthia C. ...

- 1972
 George Colten, Mrs. Ricardo Dory, David E. Ehrke, Mrs. William Jackman, Roger Janke, Mr. and Mrs. Michael Johns, Michael Kaye, Maquette Kuper, Ms. Rebecca Lebrague, Charles Lundberg, Mr. James Morgan, Cynthia Muir, Zoila Munoz, Richard R. O'Connor, John K. Ossi, David Schreiber, Linda Small, James Thompson, Mr. David Vernier, Mrs. Garry Whitte
- 1972
 Ms. Judith Ahromowich, Mr. and Mrs. Rafael De Acha, Adriana Anca, Robert J. Champlin, Erwin Chmiele, Ronald Clearfield, Mr. Andrew A. Cohen, Mrs. Richard Cook, Ray G. Cutler, Corinne Davis, Philip L. Dellbero, Heidi Despotoulos, John Eldsvog, Vincent J. Eilli, Dennis Ghaugue, Ivy Goldfarb, David De Chren, Robert Lee Jones, Maria Kuehnik, Mr. Hope Anna Kunkel, Maria Christina Kyprie, Deanna M. ...

THE PLAIN DEALER

"I Beeped When I Should'a Bopped" and a series of ditties based on "Hi-De-Ho." "I feel he's sort of the icon of the swing era," Brooks said in a recent telephone interview from his home in Westchester County, N.Y.

Although the music Calloway made in the late 1920s to the late '40s is easy to characterize, his mastery of the media made him timeless, Brooks said. Cab Calloway and His Orchestra performed tunes characterized by low-register saxophones, virtuosic trumpets and a Kansas City-style rhythm section, Brooks said. In fact, he said, the group anticipated the more overtly jazzy styles of Count Basie in the Missourians, the band Calloway fronted at Harlem's Cotton Club early in the Depression.

Among the musicians who played in the band fronted by the "Royal Highness of Hi-De-Ho" were saxophonists Ben Webster and Chu Berry, bassist Milt Hinton, drummer Cozy Cole and trumpeter Dizzy Gillespie.

While his influence was greatest in jazz, Calloway was echoed stylistically by Kid Creole and the Coconuts, the great '80s band led by August Darnell, and by Prince, the most flamboyant rock artist of that decade, "We're kind of like the Swiss Army knife of bands," said Brooks, who launched his orchestra in the late 1990s. "My Granddad's persona is able to

plug into a lot of settings. For me, that's the quintessentially American feature about it, it's able to combine many diverse aesthetic streams in a way that's greater than the sum of its parts and still manages to appeal to the different sensibilities it encounters."

Brooks' orchestra aims to evoke the early 20th century.

"You had people like Benny Goodman and Count Basie and Duke Ellington and my grandfather, all of whom went into this Harlem, post-Louis Armstrong milieu. They pulled together streams from Africa and from Hasidic and Hispanic music, and during that time, this music was loved popularly," he said.

How does his grandfathers legacy live on today? "I think almost all of hip-hop, a lot of rhythm and blues, a little bit of rock'n'roll," Brooks said. "And the whole subcultural language. He was a real pioneer of that."

2/10/03

Carlo Wolff

Carlo Wolff

Expect high style, high-stepping, good humor and deep theatricality when the Cab Calloway Orchestra plays the Palace Theatre today. Even though its creator died nearly nine years ago, the orchestra is determined to keep the legacy of the big-band swing era so alive and kicking that it's more swing than legacy.

Under the direction of Calloway's grandson, C. Calloway Brooks, the orchestra updates traditional repertoire from the Harlem Renaissance era, along with some Brooks originals.

Many remember Calloway for his appearances in "The Blues Brothers" movie and Janet Jackson's "Alright" video. Others recall him for cameos in films such as "The Cincinnati Kid" and "St. Louis Blues." Yet others remember him as an early prince of hip for tunes such as "Minnie the Moocher,"

repertoire and use that as kind of a basis for a fresh offering and a fresh slant on swing, and my own individual and unique approach to the Calloway legacy and the swing legacy generally. We do my own original songs, and we rearrange a lot of the Calloway repertoire," he says. "It is by no means intended as a Calloway clone kind of presentation. By the same token, it's heavily influenced by it."

Brooks, who lives in Westchester, N.Y., with his wife, was immersed in the jazz world early on. (Though he won't say how old he is, he appeared on Edward R. Murrow's TV show as an infant with his grandfather in 1958, and he enrolled at the New England Conservatory in 1976 - so we guess he's about 44.) One of Brooks's fondest memories is meeting Louis Armstrong backstage at the National Theater in Washington, D.C., at age 9. At NEC, he studied Third Stream music and tone color theory. He played with his grandfather's band, of course, but he has performed with Kenny Burrell, Anthony Braxton, and Lionel Hampton. In other words, he's a serious musician himself, not simply the heir to the Calloway throne.

But the question remains: Why? Why carry Cab Calloway's torch instead of trying to light your own? "It's an incredibly satisfying thing to do," Brooks says. "It's a very, very important piece of American heritage. I really feel as though my granddad, more than anybody else, epitomized the essence of the American spirit at the time."

Steve Greenlee, Boston
Globe, 11/06/06

The Boston Globe

Author(s): Steve
Greenlee, Globe
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Cab Calloway, one of the hippest and most flamboyant bandleaders in the history of music, was not a press darling in his heyday, the '30s and '40s. The critics considered him a novelty act, long on flash and short on substance. While it's true that his tunes - with such names as "Papa's in Bed With His Britches On" and "Foo a Little Bally-Hoo" - smacked of silliness, his orchestra could match up with the best jazz bands, and moreover they were entertainers. Heck, it's where Dizzy Gillespie got his start.

Hindsight has done wonders for Calloway's reputation. The New Grove Dictionary of Jazz notes that Calloway, who died in 1994, was "one of the most successful bandleaders" of his age and singles out his scat singing for praise. Alyn Shipton's

recent tome "A New History of Jazz" spends a dozen pages on Calloway, calling him a "larger-than-life character" whose band "shaped the sound of the decade." C. Calloway Brooks is doing his part to make sure history doesn't forget the importance of his grandfather. Brooks (whose first name is Christopher) leads the Cab Calloway Orchestra, which performs tomorrow night at "Steppin' Out," the annual benefit

for Dimock Community Health Center. The event takes place at Boston's World Trade Center from 8 p.m. to 2 a.m. The Calloway band is among the evening's 25 performers, who also include another progeny of jazz royalty: drummer T.S. Monk Jr., son of the famous bebop pianist Thelonious Monk.

Brooks, who is writing a biography of his grandfather, wants to spread the word about him as much as he wants to entertain. "It's really been underappreciated that he was a full performance artist," says Brooks, a graduate of the New England Conservatory of Music who took over the band four years after his grandfather

died. "A lot of the critical public had a great difficulty in getting one's arms around the African-American aspects of my grandfather's art. It was really befuddling to many critics used to European standards of aesthetic perfection."

With catchphrases such as "Hi-De-Ho" and "Are you all reet?" Calloway brought the call-and-response tradition into big-band jazz. His manner of dress - the zoot suit, the fieldworker's hat with the Native American feather, the European two-tone shoes - confused the critics, who couldn't reconcile his quirks and his stage presence with his musical talents, which might have appeared to be secondary but weren't.

Brooks's stage show (which will include 13 musicians tomorrow) may look like a trip back in time, but he says it's not merely a nostalgia act. While Brooks may dress like his grandfather and play his tunes, their voices sound nothing alike, and Brooks - a talented singer and guitarist in his own right - doesn't try to imitate Calloway.

"Basically, what I've done is taken material from the golden era of the Calloway

Steppin' out! The annual Dimock benefit does just that

BY TRISTRAM LOZAW

This weekend, Friday through Sunday, Boston's World Trade Center and the adjacent Seaport Hotel will be the scene for a lavish musical fundraising event that has become an annual institution over the past 15 years. It's "Steppin' Out," a benefit to raise money for the Dimock Community Health Center in Roxbury. "Steppin' Out" starts Friday with a Young Professionals Kickoff Party featuring actress Victoria Rowell, but it spreads its wings Saturday with a black-tie Crystal Ball that offers 12 different venues under the Trade Center roof, with "re-creations" of such famed Boston clubs as the Jazz Workshop, Hi Hat, Storyville, and the Savoy. More than 25 acts will perform, including the Cab Calloway Orchestra, T.S. Monk Jr., Chuck Mangione, Charles Neville & Hilary Noble, Jerry "Iceman" Butler, David Gilmore, Andre Ward, Angela Boffill, La Timba Loca, Semanya McCord, Motown Express, Laszlo Gardony, and Patricia Smith. The weekend comes to a close Sunday morning with a Gospel Brunch featuring Freda Battle & the Temple Worshippers. The line-up was put together by veteran local promoter Fred Taylor, who ran Boston's legendary Jazz Workshop and has kept busy in recent years booking the Tanglewood Jazz Festival and shows at Scullers Jazz Club, among other

concert events. Taylor's involvement accounts in part for the jazz-oriented line-up, the historical re-creations of clubs-gone-by, and the inclusion of acts like the up-and-coming Cab Calloway Orchestra and the local Cuban music group La Timba Loca.

Led by Cab's grandson C. Calloway Brooks, the Orchestra aims to carry on the traditional swinging sounds associated with Cab Calloway Brooks has adopted the gruff voice and swank Cotton Club suit of his big-band-leading grandfather, whom he remembers he started watching and listening to when he was just five. "I loved to watch him rehearse. You can find what an artist intends to create at a rehearsal." Brooks met Duke Ellington when he was three, Louis Armstrong at nine. Dizzy Gillespie called every year to wish them a Merry Christmas. "I was surrounded by titanic musicians. Only when you look back can you see how special it was."

After graduating in 1980 from the New England Conservatory, Brooks performed with the Lionel Hampton and Duke Ellington Orchestras, Rufus Reid, and Cyrus Chestnut, among others, and released a CD of solo guitar. Content that he had established his own musical voice, he picked up Cab's baton. "Granddad told me about these great charts he did that had never been recorded. A few years after he passed away in 1994, I decided it was time to perpetuate his legacy." Under

Brooks, the 13-piece CCO focuses on the golden era of the orchestra, the 1930s through 1950s, when Cab led bands that featured Dizzy Gillespie, saxman Ben Webster, and drummer Cozy Cole.

Brooks has made the first recordings of some of Cab's classic charts as well as a few surprise finds.

"Generally, the music that was unrecorded is more sophisticated material." Still, he insists that there's much more to be mined from even Calloway's best-known material.

La Timba Loca, an 11-piece powerhouse who'll play in Steppin' Out's "Western Front" room, also strive to shine new light on traditions that leader Gonzalo Grau first learned from his grandfather. "I learned the old salsa songs at home in Caracas with him, and that showed me the true essence of the style." A 1995 graduate of Berklee, Grau scored parts for the salsa numbers in Osvaldo Golijov's *La Pasión segundo San Marcos*, and he plays piano and percussion in the touring company. Despite the success of such traditional salsa musicians as Buena Vista Social Club in the last decade, Grau felt the genre was getting lost and needed a modern twist. He discovered that twist in timba, a hard-edge mix of salsa syncopations with street-filtered funk, jazz, hip-hop, and rock. "Timba is the new salsa," he explains. "It's a younger, more freestyle approach to salsa and dancing from Cuba, where it's played by people like Isaac Delgado, Los Van Van, NG La Bamba, and Bamboleo. With older salsa, the performance was largely confined to the stage, the players separated from the audience. Timba breaks down that barrier. We can stretch out the story line of a song to really involve the audience and go crazy with it." Steppin' Out takes place this Friday through Sunday, November 8 through 10, at the World Trade Center, 164 Northern Avenue. Call (617) 442-8800. Issue Date: November 7 - 14, 2002

11/06/02

CHRONICLE

Legacy lives on through grandson

Keeping a treasured piece of sheet music locked away from light and life might preserve a fragile piece of paper.

But it doesn't keep the music alive.

C. Calloway Brooks knows this.

Four years after his grandfather, Cab Calloway died in 1994, Brooks formed the Cab Calloway Orchestra and continues to direct the band.

The Cab Calloway Orchestra will perform Sunday at Curtis Peterson Auditorium in Lecanto as part of the Central Florida Community College Foundation's Performing Arts Series.

Brooks said his goal with the 14-piece big band is to perpetuate what he believes is one of the most important cultural phenomena in the last century - the development of swing music and culture.

"In that period, America discovered its own cultural voice," Brooks said. He said swing encompasses Hispanic,

European, African American and Native American cultures. He noted that Calloway's ethnicity was primarily African American and Iroquois. Brooks said the Native American influence in swing can be heard in the way Calloway's drummers such as Cozy Cole approached the "four on the floor" Kansas City swing rhythm - using accents on the beats rather than playing the rhythm straight. That approach closely resembles Native American rhythms, Brooks explained.

If swing gave America its own voice, Calloway codified the linguistic equivalent when he penned "Cab Calloway's Hepsters Dictionary: The Language of Jive," which was published in 1938.

An online version of the dictionary, which includes the jive definitions of terms such as "cat" and "yard dog," can be found through the Cab Calloway Orchestra Web site at www.cabcalloway.cc/.

Cab and his band The Missourians replaced Duke Ellington Orchestra in 1930 at Harlem's famed Cotton Club when Ellington was on tour.

Donning flashy Zoot suits and serenading the crowd with inventive scat sounds, Calloway's band was a hit with audiences. Soon the band's name changed to Cab Calloway and his Cotton Club

Orchestra, becoming the club's new house band.

Some of Calloway's most famous songs include "Minnie the Moocher" and "You Gotta Hi-De-Ho."

After the Cotton Club closed in 1940, Calloway and his band continued to tour and perform. Calloway also appeared in many movies. He disbanded his salaried band in 1948 but he continued to perform on stage and screen until 1993.

Brooks said while jazz has acquired the reputation as serious, intellectual music, Calloway's music is easier to enjoy. "One of the great things about it is this is really the fun side of jazz that we bring out," Brooks said, "and that's what the crowd experiences."

While Brooks respects his grandfather's legacy, it isn't the reverence that would squash any deviation from an original arrangement, killing the creative spirit at the heart of jazz.

"Every solo is the musician's own solo," Brooks said. "We don't have musicians playing the solos note for note. All the ensemble parts come from the original charts. So in a way, it does kind of update the sensibility of the music a little bit."

CHERI HARRIS

February 2002

slang compendium called *Mr. Hepster's Jive Talk Dictionary*. He coined words such as "beat" (tired), "chick" (woman), "pad" (apartment), "jam" (musical improvisation) and "square" (unhip).

"In many ways, he was one of the most influential fibers in the development of American culture," Brooks says. "Jive was integrated into his whole modality of speech."

Style was a big part of the Calloway legacy, which reportedly inspired George Gershwin to create the character Sportin' Life in *Porgy and Bess*.

"Cab Calloway, in movies like *Stormy Weather* and others, was the personification of the idea of jive," Burgett says of his roles.

Playing Calloway meant wearing a zoot suit, a loose-fitting, huge, overlong jacket with padded shoulders and heavily draped trousers, worn with a long watch chain and broad-brimmed hat. Brooks points out that, at a recent hip-hop retrospective at the Brooklyn Museum of Art, "One of the very first things people saw when they stepped in the door was one of Grandfather's zoot suits." Calloway was the original Mack Daddy. Brooks cites his grandfather's "Come On With the 'Come On'" as a hip-hop precursor. "If you

just changed the groove and sorta the vocal approach," he insists, "it could pass for a hip-hop song in a heartbeat."

More obviously, however, "He was a huge influence on the swing revival," Brooks says, listing recently popular acts such as Big Bad Voodoo Daddy, Lavay Smith and her Red Hot Skillet Lickers and the Brian Setzer Orchestra.

The best known of Calloway's songs, of course, was "Minnie the Moocher." Unbeknownst to some listeners is the sly reference to drugs. Today, Brooks will sometimes eliminate the line about Minnie's boyfriend being "a little cokey."

"It depends on the crowd," Brooks says. "For this crowd, we will do it, because it will be pretty much of an adult audience."

But the question of black performers even going there has always been a dicey one. Calloway's drug songs include "Reefer Man," and he even played the cocaine-dealing Sportin' Life on stage. And at the Cotton Club, which was segregated in the early years, he performed for a largely white audience.

"There has long been a kind of tension in the African-American community about how African-Americans are portrayed in the popular media," Burgett says. "It

goes back to the minstrel syndrome. Louis Armstrong did what Louis Armstrong did, going back to minstrel days, because that's how you made a living. But the black intelligentsia often struggled with how blacks were portrayed."

Brooks sees the sometimes seedy aspect of his grandfather's characters as useful.

"Granddad ended the national state of denial about drug use," he says. "He had other characters who used drugs -- Smokey Joe. And other songs, like 'Reefer Man.' But he never cast drugs in any positive sort of light."

C. Calloway Brooks -- complete with zoot suit -- is the grandson of the flamboyant Cab Calloway, shown at top in his role in 'The Blues Brothers.'

Jive Talkin'

What: The Cab Calloway Orchestra.

When: 8 p.m. Saturday.

Where: Nazareth College Arts Center, 4245 East Ave., Pittsford.

Admission: \$32. The Nazareth box office is open 11 a.m. to 4:30 p.m. Monday through Friday, and an hour before the show.

Call: (585) 389-2170.

*By Jeff Spevak
Democrat and Chronicle
(February 3, 2002)*

Democrat and Chronicle.com

That's Rochester's own Cab Calloway, whose orchestra returns under his grandson's baton

*By Jeff Spevak
Democrat and Chronicle
(February 3, 2002)*

-- The University of Rochester academicians were cloaked in blue-and-gold finery one afternoon in 1993 as Cab Calloway, native Rochesterian, received his honorary doctorate.

"I was sitting directly behind him," recalls Paul Burgett, UR vice president and general secretary. "I looked at his feet, and he was wearing black socks that had red dice embroidered on them. The guy sitting next to me, who was also a university official, and I started chuckling to ourselves. After the ceremony was over he says to Cab, 'Dr. Calloway, let's swap socks.' Calloway just looked at him and said, 'Thanks, but no dice.'"

No dice: Calloway invented that kind of jive talk seven decades ago. It's one of the Jazz Age's cultural

signatures that can be traced, in part, to Calloway.

"He was probably saying 'no dice' in 1930," Burgett says.

"And in answer to my friend's question, Cab Calloway's jive is as effective today as it was then."

As the Cab Calloway Orchestra arrives in town this week to carry on his legacy with a Saturday show at Nazareth College Arts Center, many know Calloway best for his hit "Minnie the Moocher." But Calloway's impact was widespread. The flamboyant style of the actor, singer, bandleader, composer, linguist -- horse-track raconteur, even -- was a thread that ran through all of his work until his death in 1994 at age 86 -- and it continues even today. Perhaps even hip-hop owes a little to Calloway.

That legacy began in Rochester, where Calloway was born on Christmas Day 1907. Our claim is tenuous -- he moved to Baltimore with his family when he was 5 -- but it is celebrated with a plaque in Otto Henderberg Square, a small park on Sycamore Street in the South Wedge. Calloway's family lived there, in a house long since demolished.

C. Calloway Brooks, too, is preserving that legacy. "The kind of representation we do is a little bit different," says Calloway's grandson, who assumed his grandfather's zoot suit and baton a few years ago at the head of the Cab Calloway Orchestra. "Granddad's shows were a little more Las Vegas the last 10, 15 years. A little more pop music. Right now, the focus of the Calloway Orchestra is on the authentic Calloway, his golden age of the late '20s to late '40s."

That time included the 10 years he shared billing with Duke Ellington as the house orchestra at Harlem's Cotton Club.

"It's the Harlem Renaissance kind of sound, the prime years of the swing era," Brooks says.

Burgett, who occasionally teaches music history and theory classes at UR, says, "I think we can fairly generalize that the language of people like Cab and others, in the bebop and subsequent beatnik generations, informs American colloquial speech today."

Calloway was at the very least instrumental in propagating that style of speech -- "jive" -- with a

Steppin' out! The annual Dimock benefit does just that

BY TRISTRAM LOZAW

This weekend, Friday through Sunday, Boston's World Trade Center and the adjacent Seaport Hotel will be the scene for a lavish musical fundraising event that has become an annual institution over the past 15 years. It's "Steppin' Out," a benefit to raise money for the Dimock Community Health Center in Roxbury. "Steppin' Out" starts Friday with a Young Professionals Kickoff Party featuring actress Victoria Rowell, but it spreads its wings Saturday with a black-tie Crystal Ball that offers 12 different venues under the Trade Center roof, with "re-creations" of such famed Boston clubs as the Jazz Workshop, Hi Hat, Storyville, and the Savoy. More than 25 acts will perform, including the Cab Calloway Orchestra, T.S. Monk Jr., Chuck Mangione, Charles Neville & Hilary Noble, Jerry "Iceman" Butler, David Gilmore, Andre Ward, Angela Bofill, La Timba Loca, Semanya McCord, Motown Express, Laszlo Gardony, and Patricia Smith. The weekend comes to a close Sunday morning with a Gospel Brunch featuring Freda Battle & the Temple Worshipers. The line-up was put together by veteran local promoter Fred Taylor, who ran Boston's legendary Jazz Workshop and has kept busy in recent years booking the Tanglewood Jazz Festival and shows at Scullers Jazz Club, among other

concert events. Taylor's involvement accounts in part for the jazz-oriented line-up, the historical re-creations of clubs-gone-by, and the inclusion of acts like the up-and-coming Cab Calloway Orchestra and the local Cuban music group La Timba Loca.

Led by Cab's grandson C. Calloway Brooks, the Orchestra aims to carry on the traditional swinging sounds associated with Cab Calloway Brooks has adopted the gruff voice and swank Cotton Club suit of his big-band-leading grandfather, whom he remembers he started watching and listening to when he was just five. "I loved to watch him rehearse. You can find what an artist intends to create at a rehearsal." Brooks met Duke Ellington when he was three, Louis Armstrong at nine. Dizzy Gillespie called every year to wish them a Merry Christmas. "I was surrounded by titanic musicians. Only when you look back can you see how special it was."

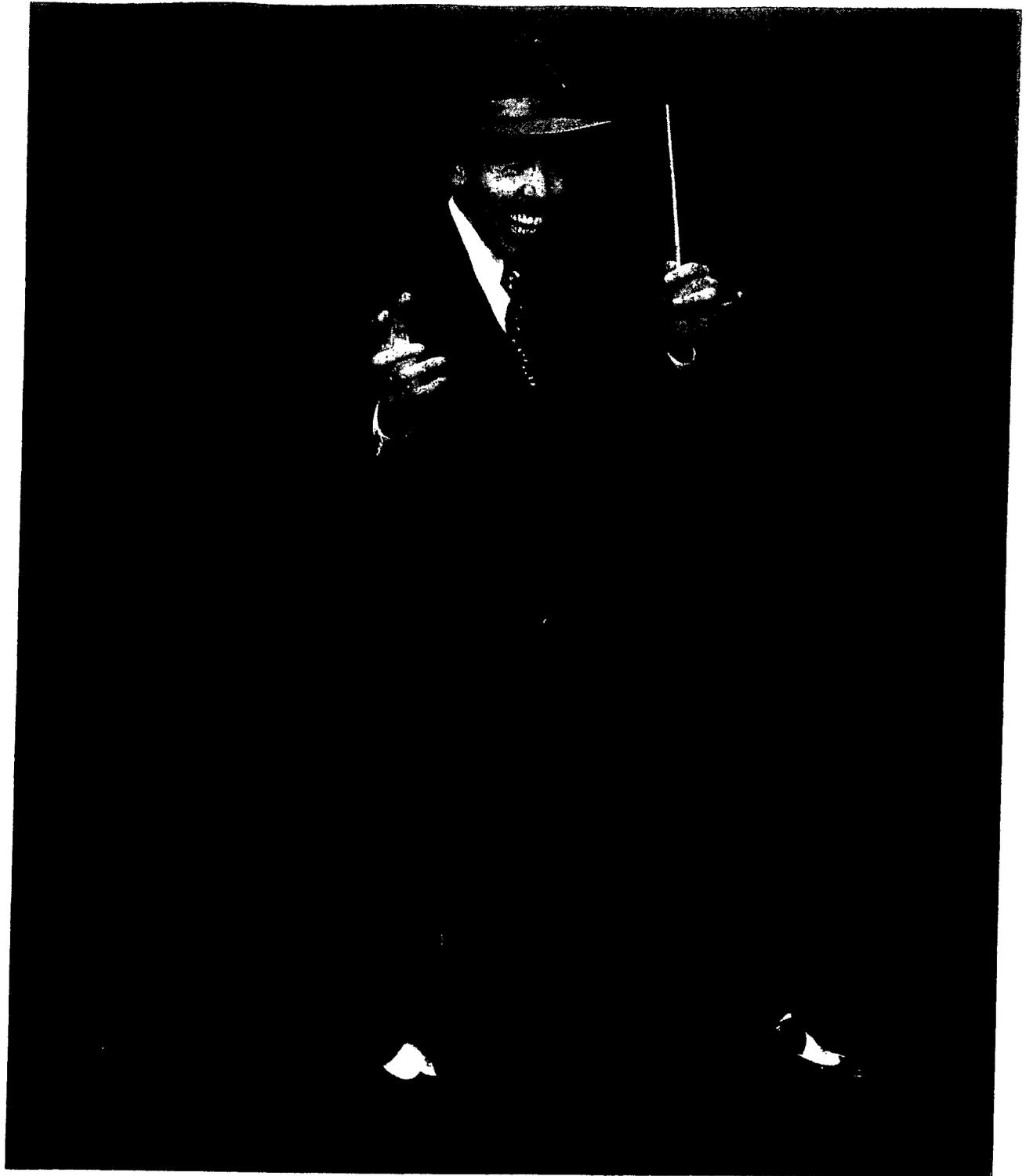
After graduating in 1980 from the New England Conservatory, Brooks performed with the Lionel Hampton and Duke Ellington Orchestras, Rufus Reid, and Cyrus Chestnut, among others, and released a CD of solo guitar. Content that he had established his own musical voice, he picked up Cab's baton. "Granddad told me about these great charts he did that had never been recorded. A few years after he passed away in 1994, I decided it was time to perpetuate his legacy." Under Brooks, the 13-piece CCO focuses on the golden era of the orchestra, the 1930s through 1950s, when Cab led bands that featured Dizzy Gillespie, saxman Ben Webster, and drummer Cozy Cole.

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11/06/02



C. Calloway Brooks!

www.cabcalloway.com

C. CALLOWAY BROOKS

Director - Cab Calloway Orchestra
914-833-3777 - ccallowaykid@runbox.com
www.CAB100.com www.cabcalloway.com



Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 2

AGREEMENT BETWEEN SPONSOR AND ARTIST

This is to put in writing the arrangements which have been made between the parties Hereunto:

SPONSOR: Sleepy Hollow Country Club
 SPONSOR REPRESENTATIVE: Gina Sigmundson
 SPONSOR ADDRESS: Scarsborough, NY
 SPONSOR TELEPHONE NUMBER(S): voice- 914-941-8070 fax- 914-941-6106
 ARTIST: Christopher Brooks and the Cab Callery Orch.
 ARTIST REPRESENTATIVE: Christopher Brooks
 ARTIST ADDRESS: 83 Myrtle Blvd Larchmont NY 10538
 ARTIST TELEPHONE NUMBER(S): voice- 914-833-3777 fax- same
 PLACE OF PERFORMANCE(S): SHCC
 NAME OF HALL, ADDRESS OF STAGE ENTRANCE: SHCC
 DATE AND TIME OF PERFORMANCE(S): Dec. 19, 1998
 NATURE OF PERFORMANCE(S): Background Music
 PROGRAM: Background Music
 DATE AND TIME OF SOUND CHECK REHEARSAL(S): 15 minutes prior to performance
 ARTIST TO ARRIVE: 1/2 hour prior to performance
 ARTIST TO BE MET ON ARRIVAL BY: SHCC Representative
 TECHNICAL REQUIREMENTS: High School, Electric Outfit, Piano
 SPONSOR PROVIDED ACCOMODATIONS: Light Meal
 TOTAL SPONSOR PAYMENT TO ARTIST: _____
 MANNER OF PAYMENT: Check or cash within 2 weeks

Terms: Artist is not liable for failure to appear or perform on the scheduled date in the event of illness, severe weather, or other extreme or unusual conditions beyond artist control. In such cases, the artist or it's representative will endeavor to make alternate arrangements. The program is subject to change. Sponsor will be notified of any changes as soon as possible. Kindly sign and return one copy of this contract, which will constitute a binding agreement under the laws of the State of New York when signed by all parties.

Gina Sigmundson (Sponsor) Christopher Brooks (Artist)
9/21/98 (Date) 9/25/1998 (Date)

ps. pls. hold payment. Chris has copies of all contracts. (S)

AGREEMENT BETWEEN SPONSOR AND ARTIST

This is to put in writing the arrangements which have been made between the parties Hereunto:

SPONSOR: UJA

SPONSOR REPRESENTATIVE: Leslie Heller

SPONSOR ADDRESS: 3 Shore Rd. Rye NY

SPONSOR TELEPHONE NUMBER(S): voice: 914-698-9438 fax: 914-698-2243

ARTIST: Calloway Brooks and the Cab Calloway Orchestra

ARTIST REPRESENTATIVE: Christopher Brooks

ARTIST ADDRESS: 83 Myrtle Blvd., Larchmont, NY 10539

ARTIST TELEPHONE NUMBER(S): voice: 914-833-3777 fax: 914-833-3777

PLACE OF PERFORMANCE(S): TBA

NAME OF HALL, ADDRESS OF STAGE ENTRANCE: TBA

DATE AND TIME OF PERFORMANCE(S): March 20 1999, 7:30-10:30

NATURE OF PERFORMANCE(S): Jazz. Three 45 minute sets

PROGRAM: Background music and show

DATE AND TIME OF SOUND CHECK REHEARSAL(S): TBA

ARTIST TO ARRIVE: Aprox 1/2 hour prior to engagement

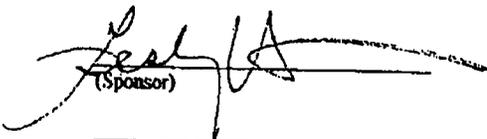
ARTIST TO BE MET ON ARRIVAL BY: Leslie Heller

TECHNICAL REQUIREMENTS: Seating for ensemble, Electrical outlets, Tuned Acoustic Piano

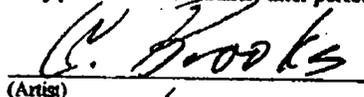
SPONSOR PROVIDED ACCOMODATIONS: Green Room w/light food and drink

TOTAL SPONSOR PAYMENT TO ARTIST:

MANNER OF PAYMENT: Cash immediately prior immediately after performance


(Sponsor)

(Date)


(Artist)
12/18/98

(Date)

Terms: Artist is not liable for failure to appear or perform on the scheduled date in the event of illness, severe weather, or other extreme or unusual conditions beyond artist control. In such cases, the artist or it's representative will endeavor to make alternate arrangements. The program is subject to change. Sponsor will be notified of any changes as soon as possible. Kindly sign and return one copy of this contract, which will constitute a binding agreement under the laws of the State of New York when signed by all parties.

AGREEMENT BETWEEN SPONSOR AND ARTIST

This is to put in writing the arrangements which have been made between the parties Hereunto:

SPONSOR: Eubie Blake Cultural Center

SPONSOR REPRESENTATIVE: Troy Burton

SPONSOR ADDRESS: 647 North Howard St, Baltimore MD

SPONSOR TELEPHONE NUMBER(S): voice: 410-225-3130

Fax: 410-225-3139

ARTIST: Calloway Brooks and the Cab Calloway Orchestra

ARTIST REPRESENTATIVE: Christopher Brooks

ARTIST ADDRESS: 83 Myrtle Blvd., Larchmont, NY 10539

ARTIST TELEPHONE NUMBER(S): voice: 914-833-3777 fax: 914-833-3777

PLACE OF PERFORMANCE(S): Eubie Blake Center

NAME OF HALL, ADDRESS OF STAGE ENTRANCE: TBA

DATE AND TIME OF PERFORMANCE(S): May 19th 1999 10AM-12PM

NATURE OF PERFORMANCE(S): Music of the Harlem Renaissance

PROGRAM: Swing Dance Music

DATE AND TIME OF SOUND CHECK REHEARSAL(S): approx 1/2 hour prior to performance

ARTIST TO ARRIVE: Approx 1/2 hour prior to engagement

ARTIST TO BE MET ON ARRIVAL BY: Troy Burton

TECHNICAL REQUIREMENTS: Seating for ensemble, Electrical outlets,

SPONSOR PROVIDED ACCOMMODATIONS: light food and drink

TOTAL SPONSOR PAYMENT TO ARTIST: of gross gate w/ minimum musician

MANNER OF PAYMENT: Cash, prior immediately after performance

Where Artist is not liable for failure to appear or perform on the scheduled date in the event of illness, adverse weather, or other unforeseen or unusual conditions beyond artist control. In such cases, the artist or his representative will endeavor to make alternate arrangements. The program is subject to change. Sponsor will be notified of any changes as soon as possible. Kindly sign and return one copy of this contract, which will constitute a binding agreement under the laws of the State of New York when signed by all parties.

Camey Murphy Esq.

March 2, 1999
(Date)

Chris Brooks

March 2, 1999
(Date)

CHRISTOPHER W. BROOKS
83 MYRTLE BOULEVARD
LARCHMONT, NY 10538

1-2
210

1144

TAX DEDUCTIBLE ITEM

 CHASE The Chase Manhattan Bank
60 East 42nd Street
New York, NY 10017

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THIS PAYMENT	
BALANCE	
OTHER	
BAL. FORD	

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CHRISTOPHER W. BROOKS
83 MYRTLE BOULEVARD
LARCHMONT, NY 10538

1-2
210

1142

TAX DEDUCTIBLE ITEM

 CHASE
The Chase Manhattan Bank
60 East 42nd Street
New York, NY 10017

BAL FOR'D	THIS PAYMENT	BALANCE	OTHER	BAL FWD

⑆021000021⑆ 015 1 195920⑈ 1442 NOT NEGOTIABLE

CHRISTOPHER W. BROOKS
83 MYRTLE BOULEVARD
LARCHMONT, NY 10538

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1145

TAX DEDUCTIBLE ITEM



CHASE The Chase Manhattan Bank
67 East 43rd Street
New York, NY 10017

BAL FWD	THIS PAYMENT	BALANCE	OTHER	BAL FWD

⑆021000021⑆ 016 1 195920⑆ 1145 NOT NEGOTIABLE

CHRISTOPHER W. BROOKS
83 MYRTLE BOULEVARD
LARCHMONT, NY 10538

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TAX DEDUCTIBLE ITEM

 **CHASE** The Chase Manhattan Bank
60 East 42nd Street
New York, NY 10017

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CHRISTOPHER W. BROOKS
83 MYRTLE BOULEVARD
LARCHMONT, NY 10538

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TAX DEDUCTIBLE ITEM

 CHASE
The Chase Manhattan Bank
60 East 42nd Street
New York, NY 10017

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BAL. FORD	

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 3

THE SLEEPY HOLLOW COUNTRY CLUB
777 ALBANY POST ROAD - P.O. BOX 345
SCARBOROUGH, N.Y. 10510
914-941-8070

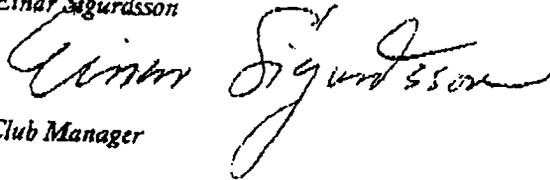
March 21 2001

To Whom It May Concern:

This letter is to assure you of the exceptionally professional performance that has been, and continues to be delivered on behalf of the Sleepy Hollow Country Club by Mr. C. Brooks and the Cab Calloway Orchestras since 1998. Mr. Brooks has secured all sorts of ensembles from solos to the Cab Calloway Band and in all genres from Pop to Jazz to Classical for us here at the club and the results have been uniformly excellent.

Einar Sigurdsson

Club Manager



CAB 00061

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 4

Eubie Blake National Jazz Institute and Cultural Center
847 N. Howard Street
Baltimore, Maryland 21201
Office: 410-225-3130 Fax: 410-225-3139

INVOICE

BCPSS
Attn: Joan Cohen- Cultural Programs

January 7, 1999

Please remit for the following programs scheduled for the Eubie Blake Cultural Center February - May 1999. These programs entitled "Up Close and Personal" allowing High School and Middle students to have an intimate conversation with the artist and in some instances to bring an instrument and sit in with the artist during the performance. Some dates have not been determined. Separate invoices will be sent after each performance. However, funds are needed for good faith deposit to engage the artists:

Performers	Dates
Cyrus Chestnut <i>The Amazing Jazz Piano Man-Eubie Blake Scholar.</i> <u>Schools</u> - Dunbar, Douglass, City	February 9, 1999 <i>Cost: \$2,000</i>
The Ins and Outs of a Jazz Concert with Maysa <u>Schools</u> - Douglass, School of the Arts, Lake Clifton	March 9, 1999 <i>Cost: \$2,000</i>
Getting the Correct Sound Baltimore Sound, Ralph Rogers & Others <u>Schools</u> - Douglass, Western, City	April 14, 1999 <i>Cost: \$2,000</i>
From The Harlem Renaissance to The Present Cab Calloway Band, featuring Christopher Calloway Brooks, Director of Cab Calloway Orchestra <u>Schools</u> - Douglass (Cab Calloway Academy), Booker T. Middle, Lake Clifton	May 19, 1999 <i>Cost: \$2,000</i>
	Performance Total: \$8,000
CDs, Videos, Incidental Administrates	<i>Cost: \$1,000</i> Total: \$9,000
	<i>Remit- \$4000</i> Balance Due: \$5,000

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 5

**SCHEDULE C
(Form 1040)**

Profit or Loss From Business
(Sole Proprietorship)

OMB No. 1545-0074

1998

Attachment
Sequence No. 09

Department of the Treasury
Internal Revenue Service (99)

Partnerships, joint ventures, etc., must file Form 1065 or Form 1065-B.
Attach to Form 1040 or Form 1041. See instructions for Schedule C (Form 1040).

Name of proprietor: **CHRISTOPHER W BROOKS** Social security number (SSN):

A Principal business or profession, including product or service (see instructions): **Music** **B** Enter NEW code from instructions

C Business name, if no separate business name, leave blank: **CAB CALLOWAY ORCHESTRAS** **D** Employer ID number (EIN), if any

E Business address (including suite or room no.): **83 MYRTLE BLVD**
City, town or post office, state, and ZIP code: **LARCHMONT, NY**

F Accounting method: (1) Cash (2) Accrual (3) Other (specify)

G Did you "materially participate" in the operation of this business during 1998? If "No," see instructions for limit on losses: Yes No

H If you started or acquired this business during 1998, check here:

Part II Income

1 Gross receipts or sales. Caution: If this income was reported to you on Form W-2 and the "Statutory employee" box on that form was checked, see instructions and check here	<input type="checkbox"/>	1
2 Returns and allowances		2
3 Subtract line 2 from line 1		3
4 Cost of goods sold (from line 42 on page 2)		4
5 Gross profit. Subtract line 4 from line 3		5
6 Other income, including Federal and state gasoline or fuel tax credit or refund (see instructions)		6
7 Gross income. Add lines 5 and 6		7

Part III Expenses. Enter expenses for business use of your home only on line 30.

8 Advertising	8	19 Pension and profit-sharing plans	19
9 Bad debts from sales or services (see instructions)	9	20 Rent or lease (see instructions):	
10 Car and truck expenses (see instructions)	10	a Vehicles, machinery, & equipment	20a
11 Commissions and fees	11	b Other business property	20b
12 Depletion	12	21 Repairs and maintenance	21
13 Depreciation and section 179 expense deduction (not included in Part III) (see instructions)	13	22 Supplies (not included in Part III)	22
14 Employee benefit programs (other than on line 19)	14	23 Taxes and licenses	23
15 Insurance (other than health)	15	24 Travel, meals, and entertainment:	
16 Interest:		a Travel	24a
a Mortgage (paid to banks, etc.)	16a	b Meals and entertainment	
b Other	16b	c Enter 50% of line 24b subject to limitations (see instr.)	
17 Legal and professional services	17	d Subtract line 24c from line 24b	24d
18 Office expense	18	25 Utilities	25
26 Total expenses before expenses for business use of home. Add lines 8 through 27 in columns		26 Wages (less employment credits)	26
29 Tentative profit (loss). Subtract line 26 from line 7		27 Other expenses (from line 48 on page 2)	27
30 Expenses for business use of your home. Attach Form 8829			
31 Net profit or (loss). Subtract line 30 from line 29.			
* If a profit, enter on Form 1040, line 12, and ALSO on Schedule SE, line 2 (statutory employees, see instructions). Estates and trusts, enter on Form 1041, line 3.			
* If a loss, you MUST go on to line 32.			
32 If you have a loss, check the box that describes your investment in this activity (see instructions).			
* If you checked 32a, enter the loss on Form 1040, line 12, and ALSO on Schedule SE, line 2 (statutory employees, see instructions). Estates and trusts, enter on Form 1041, line 3.			
* If you checked 32b, you MUST attach Form 6198.			

32a All investment is at risk.
32b Some investment is not at risk.

KUA

SCHEDULE C
(Form 1040)

Profit or Loss From Business
(Sole Proprietorship)

OMB No. 1545-0074

1999

Department of the Treasury
Internal Revenue Service (99)

Partnerships, joint ventures, etc., must file Form 1065 or Form 1065-B.
Attach to Form 1040 or Form 1041. See instructions for Schedule C (Form 1040).

Attachment
Sequence No. **09**

Name of proprietor

Social security number (SSN)

CHRISTOPHER W. BROOKS

A Principal business or profession, including product or service (see page C-1)
MUSIC

B Enter code from pages C-8 & 9
▶ **711100**

C Business name. If no separate business name, leave blank.
CAB CALLOWAY ORCHESTRAS

D Employer ID number (EIN), if any

E Business address (including suite or room no.) ▶ **83 MYRTLE BLVD**
City, town or post office, state, and ZIP code **LARCHMONT NY**

F Accounting method: (1) Cash (2) Accrual (3) Other (specify) ▶

G Did you "materially participate" in the operation of this business during 1999? If "No," see page C-2 for limit on losses Yes No

H If you started or acquired this business during 1999, check here

Part I Income

1 Gross receipts or sales. Caution: If this income was reported to you on Form W-2 and the "Statutory employee" box on that form was checked, see page C-2 and check here	<input type="checkbox"/>	1
2 Returns and allowances		2
3 Subtract line 2 from line 1		3
4 Cost of goods sold (from line 42 on page 2)		4
5 Gross profit. Subtract line 4 from line 3		5
6 Other income, including Federal and state gasoline or fuel tax credit or refund (see page C-3)		6
7 Gross income. Add lines 5 and 6		7

Part II Expenses. Enter expenses for business use of your home only on line 30.

8 Advertising	8	19 Pension and profit-sharing plans	19
9 Bad debts from sales or services (see page C-3)	9	20 Rent or lease (see page C-4):	
10 Car and truck expenses (see page C-3)	10	a Vehicles, machinery, and equipment	20a
11 Commissions and fees	11	b Other business property	20b
12 Depletion	12	21 Repairs and maintenance	21
13 Depreciation and section 179 expense deduction (not included in Part III) (see page C-3)	13	22 Supplies (not included in Part III)	22
14 Employee benefit programs (other than on line 19)	14	23 Taxes and licenses	23
15 Insurance (other than health)	15	24 Travel, meals, and entertainment:	
16 Interest:		a Travel	24a
a Mortgage (paid to banks, etc.)	16a	b Meals and entertainment	
b Other	16b	c Enter nondeductible amount included on line 24b (see page C-5)	
17 Legal and professional services	17	d Subtract line 24c from line 24b	24d
18 Office expense	18	25 Utilities	25
19 Total expenses before expenses for business use of home. Add lines 8 through 27 in columns		26 Wages (less employment credits)	26
		27 Other expenses (from line 48 on page 2)	27
28 Tentative profit (loss). Subtract line 28 from line 7			28
29 Expenses for business use of your home. Attach Form 8829			29
30 Net profit or (loss). Subtract line 30 from line 29.			30
• If a profit, enter on Form 1040, line 12, and ALSO on Schedule SE, line 2 (statutory employees, see page C-6). Estates and trusts, enter on Form 1041, line 3.			31
• If a loss, you MUST go on to line 32.			
If you have a loss, check the box that describes your investment in this activity (see page C-6).			
• If you checked 32a, enter the loss on Form 1040, line 12, and ALSO on Schedule SE, line 2 (statutory employees, see page C-6). Estates and trusts, enter on Form 1041, line 3.			
• If you checked 32b, you MUST attach Form 6198.			

32a All investment is at risk.
32b Some investment is not at risk.

r Paperwork Reduction Act Notice, see Form 1040 Instructions.

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 6

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 7

Invoice: March 20, 1999

Invoice #320991

To: Chris Brooks
Cab Calloway Orchestra
83 Myrtle Blvd.
Larchmont, NY 10538
914-833-3777

From: Hands On Productions, Inc.
31 Nicholas Ave.
Greenwich, CT 06831
212-794-2400

Cab Calloway Orchestra
CD Editing and Mastering

\$300

Make check Payable to:
Hands On Productions, Inc.

A handwritten signature in dark ink, appearing to be "Dee" followed by a flourish.

CALLOWAY PROJECT MEMORANDUM

TO: DAVID GUMPEL
FROM: CHRISTOPHER BROOKS
SUBJECT: VIDEO MIX ON THURSDAY
DATE: 03/30/99
CC: [CLICK HERE AND TYPE NAME]

Dear Guardian Angel:

Enclosed are the rough timings cuts and sections for Thursdays session based on the timings from the 2 CD's. You already know that the DAT started at a different time than you probably started rolling in both cases and that the CD times I'm using here may be different than the DAT times:

The Demo will almost certainly open with the opening scene from the second half of the evening that is the ~~GEECHIE-JOE~~ entrance (before singing—especially as the mic did not co-operate) from CD 1 - 0:16 to 0:50. Another sliver of ~~GEECHIE~~ that will be useful later on is from CD 1 - 2:34 to 3:09 on the CD's timing that should have an interesting visual on the ending.

Next we need to get something dynamic with the White Tails. CALDONIA from CD 1 - 11:50/12:04 TO 12:47, which can be spliced to with CALDONIA 14:28-15:10 or the splice section could be treated as a separate cut.

Then on to the zooty Haidetty growls of MINNIE. I like the Intro and 1st chorus from CD 2- 55:20 to 56:29 spliced to CD 2- 57:10 to 57:50 (the start of the bari solo) we then fade on the bari solo.

Here we can go to either the second CALDONIA cut (CD 1-14:28-15:10) mentioned above, or to DGAM CD 1 - 1:54 to 2:40.

~~A real good band feature is the beginning of SALT PEANUTS CD 2 - 13:50 TO 14:20 if the visuals on this cut are no good try the same cut CD 2 - 21:15- 22:10.~~

A swatch of WE THE CATS SHALL HEP YA CD 1 - 7:44 to 8:15 is a tasty contrast here or the Caldonia DGAM alternate mentioned above.

~~Here comes second 30 second sliver of GEECHIE mentioned above~~

~~Option here is a chorus of ZAZ ZUH ZAZ CD 1 - 17:20 to 18:40 or 19:00 to 19:57~~

The demo ends with a taste of COME ON WITH THE COME ON CD 1 - 46:40 to 47:00 or 50:10 to 50:40 (hopefully you filmed me walking off bopping to the music)

So that's my wish list buddy! It boils down to 5 to 10 minutes total, depending on the options.

361102

CUSTOMER'S ORDER NO.		DATE 4/15/99				
NAME Shirley Masley						
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MDSE. RETD.	PAID OUT
NB	<input checked="" type="checkbox"/>					
QUAN.	DESCRIPTION		PRICE	AMOUNT		
1	1 Cab Call. Orch 4/15/99		15.00	15.00		
2	1 " " Video 25		25.00	25.00		
3						
4						
5						
6						
7						
8						
9						
10						
11						
12				40.00		
RECEIVED BY NB						

4705

KEEP THIS SLIP FOR REFERENCE

361110

CUSTOMER'S ORDER NO.		DATE				
NAME		5/12/99				
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MOSE. RETD.	PAID OUT
CB	✓					
QUAN.	DESCRIPTION	PRICE	AMOUNT			
1	CCO. Video	25	25			
2	CCO CD's	15	60			
3						
4						
5						
6						
7						
8						
9						
10						
11						
12				85.00		
RECEIVED BY				CB		
4705				KEEP THIS SLIP FOR REFERENCE		

337051

CUSTOMER'S ORDER NO.		DATE 11/11/99				
NAME Eubie Blake Carter						
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MDSE. RETD.	PAID OUT
	X					
QUAN.	DESCRIPTION	PRICE	AMOUNT			
1	10 C.C.O. CD'S	10	100.00			
2	2 C.C.O. VHS	25	50.00			
3						
4						
5						
6						
7						
8						
9				150.00		
10						
11						
12						
RECEIVED BY				CB		
4705				KEEP THIS SLIP FOR REFERENCE		

361112

CUSTOMER'S ORDER NO.		DATE				
		5/22/99				
NAME						
MONTY ZULLO						
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MOSE. RETD.	PAID OUT
CB	✓					
QUAN.	DESCRIPTION	PRICE	AMOUNT			
1	2	CCD Video	25	50		
2	5	CCD CP's	15	75		
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
RECEIVED BY				CB		
4705				KEEP THIS SLIP FOR REFERENCE		

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 8

Christopher Brooks v. Creative Arts by Calloway, LLC, Opp. No. 91/160,266

Opposer's Exhibits to Testimonial Affidavit of Opposer Christopher Brooks

EXHIBIT 9

Invoice: March 9th, 1999

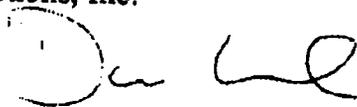
Invoice #39991

To: Chris Brooks
Cab Calloway Orchestra
83 Myrtle Blvd.
Larchmont, NY 10538
914-833-3777

From: Hands On Productions, Inc.
31 Nicholas Ave.
Greenwich, CT 06831
212-794-2400

12 Hours editing Cab Calloway Orchestra Video	\$900
2 reels Digi Beta 12 min. Tape	\$ 24
	\$924

Make check Payable to:
Hands On Productions, Inc.



CALLOWAY PROJECT MEMORANDUM

TO: DAVID GUMFEL
FROM: CHRISTOPHER BROOKS
SUBJECT: VIDEO MIX ON THURSDAY
DATE: 03/30/99
CC: [CLICK HERE AND TYPE NAME]

Dear Guardian Angel:

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Next we need to get something dynamic with the White Tails. CALDONIA from CD 1 - 11:50/12:04 TO 12:47, which can be spliced to with CALDONIA 14:28-15:10 or the splice section could be treated as a separate cut.

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A swatch of WE THE CATS SHALL HEP YA CD 1 - 7:44 to 8:15 is a tasty contrast here or the Caldonia DGAM alternate mentioned above.

Here comes second 30 second sliver of GEECHIE mentioned above.

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The demo ends with a taste of COME ON WITH THE COME ON CD 1 - 46:40 to 47:00 or 50:10 to 50:40 (hopefully you filmed me walking off bopping to the music)

So that's my wish list buddy! It boils down to 5 to 10 minutes total, depending on the options.

361102

CUSTOMER'S ORDER NO.		DATE 4/15/99				
NAME Shirley Masley						
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MDSE. RETD.	PAID OUT
CB	<input checked="" type="checkbox"/>					
QUAN.	DESCRIPTION	PRICE	AMOUNT			
1	1 Cab Call. Orch	15	15.00			
2	1 " " Video	25	25.00			
3						
4						
5						
6						
7						
8						
9						
10						
11						
12				40.00		
RECEIVED BY CB						

4705 KEEP THIS SLIP FOR REFERENCE

361110

CUSTOMER'S ORDER NO.		DATE				
		5/12/99				
NAME						
JOAN GILBERT						
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MDSE. RETD.	PAID OUT
CB	<input checked="" type="checkbox"/>					
QUAN.	DESCRIPTION		PRICE	AMOUNT		
1	1	CCO. Video	25	25		
2	4	CCO CD's	15	60		
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						85.00
RECEIVED BY						
[Signature]						

4705 KEEP THIS SLIP FOR REFERENCE

337051

CUSTOMER'S ORDER NO.		DATE 5/14/99				
NAME Eubie Blake Cart						
ADDRESS						
CITY, STATE, ZIP						
SOLO BY	CASH	C.O.D.	CHARGE	ON ACCT.	MOSE. RETD.	PAID OUT
	X					
QUAN.	DESCRIPTION			PRICE	AMOUNT	
1	10	C.C.O. CAS			10	10.00
2	2	C.C.O. VHS			25	50.00
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
RECEIVED BY CB						
4705 KEEP THIS SLIP FOR REFERENCE						

361112

CUSTOMER'S ORDER NO.		DATE				
		5/22/99				
NAME						
MONTY ZULLO						
ADDRESS						
CITY, STATE, ZIP						
SOLD BY	CASH	C.O.D.	CHARGE	ON ACCT.	MOSE. RETD.	PAID OUT
CB	✓					
QUAN.	DESCRIPTION	PRICE	AMOUNT			
1	2	CCO Video	25	50		
2	5	CCO CP's	15	75		
3						
4						
5						
6						
7						
8						
9						
10						
11						
12					125 00	
RECEIVED BY				CB		

4708

KEEP THIS SLIP FOR REFERENCE

CERTIFICATE OF SERVICE

I hereby certify that a true and correct copy of the **STIPULATION AS TO FACTS AND AGREEMENT TO SUBMIT OPPOSER'S TESTIMONY BY AFFIDAVIT** with Exhibits A - B was served Express Mail No. EV 368951170 US postage prepaid and placed in a official depository under exclusive care and custody of the United States Postal Service within the State of New York upon:

Marc A. Karlin, Esq.
Karlin & Karlin
3701 Wilshire Blvd., Suite 1035
Los Angeles, CA 90010

on this 1st day of July 2008.


MARIO ORTIZ