

The Mississippi Rag®

THE VOICE OF TRADITIONAL JAZZ AND RAGTIME

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JANUARY 2007

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A New Beginning ...

Welcome to new readers and old friends: In this, our first electronic issue, *The Mississippi Rag* begins the new year with a new identity, melding the music of yesterday with the technology of today, expanding our musical reach via the exciting possibilities of the Internet. This month, we look back at multi-talented **Einar Swan**, at left, above, then jet ahead to a **British Festival** where Aurelie Tropez and Stephane Gillot, right, made sweet music. And there's more: **Kenny Davern**, **Jay McShann**, **West Coast Ragtime**, **Reviews**.





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The Mississippi Rag

THE VOICE OF TRADITIONAL JAZZ AND RAGTIME

Cover Story: **Who Was Einar Swan?** **by Sven Bjerstedt** **Page 11**
A mystery surrounds the composer and lyricist of "When Your Lover Has Gone." Here Swan is shown when he led Swanie's Serenaders in 1924.



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Andy Woon plays Bix during a performance called "A Celebration of Bix" at the Whitley Bay Festival.



They All Played Ragtime at WCRF **by Bob Lynn** **Page 41**
Dan Grinstead played with his Evergreen Ragtime Trio at the West Coast Ragtime Festival.



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Eleven-year-old Jonathan Russell was a big hit at the Suncoast Dixieland Classic at Clearwater Beach, Fla. in November

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On The Cover:
Musical prodigy Einar Swan (left) poses with his father, John, and siblings Ellen, Anne and Walter as the Swan Family Orchestra, c. 1915. In 1916 his first known musical composition (©1914) was published in the I.S.R.K.-Union Summer Publication. (Photo: Courtesy Donald Swan)

The Rag Bag

I love your piece, "Glen Gray And The Casa Loma Orchestra," as it brings back memories going back to 1936. One of the first big bands that I heard was Bennie Moten ... the next, Glen Gray when the Casa Loma orchestra played the Old Mill in Topeka, Kansas, July 1936. I learned that Glen was staying with a cousin of his who happened to live next door to me. I met him there one afternoon ... got a great snap shot and his autograph ... Glen "Spike" Gray. Several months later I was attending DePauw University, Greencastle, Indiana. I read in the Indianapolis paper that the Casa Loma band was playing one weekend at the Indiana Roof Ballroom. I took the interurban rail over to Indianapolis, and luckily found that Glen Gray was registered at the Claypool Hotel. When I called his room and identified myself he said "Come on up."

When I entered the room and shook hands with Glen, he introduced me to Kenny Sargeant and Pee Wee Hunt who were lounging on a bed listening to a New York band broadcast ... forget the band. Glen offered me a drink ... Four Roses. I recall him telling me that after he left the *Camel Caravan* radio show he had a hard time getting another sponsor ... whenever the band played their theme "Smoke Rings," listeners thought of Camel cigarettes

As an aside, as I was walking through the hotel lobby after my memorable visit with Glen, I ran into another acquaintance from Topeka. I shook hands with Governor Alf Landon, campaigning in Indiana during his run against Franklin D. Roosevelt.

One of my favorite recordings is the Casa Loma rendition of "Smoke Rings" with Clarence Hutchenrider playing the great clarinet solo. The next fave is "Memories of You" with Sonny Dunham's solo.

I've been interested in jazz ever since I met Jay McShann when he played at Martins-on-the-Plaza in Kansas City ... with Gus Johnson, Jr. and a young Charlie Parker whom Jay hired after Charlie said he had spent some time in the Ozarks playing with Walter Page's band ... and he "was trying out different things."

I'm sure it's all written elsewhere, but I recall Jay telling me that Earl Hines

and pleaded, "Take him back, please, I can't deal with him."

I was at the Pla-mor Ballroom where Jay was playing one night and was hauled off the bandstand and away because he hadn't answered numerous 1A draft notices. Jay explained he had been traveling and hadn't picked up his mail for some time. Anyway, he was drafted and sent to Leavenworth to be inducted. For some physical reasons, Jay was released. A month or two later, I was walking through the KC airport terminal building one afternoon when I ran into Jay who was ready to board a Braniff flight to New York where he was taking his band to play the Savoy. He was so pleased and thanked me for taking the time to come to the airport to see him off. I never told Jay that I was working that afternoon at the air traffic control center and was just taking a coffee break.

Jay was at his best telling the oft-repeated story about driving from KC to Lincoln to play a dance at Nebraska U, when the car that he and Parker were in hit a chicken. Parker threatened to jump out if the driver didn't stop the car so he could pick it up off the two-lane highway. Blacks couldn't stay in hotels then, and had to stay in homes. Charlie took the beat-up chicken in to the lady of the house and had her cook it for him for dinner that night. As you know, Charlie Parker got the name Yardbird ... shortened to Bird ... after that incident. I thought of it when I was in Cannes, and Clint Eastwood was showing his film *Bird*.

When Janet and I lived in Red Bridge ... southern part of Kansas City ... Jay played weekends at the Congo Club, a few blocks from us. One Saturday night when it was time to close, I asked Jay to follow me to stop in and play our new Hammond organ. As we were driving down the street, I looked back and saw Jay's

Subscriber Judie Bruno sent the following information from the ADA website regarding handicapped access at festivals. It's valuable information for both the festival producers to have and for attendees to know. Audiences for trad jazz and ragtime events are getting elderly with a goodly number using walkers or wheelchairs, so it's to their benefit to have the facts.

Wheelchair accessible seating is required. At least one percent of the seating must be wheelchair seating locations. Each wheelchair seating location is an open, level space that accommodates one person using a wheelchair and has a smooth, stable, and slip-resistant surface.

Accessible seating must be an integral part of the seating plan so that people using wheelchairs are not isolated from other spectators or their friends or family.

A companion seat must be provided next to each wheelchair seating location. The companion seat is a conventional seat that accommodates a friend or companion.

Wheelchair seating locations must be provided in all areas including sky boxes and specialty areas.

Removable or folding seats can be provided in wheelchair seating locations for use by persons who do not use wheelchairs so the facility does not lose revenue when not all wheelchair seating locations are ticketed to persons who use wheelchairs.

Whenever more than 300 seats are provided, wheelchair seating locations must be provided in more than one location. This is known as dispersed seating. Wheelchair seating locations must be dispersed throughout all seating areas and provide a choice of admission prices and views comparable to those for the general public.

Wheelchair seating locations must be on an accessible route that provides access from parking and transportation areas and that connects to all public areas, including concessions, restaurants, rest rooms, public telephones, and exits.

Wheelchair seating locations must provide lines of sight comparable to those provided to other spectators. In stadiums where spectators can be expected to stand during the show or event (for example, football, baseball, basketball games, or rock concerts), all or substantially all of the wheelchair seating locations must provide a line of sight over standing spectators. A comparable line of sight allows a person using a wheelchair to see the playing surface between the heads and over the shoulders of the persons standing in the row immediately in front and over the heads of the persons standing two rows in front.

wanted Charlie Parker. Jay said that Hines told him, "Jay, I'm going to get him ... I can pay him more than you can and I'm taking him." Jay told me that several months later, Earl called him

Editorial

Welcome to the RAG's new world!

The last print RAG was published in October 2006, but there's been no time for dillydallying. Since then, we have redesigned both the RAG and the RAG's website, published a special website edition mini-RAG, produced the new Online RAG, converted the mailing list to an e-mail list, and survived the holidays. Yikes!

It's been a lot of work, but there have been many rewarding moments. It's been fun seeing the new RAG emerge, replete with color and hyperlinks, and working with ProType's Dave Lindquist on production is a joy.

Both Dave and the RAG's webmaster Jeff Holman have great ideas and are incredibly flexible in accommodating my needs. Please check out Jeff's fine work at www.mississippirag.com where we'll post up-to-date information about the Online RAG and continue to offer user-friendly access to a variety of website delights.

These past months have reminded me, too, of how wonderful you are. There have been many enjoyable chats and many encouraging e-mails and letters as you've provided your e-mail addresses. I've been especially pleased to learn how extensively you've used the listings and ads to pursue your musical passions. In fact, subscribers who aren't online have

groaned, "What will I do without the RAG?!" As we've talked, I've offered options, and many have been able to arrange for a relative or friend to download the RAG and print it out for them. Naysayers thought you would resist the change, but we're finding you are far more adventurous than they thought. Not only that, you have been wonderfully understanding about my need to make the change, and I am deeply grateful for that.

With best wishes for a truly Happy New Year,



Editor/Publisher

car, along with four or five other cars following him to my place. Jay had invited the remaining folks at the club to come along, too, without my knowing it. After he had played the organ a few times, Jay suddenly got up and said he had to leave. He explained to me later that he had forgotten that he had let his singer, Priscilla, off to use the pay phone to call her daughter and drove off without her. It must have been about 10 degrees outside. He never came back to my place with Priscilla, whom Jay said was rather peeved to say the least about being left out in the cold.

I heard Jay many times during the early 1940s, mostly when he played at Tootie's Mayfair Club, just south of the city limits so it could stay open after the 1 a.m. Kansas City closing time. Jay played with Doc Bruce's band a lot. Bruce used to feature bassist Walter Page of the Blue Devils' fame. Jay also had a drummer, Paul Gunther, who was great but would not travel so never became well known.

Bill Smith
Palm Desert, Calif.

I think it fitting that our friend George Borgman's article on Casa Loma was the last lead story in your final print issue. Glen Gray's orchestra was one of our (my wife & I) favorite bands to dance to.

I play in a couple of big bands and some small jazz groups, and I enjoy telling some of the younger kids (those in their 40s or 50s) about Murray McEachern, Clarence Hutchenrider, Sonny Dunham, Billy Rauch, et al.

Good luck with your new version of the RAG,

Donald B. McLean
Riverside, R.I



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The Mississippi Rag

Toronto jazz aficionados have just enjoyed (as I write) a weekend of jazz with Jacques Gauthé, who was in Toronto from New Orleans for a concert and a recording session. Jacques suffered badly when Hurricane Katrina struck, losing some of his instruments, all of his photos, CDs and artifacts. His home was a write-off. The strain and stress of the disaster brought on a heart attack – the last straw! Thankfully, Jacques has recovered and is playing as well as ever.

The concert was staged by the Classic Jazz Society of Toronto, which has been suffering lean times of late. This event, held Dec. 1, was a huge success, however, with the best attendance for several years. The supporting

great, even though “plugged in.” Mike is a genuine musicologist and collector. He likes to research the history of popular music and, in August 2006, earned a Ph.D. in ethnomusicology from York University in Toronto. His dissertation was “A Historiography of Rock Music, 1955-1976.” Mike’s best-known work is on the music of Bob Dylan, for which he won a York Thesis Prize in 1997. He has played with many bands, including Jeff Healey’s jazz and rock groups and the Hogtown Syncopators, which has a Friday night residency at the Rex Tavern, on Queen Street, Toronto.

After the session was over, we went along to Grossman’s, where the lively Happy Pals were holding forth in their usual exuberant fashion. Jacques sat in here and brought the house down with his powerful Bechet-tinged clarinet. Following the live jazz, Jacques had two days of recording a quartet which may result in a CD issue eventually. We all hope to see him back soon.

December 1 was auspicious for another reason, too. John Norris had copies of a new Sackville recording on sale at the Jazz Society’s concert. The new CD features the Kenny Davern Trio and is entitled *No One Else But Kenny*. This is a star-studded trio which included New Orleans residents Dave Boedinghaus on piano and Trevor Richards on drums. It was recorded in Toronto at Phase One Studios on March 19, 2006, following another Classic Jazz Society concert. The CD is *Sackville SKCD2-3069*. It can be purchased directly from John Norris, by phoning him at (416) 466-8871 and paying by VISA or by sending a check to him at 73 Brooklyn Ave. Toronto, ON M4M 2X4, Canada.

Other news in brief. Silverleaf Jazz Band trombonist Manfred Koch organized an afternoon of jazz at the Chick ‘N Deli Toronto on Sunday, Nov. 19. It was a jazz fundraiser for Haiti, and the event, which attracted 23 performers, pulled in Can\$1,200. In Barrie, Ontario, the long-standing Simcoe County

View From Canada

by Brian Towers



band was made of up of jazz musicians from various local groups – four veterans and two youngsters. The Jazz Wizards contributed Reide Kaiser, piano, and Colin Bray, string bass. From the Happy Pals came Patrick Tevlin, trumpet. The Hot Five Jazzmakers provided Brian Towers (yours truly!), trombone. One of the new faces on stage was that of drummer Lowell Whitty. He is just 20 years old and plays with the Lil’ Blue Devils. He is currently a jazz student at Humber College but successfully plays in the old-time style, that is, “with balls and rhythm.” I guess the school has not yet reached the John Coltrane indoctrination stage as yet!

The final new face (for me anyway) was guitarist Mike Daley. He could not play acoustic for the concert due to the balancing problems on the huge stage, but he sounded

Jacques Gauthé (at far right) played clarinet with (from left) Brian Towers, trombone; Andrej Saradin, cornet; Jamie Macpherson, banjo; Bryan Day, bass, and Janet Shaw, reeds.



The Mississippi Rag



This photo of honored guest Jacques Gauthé was taken at the Dec. 1 concert with the Classical Jazz Society All-Star Band. Back row (L-R): Reide Kaiser, piano; Mike Daley, guitar; Lowell Whitty, drums; and Colin Bray, string bass. Seated (L-R): Brian Towers, trombone; Jacques Gauthé, clarinet/soprano sax; Patrick Tevlin, trumpet.

Jazz Society appointed a new Secretary, Eric Fellowes, and a new Treasurer, George Reeve. The Society meets on the third Sunday of every month at the Sticky Fingers Bar & Grill, 199 Essa Road, Barrie. The Climax Jazz Band, resident Saturday matinee band at the Chick 'N Deli, Toronto since 1983, celebrated its 35th anniversary in 2006. Climax joins another jazz cruise Feb. 21, 2007 – a ten-day one along the resorts of Mexico. More information is available by e-mailing jazzsea@aol.com.

In Kitchener, the Lancaster Jazz Club kicks off its Saturday matinee winter season on January 6 with Brian Dinsdale and His All Stars. The club's Can-Am day (Canadian-American) is March 18, when the featured jazz bands will be Climax and Ragweed, both Toronto-based bands. Two ace pianists will also be featured, Robert Scott and Jordan Klapman, who among many other roles, plays piano in the Hot Five Jazzmakers when they are a seven-piece band.

Just across the border in New York State, the Queen City Jazz Society kicks off the New Year with the Bison City Stompers at Sean Patrick's 3480 Miller-sport Hwy. The session runs from 5 till 8 p.m.

Back in Toronto, we report the closing of Healey's club at 178 Bathurst Street. A new club opened Dec. 15 called Jeff Healey's Road House. It's at 56 Blue Jays Way, Toronto. On most Saturday afternoons, Jeff will feature his Jazz Wizards.

Imagine Holidays (ethel@imagineholidays.ca) is putting together another tour plan for the 2007 French Quarter Festival in New Orleans. The flight will leave April 12 from Toronto and return Mon-

day April 16. Accommodations will be at The Olivier House in the French Quarter. Cost for the four nights, based upon double occupancy, would be around Can\$932.

From Canada's East Coast we received some sad news, as reported by the *Vancouver Sun*. After a 32-year existence, Vancouver's Hot Jazz Club has closed its club at 2120 Main Street, evidently due to unacceptable lease renewal terms. Its final dance was on Nov. 28, when they featured the 16-piece Old Blue Eyes Big Band. In its day, this club featured the top jazz traditional-styled jazz bands in the area,

and many will have fond memories of this era.

On another sad note, the Toronto jazz fraternity lost a devoted and loyal traditional jazz fan and much-loved band supporter when Joan Davidson died August 11. She had a long and painful fight with pulmonary disease. Joan, wife of Gord Davidson, was 77 years old and will be sorely missed by us all. My memories of Joan will always include the way she jokingly sorted out those careless bandleaders who announced "the next number will be 'Panama Rag,'" and then proceeded to play the wrong tune!

Joan knew her jazz and pointed out that the popular workhorse is called "Panama," and "Panama Rag" is an entirely different tune (also somewhat obscure!). I still have the sheet music she gave me many years ago for "Panama Rag" to prove the point. (Yes, I was one of those bandleaders that needed to be enlightened!) I really admired her

plucky spirit and the way she would always joke with me on the telephone, even when she was close to the end.

Alex Pangman and Her Alleycats announced the release of a new album, *Christmas Gift*, to commemorate the Christmas season. The release party was on Dec. 12 and was held at the Lula Lounge, 1585 Dundas Street West, Toronto. If you missed the party, you can obtain a copy online via Alex's website at www.alexspangman.com where you can hear sound samples if you wish.

There is some very good jazz to be watched on Youtube. Our friend Bob Erwig, British Columbia-based trumpet player, has contributed some wonderful stuff, well worth a look. One very interesting film is posted by a Dutchman under the name of DickH. It features Fats Waller, Bill Bojangles Robinson and a girl dancer/singer named Jeni LeGen. The cut comes from the 1936 movie *Hooray For Love*. The song is "I'm Living In A Great Big Way." Apparently, Jeni LeGen is still alive and living in Vancouver, aged 90! If you want to see the cut, the URL for Youtube is <http://www.youtube.com/group/jazzvideolibrary>. When you find the site, do a search on the song title "I'm Living In A Great Big Way." After that, take a look at Bob Erwig's contributions, but make sure you have lots of time on hand. You will be captivated.

Toronto-based jazz writer Mark Miller is researching the famous jazz and blues guitarist Lonnie Johnson, for the period when Johnson worked regularly in Toronto from the mid-1960s. He was injured in an accident in Toronto in 1969. This led to a stroke, which caused his death on June 16, 1970, while in the Riversdale Hospital, Toronto. Any further input for that period from those who knew him in the 1960s would be appreciated.

I can be reached at briantowers@msn.com for this, or any other news of Canadian interest. 🎷

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Renown KC Pianist/Bandleader Jay McShann Dies at 90

by Jim Leigh

Pianist/bandleader James Columbus (Jay) McShann, died December 7 after a brief illness in Kansas City, Mo. He was 90. McShann helped shape the blues-based Kansas City style and would embody it during a career lasting more than 70 years, but he was perhaps even more celebrated for his discovery of the 17-year-old Charlie Parker.



The infectious smile of Jay McShann. (Photo: Bill Smith)

Born in Muskogee, Okla., McShann, against his parents' wishes, taught himself to play piano, inspired in the late 1920s by the live broadcasts of Earl (Fatha) Hines' orchestra from the Grand Terrace Ballroom in Chicago. He would later say, "When Fatha went off the air, I went to bed." An even greater influence would be Count Basie, 12 years his senior. By 1931 he was playing professionally in a band with fellow Muskogean saxophonist Don Byas. He studied at Tuskegee Institute and by the mid-30s was gigging in Oklahoma and Arkansas. He moved to Kansas City in December 1936 to work with a trio. In 1937 he formed his own sextet, which became popular in the Country Club district. That same year he heard Parker playing in a club there, and when McShann organized his big band in late 1939, Parker was a member, as well as bassist Gene Ramey and drummer Gus Johnson, both of

whom would survive with distinction the bebop revolution of a few years later.

The band made its first two recordings on November 30, 1940 (with Parker soloing convincingly on both). More recordings, for Decca, would follow, including the celebrated "Hootie Blues" and "Confessin' the Blues," sung by another McShann discovery, Walter Brown. Based on these, the band was a disciplined, hard-swinging affair which bears comparison with the more famous Basie band of the same period. Its growing reputation allowed McShann to bring it to New York's Savoy Ballroom in February 1942. The young blind singer Al Hibbler, who would go on to fame with the Duke Ellington Orchestra, made his first record, "Get Me On Your Mind," in New York with the band soon after. In 1943 McShann was drafted into military service.

On his discharge two years later, McShann reorganized his band, went back to the Savoy and played several 52nd Street clubs. But big bands were becoming harder to hold together, and McShann's next move was to Los Angeles, where he worked in the later '40s with a small group featuring the blues



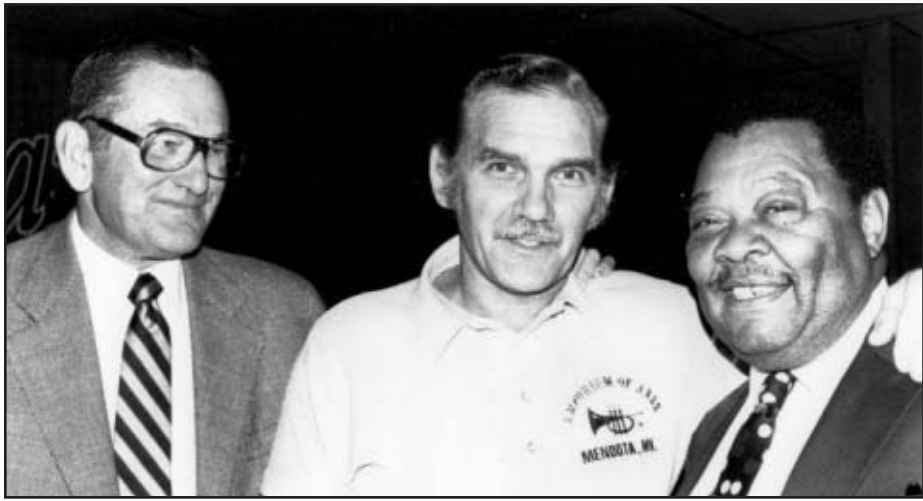
Jay McShann at the microphone. (Photo: Dennis A. Johnson)

shouter Jimmy Witherspoon, who made his recorded debut with McShann on "Ain't Nobody's Business If I Do." After 1950 McShann went back to Kansas City, he attended composition and arranging classes at the University of Missouri-KC and worked around the Midwest. Despite all this, most of the next two decades saw him in relative obscurity.

In 1969 he went back to touring the U.S., Canada, and such choice European venues as the North Sea Jazz Festival in The Hague, Netherlands. A trio including violinist/guitarist Claude Williams and drummer Paul Gunther proved particularly successful. McShann was the subject of the documentary film *Hootie Blues* and was featured in the film celebrating Kansas City music, *The Last of the Blue Devils*. He would continue working and recording (for 17 different labels over a lifetime) until deep in his eighties. His 2003 release *Going to Kansas City* for the Canadian Stony Plain label received a Grammy nomination.

Known among musicians for his laid-back good nature, McShann was very well liked among a broad acquaintanceship in the jazz and blues business. Despite his considerable accomplishments as a composer and arranger, the blues remained his bread and butter all his life, and in that respect, like Basie, he was the personification of Kansas City jazz. He left a companion of more than 30 years, Thelma Adams (aka Marianne McShann) and three daughters, Linda McShann Gerber, Jayme McShann Lewis, and Pam McShann. A musical celebration of his life is planned for Kansas City later this year. 🎵

Jay McShann with fellow pianists and friends Ralph Sutton and Stan Hall at the Emporium of Jazz in Mendota, Minn. (Photo: Dennis A. Johnson)



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The Mississippi Rag

Vince Giordano and his Nighthawks have been playing at least once a month at Iridium, Broadway and 50th, New York City. I stopped by on November 15th and was floored by the great sound – the best situation I’ve heard the Nighthawks in. You could clearly hear all the musicians (even the violin) and the sight lines and atmosphere are an enormous improvement from their old digs at Charley-O’s. Was the clarinet trio sounding particularly sweet and haunting that night? Check the website (www.iridiumjazzclub.com) or call the club (212) 582-2121 to find about Vince’s upcoming appearances.

I didn’t love the “Highlights in Jazz” concert on October 19. Talented and charming as John Piz-

more about Hubert Rostaing (The Benny Goodman of Paris), the development of musette music, and what Django’s Gypsy caravan really looked like?

Eric Offner of The Sidney Bechet Society has produced a CD of Wycliffe Gordon and the SBS All-Star Band titled *A Tribute to Storyville*. Gordon and RAG favorites such as Evan Christopher, Jon-Erik Kellso, and Vince Giordano rip through hot repertoire including “Struttin’ With Some Barbecue,” “St. Louis Blues,” “Tiger Rag” and four Jelly Roll Morton numbers in a crystal clear recording caught live at Flushing Town Hall. Very nice stuff played by pianist Eric Reed, as well. You can get your own copy by calling (516) 627-4468.

I was intrigued by the concept behind a new CD out from vocalist Mary Foster Conklin called *Blues For Breakfast, Remembering Matt Dennis*. I’m not much for jazz-cabaret, and this CD is solidly in the genre, but it is an interesting revival of 14 tunes written by Matt Dennis, best known for “Angel Eyes” and Sinatra/ Dorsey material like “The Night We Called It a Day” and “Violets for Your Furs.” Conklin dug deep at the Library of Congress and found four forgotten Dennis compositions, including the title track. For fans of song craft, it is worth investigating at www.rhombusrecords.com.

The Dukes of Dixieland have a massive (4 CD) box set, *Timeless, the Classic Collection*, which puts together material from throughout their 30-year career. Visit them online at www.dukesofdixieland.com.

The big news for January is the 34th Annual IAJE (International Association for Jazz Education) Conference, January 10-13th, here in New York. Among the scores of concerts, panel discussions, workshops, lectures and more, the RAG’s own Leslie Johnson will be moderating a panel titled “Still Swinging: Trad Jazz is Alive and Well.” For info and schedule, visit www.iaje.org. Panelists will include Mat Domber of Arbors Records, Jim Cullum of the Jim Cullum Jazz Band, trombonist/educator Wycliffe Gordon and Dukes of Dixieland manager John Shoup.

Super drummer Kevin Dorn is now appearing Thursday nights 8:30-11 at Jacques Imo’s, 366 Columbus Ave at 77th, www.jacquesimos.com. Bruce McNichols is still playing with the Muskrat band at Jacques-Imo’s for brunch every Sunday 12-3. He is also playing for a Dixieland buffet from 6:30-9:30 Thursday nights at the Silvermine Tavern, 194 Perry Avenue, in Norwalk, Conn. For reservations/ directions call (203) 847-4558.

David Ostwald’s Gully Low Jazz Band plays every Wednesday from 5:30-7:30 p.m. at Birdland, 315 West 44th Street. Among the regulars who appeared with the band last month were Jon-Erik Kellso, Ed Polcer, Joe Muranyi, Anat Cohen, John Allred, Vincent Gardner, Matt Munisteri, James Chirillo, Mark Shane, Kevin Dorn, Joe Ascione, and Marion Felder.

Lots of great stuff going on in New Jersey in the New Year – don’t forget to check on goings-on at www.njjs.org.

I look forward to hearing about upcoming recordings, appearances, events, websites, etc. Please get me your information by the 1st of the month and know that the column will not appear before the first of the following month. (718) 857-3118 or davidfrench@mindspring.com 🎵

NEW YORK NEWS

by David French

zarelli is, his snazzy standards set, packed with Sinatra repertoire, is more like a casino show than a night of jazz. Following him, trombonist Wycliffe Gordon and bassist Jay Leonhart performed a duo act that was cute and got points for creativity but left me ready for more serious stuff. The second half of the evening was enjoyable, bringing together John and Bucky Pizzarelli playing guitar together for the jazz crowd.

Ken Peplowski was killing on November 22 at Dizzy’s Club Coca Cola (www.jalc.org). Lead-

Photo: Ayano Hisa/Jazz at Lincoln Center



Bucky Pizzarelli, guitar, and Ken Peplowski, clarinet, swing at Dizzy’s Club Coca Cola with Alec Dankworth on bass and Chuck Redd on drums.

ing a week of appearances titled “The Music of Benny Goodman featuring Ken Peplowski and Bucky Pizzarelli,” the clarinetist and his crew swung hard through Goodman repertoire such as “A Smo-o-oth One,” “Poor Butterfly,” and “Flying Home.” The last time I saw KP was at the Bix Fest, when he was playing a much more restrained style, so it was thrilling to see him let fly with the 16th notes and upper register work. In addition to Peplowski and Pizzarelli, fellow Goodman alumnus Derek Smith played his socks off. Alec Dankworth played bass, and Chuck Redd switched between drums and vibes. Great stuff.

Gypsy Jazz fans will be delighted with the new book out by Django biographer Michael Dregni, *Django Reinhardt and the Illustrated History of Gypsy Jazz*. It’s a handsome softcover from Speck Press (www.speckpress.com) full of fascinating writing, photographs, period illustrations, posters, clippings and more that bring to life the history of Gypsy jazz from before the rise of Django up to the present day. Haven’t you always wanted to know



Child prodigy: Einar Swan with violin, c. 1910. (Photo: Courtesy Donald Swan)

Who Was Einar Swan?

The Story Behind 'When Your Lover Has Gone'

by Sven Bjerstedt
Senior lecturer, Lund University, Sweden

The composer and lyricist behind the wonderful, sad evergreen "When Your Lover Has Gone" (1931) was Einar Swan (1903-40), a Finnish-American multi-instrumentalist from Massachusetts.

Who?

I asked everyone I could think of for information on Einar Swan. The results were meager in the extreme. Nobody seemed to know anything at all about him. That made me

really curious. After all, several decades ago, this exceptionally versatile lyricist, composer, arranger and multi-instrumentalist was working successfully at the world's center of popular music. But, for several reasons, his life and work fell into nearly complete oblivion.

A Finnish-American

Einar Swan was the son of Finnish immigrants to the United States. His father, a carpenter named Matti Aleksinpoika Joutsen from Evijärvi, Finland, was one of the many men who chose to leave Finland in 1899. Matti was 22 when he emigrated.

When elderly villagers in Alaveteli (Nedervetil), Finland, were interviewed by genealogist Jan-Erik Nygren in 2005, they remembered the Joutsen family and told stories about

At left, Einar William Swan, violin; John Matthew Swan, saxophone; Ellen Victoria Swan, organ; Walter Eero Swan, clarinet. c. 1913. (Photo: Courtesy Donald Swan)



Young Einar Swan with cornet, c. 1915. (Photo: Courtesy Donald Swan)

The Mississippi Rag



During the 1920s, Ellen and Anne Swan played with a female orchestra that was sometimes called the Gypsy Sweethearts. On the back of the picture, Anne Swan Meigs wrote, "Sugar Hill, New Hampshire 1929-1932. Hotel Lookoff Ensemble. Anne, Marion, Ellen, Elena, Florence." (Photo: Courtesy Donald Swan)

how mean the parents were and how badly they treated their children, four of whom died young. The four other children emigrated.

Villagers recalled that Einar Swan's grandfather, Aleksi Joutsen, had a nickname – "Alex-with-a-limp." The reason was dramatic. Aleksi had been severely punished by his youngest son, Oskari. The story was told thus: "Aleksi, the father, was also called 'Alex-with-a-limp'. It is said that one day when Oskari was chopping wood, Aleksi came into the shed and started harassing and teasing him. He used to put his foot on the chopping block and then draw it away before the axe fell. Then Oskari told him, 'If you put your foot on the block once more, I'll chop it off!' Aleksi put his foot on the block, Oskari struck at once, the axe went through his [Aleksi's] boot and cut off half of his foot. Aleksi went with a limp the rest of his life."

Matti Becomes John Swan

When Aleksi's son, Matti, came to America, he changed his name to John Matthew Swan. The surname was a direct translation of the Finnish word Joutsen. He was a self-taught musician but soon established himself as an important musical leader in the Worcester, Mass., area. He gave music lessons in Finnish-American communities and organized and led orchestras and choirs. He performed on all reed instruments and appeared as a composer and arranger.

John married Edla Maria Aaltonen in 1900. They had nine children and eventually John established an extraordinary family orchestra.

The Swan Family Orchestra

The Swan family orchestra was, in fact, a couple of different orchestras, because most of the family members were multi-instrumentalists. There was also a Swan vocal quartet. One constellation featured violin, flute, clarinet, saxophone, and piano or organ. Another one consisted of reed instruments exclusively. They gave concerts and played for lodges, clubs, dances and other entertainments.

When interviewed in the *Worcester Telegram* in 1915, John Swan drew attention mainly to the talents of his son, Einar, stating, "Einar W. Swan, my oldest boy and the musical genius of the family, was born at Fitchburg 12 years ago and showed musical talent when he was 2 years old. He first played the organ, and, later on, I found that he loved to play violin. It was at the age of 4 when he started to play his little violin. [...] After this he rapidly picked up a knowledge of various instruments. He studied in order, piano, clarinet, flute, saxophone, trap drumming, all of which he plays better than many persons who confine their ability to one instrument."

John Swan was an expert carpenter and manufactured a number of musical instruments, among them a bassoon and Einar's first (3/4 size) violin.

The other siblings were also presented in some detail in the newspaper article: Ellen (1901-75) played piano, organ, and reed instruments; little Anne (1909-97) played flute and clarinet; Walter (1904-64) played reeds.

Music permeated this family. In a 2004 *Mountain Times* interview, Einar's younger sister, Aina, recalled that their

mother, Edla, sang a lot. It sounded like Finnish folk songs, but she made them up herself.

Walter worked as a musician all his life. Ellen and Anne continued playing together in the '20s and early '30s. They were part of a five-girl band called the Gypsy Sweethearts.

The Child Prodigy Grows Up

As a teenager Einar developed his multi-instrumental skills. According to the *Worcester Telegram*, April 24, 1927, "As one of the best musicians Commercial High School ever turned out, he learned to play all the instruments in the school band – explaining it to the authorities by saying that he would be a good lad to have around in case anyone was sick. [...] he introduced novel rhythms, and unknown notes into the compositions he played. He was making jazz, though he didn't know it." The list of musicians in the 1921 Worcester High School of Commerce yearbook does not entirely correspond with this photograph. Einar is listed on clarinet but is holding a trombone in the picture!

At 24, Einar Swan was featured in a panegyric article in his hometown newspaper, titled "High Up Among World's Jazz Artists" and starting with the exclamation "once of Worcester, now of the world!"

A lot had happened. Einar had grown up. The child prodigy was becoming his own man. He had discovered his own music, and he had, not less important, discovered his love. The music was jazz. The girl was Jewish. The clash with his father was disastrous.

John Swan had worked hard for many years, hoping that Einar and the other children would be successful musicians. However, music outside the legitimate classical genres was incommensurate with his vision.

The religion of Einar's sweetheart "Billie" (Ann Kaufmann of Southbridge, Mass.) only made the father-son conflict worse. The argument on music was serious enough and is said to have come to blows. But when Einar married Ann, he performed the ultimate act to manifest his independence of his father and indeed his Finnish heritage: he converted to the Jewish faith and switched his middle name from William to Aaron.

That was it. With one blow, the harmony of the Swan family orchestra had vanished completely. The discord that replaced it lasted for decades. Einar totally lost contact with his family for the rest of his life.

"He went to New York to pursue his career. He had a terrible fight with his father because his father wanted him to be a classical musician, but Einar had

The Mississippi Rag

other plans." According to Einar's niece, Cynthia Meigs, "John Swan smashed Einar's violin during the argument."

Swanie's Serenaders 1922-24

Einar Swan's choice of musical style was no whim. In the 1927 Worcester Telegram article, he elaborated on the subject in an interview, stating, "Jazz is now firmly established, the music of the future, and already has become classic in a certain way; the only difference being that it is more alive than the older type of music."

In a 1957 interview in the Worcester Sunday Telegram, Worcester shoe salesman Joseph Fagan speaks of a trio that he thinks was the first orchestra with which Swanie ever played.

Their initial job was during the summers of 1918 and 1919 at Lake Wopawog, a resort outside East Hampton, Conn. Swan played saxophone, Fagan violin and Henry Berman, piano. They were paid \$10 a week. Later, Swan joined Benny Conn's band, at that time popular at dances in Worcester.

"After that, he led his own band, the well-remembered Swanie's Serenaders. Many a matron still sighs at thoughts of dances where he supplied the music."

Dick Hill, in his biography of Finnish-American trumpeter Sylvester Ahola (The Gloucester Gabriel, Scarecrow Press), quotes Ahola, who remembered Swanie's Serenaders as "a good, modern group, similar to Frank Ward's" (the



Swanie's Serenaders, 1924, were (from left) probably Oscar Werme, trombone; two unidentified musicians, trumpets; Ernest Paul, drums; Einar Swan, saxophone; probably Sammy Swenson, piano; Joe Toscano, banjo; unknown, saxophone. (Photo: Courtesy Donald Swan)

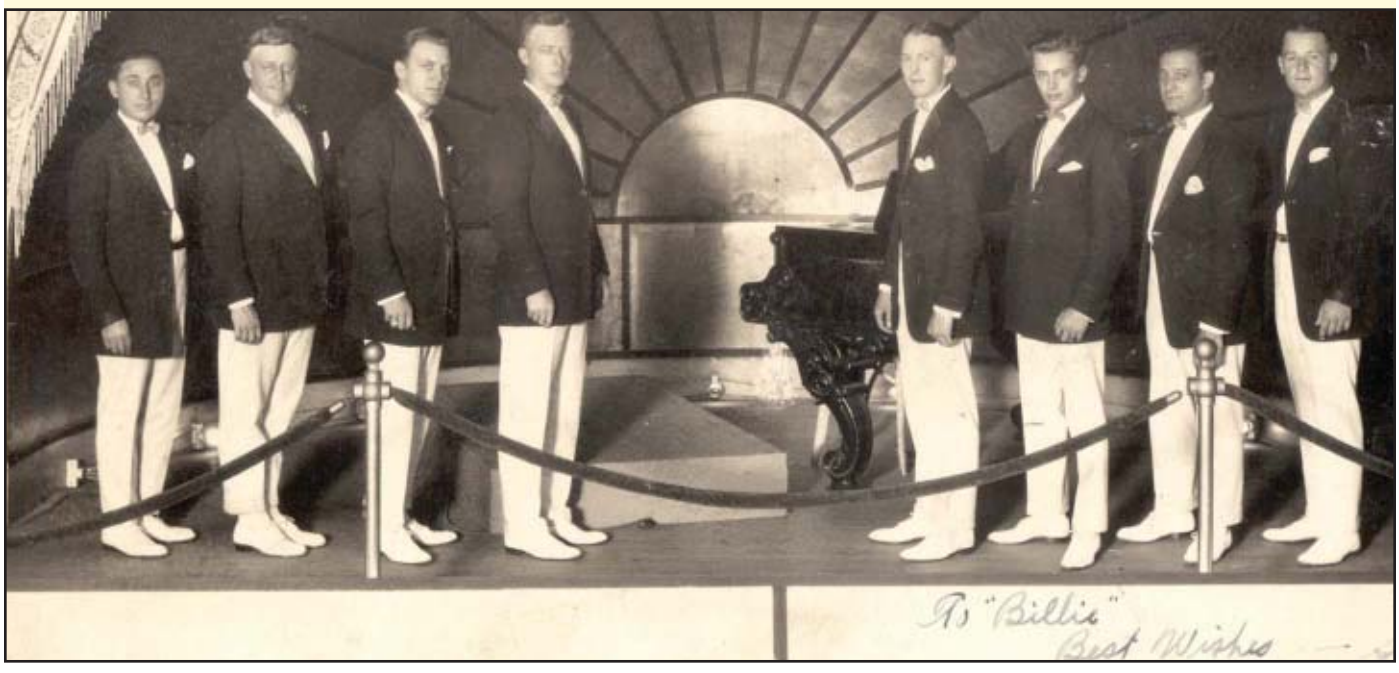
New England territory band that Ahola himself played with).

In 1924 Einar Swan received an offer to play in New York. It meant leaving his family as well as Swanie's Serenaders. Unknowingly, by moving to New York Einar also escaped the Swan family's final disintegration.

The Swan Family Disaster

About 1930, Einar's father, John M. Swan, deserted his wife and children and moved to California, leaving them in poverty. Many years later, Einar's younger sister, Aina, collaborated as a lyricist for three decades with the Finnish composer Heikki Sarmanto. He

Personnel for Swanie's Serenaders in this 1924 photo included, from left, an unidentified musician; Ernest Paul; unidentified musician; Oscar Werme; probably Sammy Swenson; Einar Swan; Joe Toscano; unidentified musician. The inscription reads: "To 'Billie,' Best Wishes, Swanie." According to Donald Swan, "Billie" was the nickname of Ann Kaufmann Swan. (Photo: Courtesy Donald Swan)



The Mississippi Rag



Vincent Lopez musicians: "The one hundred thousand dollar saxophone section" is written on the back of this photo, probably taken in 1926. Stephen J. Hester gives a tentative identification of the reedmen as George Napoleon, Larry Abbott, Einar Swan, and Billy Hamilton. (Photo: Courtesy Donald Swan)

retold her story from these difficult years: "When the breadwinner let them down, they had to beg in order to survive."

It is difficult to ascertain what really happened. It was not talked about much. In her 80s, Einar's sister, Anne Swan Meigs, mentioned that their mother, Edla, attempted suicide and was taken to an institution for a while. Edla died in 1935.

John Swan did not attend his wife's funeral and seems to have had no further contact at all with his family. He later owned the Eureka Organ Factory in Eureka, California. He built and installed the organ in the Fort Bragg Trinity Lutheran Church in 1942. This organ is still in use occasionally. John Swan remarried in California. He died in Petaluma, Calif., in 1956. His obituary mentions nothing of his earlier life and family.

Sam Lanin's Roseland Ballroom Orchestra, 1924

Einar Swan's first New York gig was with Sam Lanin (1891-1977) and his Orchestra, playing at the Roseland Ballroom on Broadway.

Suddenly the 21-year old Worcester boy, Einar Swan, was at the center of popular music, making new, important musical acquaintances. One of them was tubaist Joe Tarto (1902-1986), soon to co-compose "White Ghost Shivers" with Swan. According to jazz historians Tim Gracyk and Stephen J. Hester, Einar Swan also arranged for Lanin's orches-

tra. He and Joe Tarto may have written all the arrangements for the first recordings of Lanin's Red Heads. According to jazz historian Frank Driggs, Swan and Tarto even wrote arrangements for the black band which was featured at the Roseland Ballroom at the same time: Fletcher Henderson's orchestra.

Brian Rust's discography lists a number of recordings by Sam Lanin's Roseland Ballroom orchestra where Einar Swan may have participated. However, for lack of further evidence the exact dates are difficult to ascertain.

Vincent Lopez 1925-1930(?)

After five months with Sam Lanin, Einar Swan was engaged by orchestra leader Vincent Lopez (1894-1975). According to the *Worcester Sunday Telegram*, December 22, 1957, the gig was a dance date in Springfield.

Soon after Einar Swan started with the Lopez orchestra, a major event took place – a tour to England. This tour has been thoroughly researched and reported in an article by Joe Moore (www.mgthomas.co.uk/dancebands).

Vincent Lopez and His Orchestra were booked to play at the opening of the Kit-Cat Club and at the Capitol Cinema Theatre in London in May 1925. Booking agent William Morris had offered Lopez £1200 a week for a two-month engagement. The orchestra sailed on the Leviathan from New York on May 1 and arrived at Southampton on May 8. The members of the band are



Einar Swan and Vincent Lopez, 1926. (Photo: Courtesy Donald Swan)

The entire Vincent Lopez Orchestra, c. 1926, is shown here: Vincent Lopez, leader; Joe Tarto, tuba; probably George Napoleon, trumpet and reeds; probably Charlie Butterfield, trombone; Joe Gold, piano; Bob Effros, trumpet; probably Larry Abbott, reeds; unknown, banjo; unknown, trumpet; Einar Swan, reeds; probably William Kessler, drums; probably Billy Hamilton, reeds; Xavier Cugat and Pinky Herman (aka Jacob Pincus Perelmuth, aka Jan Peerce), violins. (Photo: Courtesy Donald Swan)



The Mississippi Rag

on the passenger list.

This is the run-down given by Joe Moore: Vincent Lopez (29) (piano/leader); Robert Effros (23) (trumpet), Norman Weiner (24) (trumpet), Michael Mosiello (28) (trumpet), Eino Swan (22) (reeds); Bernard Daley (24) (reeds), Biagio Napoli (28) (reeds); Xavier Cugat (25) (violin); Joseph Goldstein (31) (piano); William Kessler (31) (drums); Vincent Tortoriello (23); William Chestock (29), Francisco Giella (30), Frederick Greene (30), Joseph Griffith (31), Morris Kellner (25), Harry Lowenberg (28) (unspecified instruments). Vincent Tortoriello is tubaist Joe Tarto.

As shown by the photographs, Einar Swan played mainly reeds with the orchestra. According to Sylvester Ahola, Swan played first alto sax.

In his article, Moore vividly describes the band's engagements in London. A special performance before Queen Mary was arranged at Oxford. Among the sources of knowledge concerning this tour are a Pathé film clip (available at <http://www.britishpathe.com>) and numerous reports in *Variety*, according to Moore. On July 8, the Vincent Lopez Orchestra sailed on the S/S Paris back to New York.

According to the *Worcester Telegram*, April 24, 1927, 22-year old Einar was offered a contract to stay in London to conduct the Savoy Hotel Orchestra, one of the greatest in all Europe. "He turned down the offer. 'My baby was back in the United States and not very well,' he says, 'and I wanted to get back to her. Besides, I'm an American.'"

However, photographic evidence shows that his wife was, in fact, traveling with him. Einar's youngest child, Donald, reports, "My mother said that after a wonderful London tour in 1925, she returned and gave birth to my sister." Unfortunately, it would be difficult if not impossible today to verify the story about this offer.

It is equally hard to determine the reliability of the same article's account that Einar Swan, after returning to New York, "got an offer from Paul Whiteman, who with Lopez rules the empire of jazz as a twin king. He turned that down also."

When Lopez returned from England in July 1925, some musicians were replaced. Einar Swan is not listed as a member on Lopez's recordings, according to discographer Brian Rust (*The American Dance Band Discography 1917-1942*), but the rundowns of recording orchestras are more often than not subject to some doubt. Rust lists a number of recordings from this period. There is reason to believe that Einar Swan has been overlooked on some Lopez titles in

Rust's discography. According to Rust, Swan's instrument in the orchestra was trumpet, while all other available information indicates that he was a member of the reed section. Photographs of the orchestra show that one reed player did indeed double on trumpet. It is not Swan, but rather George Napoleon.

Einar Swan seems to have been well paid for his arrangement contributions to the Lopez orchestra, according to a sketch by violinist Xavier Cugat.

This successful and multi-talented

musician soon did the most unexpected thing. He quit playing.

Einar Swan, The Arranger

After he left Vincent Lopez, Einar Swan worked mainly as an arranger for several orchestras, among them those of pianist-conductor Gustave Haenschen (1889-1980), Russian-American violinist Dave Rubinoff (1897-1986), the Paramount Theatre, New York, and Raymond Paige and the Westinghouse Symphony Orchestra.

Charles Templeton
Ragtime
Music Festival
Hosted by
Mississippi State University Libraries
and the Charles Templeton Sr. Music Museum
March 23-25, 2007

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Festival Performers and Presenters include:

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The Mississippi Rag



Ann and Einar Swan on a cruise to Europe, 1925. (Photo: Courtesy Donald Swan)

It is difficult to understand how such an accomplished and successful multi-instrumentalist could give up playing. In a 1939 letter to his brother, Walter, Swan wrote, "Am very glad to hear that you're doing so well on the oboe. It used to be my favorite instrument. I haven't played anything except piano and organ for eight years."

Donald Swan explains his father's choice to quit playing for a living and become an arranger. He says, "Einar's daughter, Pearl (now Leslie von Roeder), was born in 1926, so he became a family man and probably found it better to live in one place and work as an arranger. He had played every instrument in an orchestra around the house. Can you imagine writing the arrangements for Raymond Paige who had a 100-man orchestra (plus one singer, Hildegard)? Einar Swan arranged for many orchestras when they performed on radio in the 1930s."

A December 1934 concert program from Cincinnati, Ohio, provides some additional information. Swan studied harmony and orchestration in New York under Michael Feveisky, a pupil of Rimsky-Korsakov. After being chief arranger for Vincent Lopez for five years, Swan had been "associated the last four years exclusively with Rubinoff."

Finnish-American trumpet player Sylvester Ahola told his biographer Dick Hill that Einar Swan, the arranger, was well paid, saying, "He ended up doing arrangements for violinist Dave Rubinoff, and the agency gave him a \$1,500 bonus for a fancy arrangement that he did of 'Stormy Weather.'"

In a 1939 letter to his brother, Walter, Einar wrote, "Am not working at the

moment as the Raymond Paige program folded up. Hope something like it (a large orch.) comes soon as there is no money or prestige in dance arrangements."

Lyricist Al Stillman (1906-79) was married to Ann Kaufmann Swan's sister, Pauline. Donald Swan recalls, "When he and Einar got together with the family, they just had fun entertaining and playing."

On September 9, 1933, the multi-talented Einar Swan penned his "Impressions of Hollywood Orchestra After First Rehearsal For Chase And Sanborn Hour," probably to entertain the Rubinoffs.

Family Life

Einar's wife, Ann (Anna) Kaufmann, (1904-93) was from Southbridge, Mass. According to their daughter, Leslie, the Swans were probably married in Connecticut in 1923. Ann was born in Kiev, Russia. She went to the Boston Conservatory of Music but never pursued a musical career. The school may be where she met Einar Swan. He converted to his wife's Jewish religion, probably in immediate connection with the marriage, and changed his middle name, William, to Aaron. His son, Donald, says that after this "his family wanted noth-

ing to do with him. John didn't communicate with Einar after he converted," Donald Swan said.

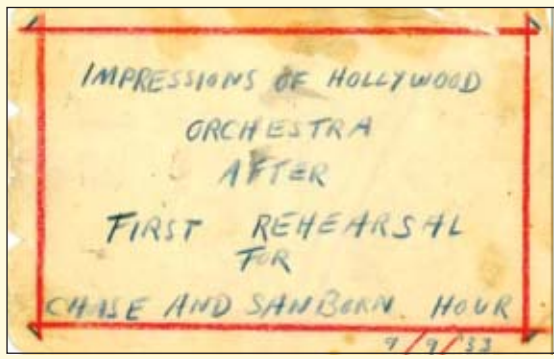
Later sources, such as ASCAP records on compositions, invariably give his name as Einar Aaron Swan. The sheet music of his 1931 hit "When Your Lover Has Gone" gives his name as E. A. Swan.

Einar Swan died August 8, 1940, while vacationing in Greenwood Lake, N.Y. He was only 37 years old. The cause of death was cerebral hemorrhage.

In a 1939 letter to his brother Walter, Einar had written, "Four years ago, a doctor told me that I had very high blood pressure. I didn't do anything about it and about two years ago I had a hemorrhage and stayed in a hospital for four weeks. In the doctors' opinion, there is nothing organically wrong, but they think I have inherited the condition from Mother."

Einar's daughter, Pearl, is now Leslie von Roeder, married to Robert von Roeder and living in Pennsylvania. Donald Swan (born in 1930) lives in California and is married to Liny. He writes, "I have six children - son Donald, Jr., daughters Danielle, Leslie, Gigi and Beatrice, and my son, Manny, who is a gifted and talented player and writer of rock songs."

Cartoons by Einar Swan, 1933. (Illustration: Courtesy Donald Swan)



The Mississippi Rag

Swan's Serenades

Being a composer was never the main thing for Einar Swan. Royalties for musical compositions were a less reliable income source than being a musician and arranger. However, in a 1939 letter to his brother, Walter, Einar wrote, "I'm trying to write songs, that is enough of them to get into A.S.C.A.P., so that maybe soon I can give up arranging which is very strenuous when you have to keep at it constantly."

I have detected only a dozen titles by his hand (including the march he wrote in 1914). Half of them are still merely titles to me.

These are the Einar Swan compositions given by ASCAP online: "In The Middle Of A Dream," "A Room With A View," "The Tip Off Cues," "Trail Of Dreams," "What Good Is Scheming," and "When Your Lover Has Gone."

The ASCAP Biographical Dictionary also mentions "Swan's Serenade" and "The Spirit Of St. Louis."

The April 24, 1927 article in the Worcester Telegram further mentions "White Ghost Shivers," "Closet Strut," and "Orient."

This oeuvre contains hit songs, less well-known material, and downright obscure titles. A few of them remain mysteries.

The waltz "Trail Of Dreams" (1926) has lyrics by Raymond W. Klages and melody [!] by Einar Swan, © Robbins-Engel Inc. It has been recorded by The Yellow Jackets on Okeh 1926, and by Ben Bernie, Fred Rich, Harold Oxley, Johnny Kamp, Paul Specht, and Vincent Lopez.

"White Ghost Shivers : (A Spooky Fox-trot)" (1926), an instrumental number, was written by Einar Swan and Joe Tarto, © Triangle Music Publishing Co., Inc. It has been recorded by the New Orleans Owls on Columbia 1926 and for Ken Burns' film Unforgivable Blackness 2004 by The New Black Eagle Jazz Band.

"When Your Lover Has Gone" (1931)

has music and lyrics by E. A. Swan, ©Warner Bros. Inc. It was featured with considerable dramatic effect in the 1931 motion picture film Blonde Crazy, with James Cagney and Joan Blondell. It has been recorded by hundreds of artists and to this day remains the single "best-known" song by Einar Swan.

"A Room With A View" (1938) has lyric by Al Stillman and music by Einar Swan, © Bregman, Vocco & Conn Inc. It has been recorded by Artie Shaw, H. Forest, G. Auld, B. Eckstine, H. Geller, B. Hackett, and others.

"In The Middle Of A Dream" (1939) has lyrics by Al Stillman and music by Einar Swan and Tommy Dorsey, © Larry Spier Inc.

"What Good Is Scheming" was written by Einar Swan, Lee Christopher Hamblin and Simon Alban Law, according to ASCAP. (The two collaborators are unknown names to me. The song is also a mystery.

Its title is almost identical with the first line of the "When Your Lover Has Gone" lyrics.)

"The Tip Off Cues," "Swan's Serenade" (possibly a theme song for Swanie's Serenaders?), "The Spirit of St. Louis," "Closet Strut," and "Orient" are also mysteries.

Of these songs, "When Your Lover Has Gone" is undoubtedly Einar Swan's lucky strike. His lyrics are amazingly well-written, well wrought in the genre of the popular melancholy jazz ballad. There is no reason to over-interpret them as also being a personal, let alone biographical statement by the lyricist. All the same, one cannot help thinking of the extremely difficult situation that prevailed in the Swan family at the time when the song was composed.



"A Room With A View" sheet music.



"Trail Of Dreams" sheet music.



Einar Swan with family at summer home in Rye, NY, 1935: Pearl (later Leslie Von Roeder), Ann Kaufmann Swan, Einar Aaron Swan, Donald Swan. (Photo: Courtesy Donald Swan)

The following thoughts are mere speculation, but one wonders....

When Swan signed "E. A. Swan" on the sheet music, this was, as far as we know, the first time he used his Jewish middle name officially. At the same time, not signing with his full first name makes this composition stand out as slightly more incognito. This may be for personal reasons.

At the turn of the century, Einar's father, Matti Joutsen, left his allegedly "mean" parents in Finland and emigrated to another continent. He became John Swan. He worked hard, and he raised a family of extraordinary talents, a family that was meant to play together and stay together. A few years later, there was grave disagreement between him and his son, Einar, on music and religion. The falling-out resulted in mutual permanent alienation. Shortly afterwards, John Swan deserted his wife and the other children.

I would very much like to think that when Einar Swan penned his solemn and sad masterpiece, "When Your Lover Has Gone," he had his mother's misfortune and maybe also the memory of her melodic voice in mind. 🎵

A most unusual recital took place at the Woking Jazz Circle on Nov. 12. An excellent Steinway piano had been placed in All Saints' Church to allow pianist Martin Litton to play themes which had been adapted by other pianists from the classical repertoire. For his rhythm section, Litton had the highly competent yet unobtrusive Peter Morgan on bass and Rod Brown on drums. The program played is shown below and indicates the range of Litton's knowledge and ability. Opportunities to hear Litton

Beiderbecke's own recording and the sheet music version.

Listening to someone "jazzing the classics" is not this writer's favorite pastime, but I was won over by Martin Litton's splendid playing.

The program was:

Misere (Il Trovatore) (Verdi), arr. Jelly Roll Morton
Solfeggio (C.P.E. Bach), arr. Bud Powell
Air on a G String (J.S. Bach), arr. Jacques Loussier
Serenade (Schubert), arr. Herman Chittison
Waltz in A Flat Op. 69 No. 9 (Chopin), arr. Victor Feldman
Waltz in E Minor (Chopin), arr. Pat Flowers
Humoresque Op. 101 No. 7 (Dvorak), arr. Art Tatum
Starry Night (6th Symphony) (Tchaikovsky), arr. Django Reinhardt
Blue Danube (Strauss), arr. Pat Flowers
Elegy (Litton)
To A Wild Rose (MacDowell), arr. Martin Litton
In A Mist (Bix Beiderbecke)
Bess You Is My Woman Now (Porgy & Bess) (Gershwin), arr. Teddy Wilson
Prelude In C Sharp Minor (Rachmaninov), arr. Nat Cole
Artistry In Rhythm (Daphnis and Chloe) (Ravel), arr. Stan Kenton
The Lamp Is Low (Pavane pour une Infante Defunte) (Ravel), arr. George Shearing
Echo of Spring (Willie "The Lion" Smith)
Polonaise Op. 40 No 1 (Chopin), arr. Willie "The Lion" Smith 🎵

Report from Britain

by Derek Coller

in a solo presentation are limited, his brilliance being heard as part of such groups as the Pizza Express All Stars, Keith Smith's Hefty Jazz, The Swedish Jazz Kings, John Petters' bands and Bob Hunt's Duke Ellington Orchestra, or accompanying singer Claire Teal.

Before each number Litton gave a history of the pianist involved and of the composition. The fact that in the opening two numbers he switched from the style of Jelly Roll Morton in the first to that of Bud Powell in the second indicates his skill and range. His "In A Mist" was formed by combining Bix

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Brilliant, Versatile Reed Master Kenny Davern Dies at 71

by Jim Leigh

John Kenneth (Kenny) Davern, the versatile and lyrical clarinetist and soprano saxophonist well known for his long collaboration with fellow reedman Bob Wilber, died after a heart attack at his home in Sandia Park, New Mexico, December 12. He was 71.

Generally regarded as a distinguished member of the traditional mainstream, Davern formed and refined his style after investigating a broad range of earlier jazz and would later interest himself in avant-garde jazz as well. Born in Huntington, N.Y., January 7, 1935, he began 11 years later playing a clarinet his mother had bought for \$35. Inspired by records of Artie Shaw and Pee Wee Russell, he formed a high school dixieland band and joined the musicians' union at 16. That same year trumpeter Henry (Red) Allen called him for a gig at the American Legion hall in Queens, N.Y., where Davern was living with his grandparents after his parents' divorce. Davern would recall having no idea "how (Allen) came to phone me."

By the time he was 18, Davern was on the road with the Ralph Flanagan big band. Then an impressive audition won him Jack Teagarden's high praise and a place in Teagarden's dixieland band. A year later he made his first record under his own name, "In the Gloryland" for Elektra. In later years he would record abundantly for the Concord, Chiaroscuro and Arbors labels.

In the mid-1950s he was fascinated with the recordings of the brilliant New Orleans clarinetist Jimmie Noone and focused on the Crescent City style, playing with Phil Napoleon and Pee Wee Erwin and, for two years, with the Dukes of Dixieland. He also worked with such names as Bud Freeman, Ruby Braff and Wild Bill Davison.

His first encounter with Wilber took place at a 1972 jazz party in Colorado Springs, Colo., where host Dick Gibson paired them as part of the finale. With an all-star rhythm section they played Duke Ellington's "The Mooche."

"To our amazement," Davern recalled, "people just rose up in applause - 650 folks just screaming with delight - and we realized we had something different." Davern and Wilber formed and co-led Soprano Summit, which toured and recorded with striking success for the rest of the 1970s, and was revived in the early 1990s as Summit Reunion. Davern

also made memorable recordings with his lifelong friend, pianist Dick Wellstood, and he regularly headlined jazz parties around the world. Very knowledgeable about classical music, Davern had studied clarinet fundamentals with David Weber, principal solo clarinetist with the New York City Ballet Orchestra, and considered Weber to be his most important teacher.

While leading his own band at Nick's in Greenwich Village, Davern became friends with modernists such as soprano saxophonist Steve Lacy and trombonist Roswell Rudd. In 1978 he played baritone saxophone on *Unexpected*, a quartet recording which included Lacy, bassist Steve Swallow and drummer Paul Motian. He once told an interviewer, "If you ask ten people what jazz is, you might as well ask them what God looks like. You'll get ten different answers. There's no defining jazz. It's a meaningless term."

His survivors include his wife of 36 years, Elsa Green Davern, two stepchildren and four step-grandchildren. 🎵



Armed with stunning technical expertise, Kenny Davern explored the entire range of the clarinet with a particular facility for hitting stratospheric high notes and achieving warm, woody low notes. He's pictured here at the Swinging Jazz Party in Blackpool, England. (Photo: Clarrie Henley)



Clarinetist Claude Luter, right, joined his fellow Frenchman, clarinetist Maxim Saury, left, in celebrating Louis Armstrong's birthday in Los Angeles in 1970, to Armstrong's delight. (Photo: Ed Lawless)

Clarinetist Claude Luter Dies

PARIS, FRANCE - Famed French clarinetist Claude Luter, 83, who shared the stage with Sidney Bechet, was friends with Louis Armstrong and recorded with Barney Bigard, died Oct. 10 after a fall, according to his son, Eric, also a musician.

Inspired by Bechet, Luter also played saxophone and composed. He participated in a tribute to Bechet in 1997 in New Orleans and a tribute to Armstrong in 1970 in Los Angeles.

Luter remained an active musician, playing twice a month in 2005 at Le Petit Journal, a Paris jazz club, and rehearsing with his band in September in preparation for future appearances. According to Eric Luter, his father's last public appearance was at the Culture Ministry in September for a ceremony in which a model of New Orleans was given to the city.

Luter is also survived by a daughter, Isabelle. 🎵

The Mississippi Rag

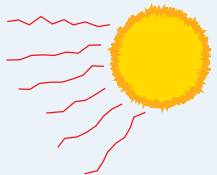
I'm resuming periodic columns for the online RAG, with short reviews and color photos of events I'm able to cover. I'll try to avoid "same old" repetition and won't list future events. Bands and sponsors can send "futures" to the RAG via editor@mississippi-rag.com.

Our Suncoast music season heated up in October as Jim Cullum's Jazz Band played a

Welk TV shows on Saturday nights. Havens was with Welk for 23 years and is featured on many shows.

Jim Cullum told me after the concert that radio broadcasts by his and his dad's bands began as they opened The Landing in 1963. A San Antonio station used telephone line transmission at first, then had an announcer/interviewer at the club. The national *Riverwalk* shows began in 1989, and more than 650 have now been heard. The variety of guests and repertoire on these shows is tremendous. Can any other band top 43 years of broadcasting and nightly gigs?

Jazz in the Sun



Text and Photos by Bob Byler

Sarasota Jazz Club concert, and German saxophonist Klaus Bader came to play with two bands and make a CD.

The Suncoast Dixieland Classic at Clearwater Beach in November featured two new and two upgraded bands, cornetist Davy Jones as guest in 11 sets and a repeat appearance by 11-year-old virtuoso violinist Jonathan Russell playing with eight bands.

The October 14 concert by the Cullum band was a jewel of creative playing on well-varied tunes. It opened with "She's Crying for Me," included "Krazy Kapers" and "Tight Like This" along the way and closed with "Cakewalkin' Babies." Banu Gibson was guest vocalist, and Bob Havens its touring trombonist. Two "don't miss" broadcasts for me are Cullum's wonderful *Riverwalk* radio shows on Friday nights and the Lawrence

Klaus Bader displayed his prowess on tenor sax with drummer Mike Moran's trio at Mattison's on Longboat Key and with the Dixie Spirit band at T.J. Carney's in Venice, Fla. Moran plays Fridays and Saturdays, and Dixie Spirit switched from Thursdays to Tuesdays this year.

Playing on the CD with Bader were Moran, pianist Johnny Varro, reedman Terry Myers and bassist Ernie Williford. He'll add tunes by his Old Time Jazz Quartet in Germany to fill out the CD. Bader also leads the Chicagoans and Storyville jazz bands and was with Peter Buhr's Flat Foot Stompers when I heard that band at the Sacramento Jazz Jubilee in 2004.

Violinist Jonathan Russell was an even bigger hit in his second date at the Suncoast fest. He's becoming a festival star and will be at the Sacramento Jubilee in May. He plays great solos, sings, repeats or modifies phrases by other players, has a huge repertoire, can learn a new tune quickly and jams with real jazz feeling and inventiveness. One bandleader cautioned Jonathan, "You have to promise not to outplay any of the other band members."

Davy Jones was applauded enthusiastically. He is a featured cornetist at Disney World, leads bands and guests with

The Suncoast fest finale finds guest cornetist Davy Jones and violinist Jonathan Russell with trombonist Bill Allred, who organizes Suncoast finales and was given its special appreciation award last year. Allred's Classic Jazz Band has played all 16 Suncoast festivals. Russell played several tunes with most bands, but Tess's Dixie Chaps kept him on for most of its set.



Cornetist Jeff Hughes of the Wolverine band also leads his Lost in the Sauce band in the Boston area.



The Mississippi Rag



Klaus Bader played tenor sax with the Dixie Spirit band at T.J. Carney's in Venice, Fla. From left: Ed Stoddard, trombone; Bader; Joe Miller, cornet; leader Bud Leeds, clarinet. Players from all over sit in with Dixie Spirit, and fans urged Bader to come back as often as possible.



The Jim Cullum Band performed at the Sarasota Jazz Club concert. From left, Don Mopsick, bass; Ron Hockett, clarinet; Howard Elkins, banjo & guitar; Cullum, cornet; Mike Waskiewicz, drums and Bob Havens, trombone.



John Clark led his Wolverine Jazz Band at Suncoast. On clarinet here, he also plays baritone sax.

the Black Dogs, Allan Vaché's band and the Bob Crosby band. New bands at the 2006 festival were reedman John Clark's Wolverines from Massachusetts and the Bayside Banjo Band of Floridians. Titan Hot 7 guitarist Jerry Krahn did a set with a quartet, and pianist Randy Morris played three ragtime sets and dueted with pianist Jeff Barnhart, who also did two Ivory and Gold sets with his flutist wife, Anne.

The Barbary Coast Dixieland Band of Minnesota and Bobby Tess's Dixie Chaps of the Suncoast area were upgraded to main stages and more sets than before. Both earned the honors, and Sheraton Hotel venues were filled for all bands by highly supportive Suncoast fans. The festival was held November 17-19 and included preview and afterglow events.

I hope the online RAG is very successful, and I'll offer some special photo features from my jazz photo archive which I've worked on since 2002. The archive now has 3,000 images in files. My e-mail address is jazzbug2002@yahoo.com. 🎵

Singer Gina Gibson, from Chicago, was new to the Suncoast fest and guested with the Barbary Coast Dixieland Band of Minnesota.

Below, guest vocalist Banu Gibson sang with the Cullum Band. Ron Hockett and Jim Cullum are at left.



The Mississippi Rag

Festivals

FORBES JAZZ FESTIVAL

Jan. 6-9: Forbes, NSW, Australia. Details from (02) 6851-1450.

INTERNATIONAL ASSOCIATION FOR JAZZ EDUCATION CONFERENCE

Jan. 10-13: New York Hilton Hotel and Sheraton New York Hotel, New York, N.Y. Many clinics, panels, performances, and more. Covers all genres of jazz. RAG editor Leslie Johnson will moderate a panel called "Still Swinging: Trad Jazz is Alive and Well" with panelists Jim Cullum, Mat Domber, Wycliffe Gordon and John Shoup on 1/12/07. Details from IAJE, P.O. Box 724, Manhattan, KS 66505-0724, (785) 776-8744 or www.iaje.org.

EAU CLAIRE RAGTIME FESTIVAL

Jan. 12-14: 310 Broadway St., Eau Claire, Wisc. Featuring Jeff and Anne Barnhart, Brian Holland, Dave Majchrzak, Bob Milne, afterglows, symposia, silent films, more. Details from (715) 834-2668 (9-5, M-F) or www.ecragtime.org.

BIG BAND/SWING DANCE WEEKEND

Jan. 19-21: Grove Park Inn, 290 Macon Ave., Asheville, N.C. Featuring Nelson Riddle Orchestra and Glenn Miller Orchestra. Details from (800) 438-5800.

ADULT TRAD JAZZ CAMP

Jan. 18-21, 2007: San Diego, Calif. Details from AFCDJS, P.O. Box 880387, San Diego, CA 92168-0387. Details from (619) 297-5277 or www.dixielandjazzfestival.org

THE SOUNDS OF MARDI GRAS

Jan. 25-28: Radisson Hotel, Fresno, Calif. Featuring George Probert, Two-Beat Bombers, Blue Street Jazz Band, Bob Schulz's Frisco Jazz Band, Buck Creek Jazz Band, Climax Jazz Band, Grand Dominion Jazz Band, High Sierra Jazz Band, Uptown Lowdown, Mighty Aphrodite, New Reformation. Details from Fresno Dixieland Society, P.O. Box 16399, Fresno, CA 93755 or frsdixie@aol.com.

EAGLES & IVORIES RAGTIME FEST

Jan. 26-27: Muscatine, Ia. Featuring Bob Milne, Terry Parrish, Donald Ryan, Bret Watkins, Mad Creek Mudcats and the Musical Hammers Family Trio. Details from (563) 263-8895.

"ALL THAT JAZZ" WEEKEND

Jan. 26-28: Grove Park Inn, 290 Macon Ave., Asheville, N.C. Featuring David Sanborn, Melissa Manchester, Diane Schurr and the Caribbean Jazz Project, Mundell Lowe, Vince Lewis, and Joe Wilder. Details from (800) 438-5800 or www.groveparkinn.com

NORTH CAROLINA JAZZ FESTIVAL

Feb. 1-3: Hilton Wilmington Riverside, 301 N. Water St., Wilmington, N.C. Featuring Bucky Pizzarelli, Nicki Parrott, Johnny Varro, Mark Shane, Ken Peplowski, Ed Polcer, Duke Heitger, Dan Barrett, Jonathan Russell, Tom Fischer, Chuck Redd, Joe Ascione, Herman Burney. Details from sandyeveans34@yahoo.com or (910) 793-1111. Presented in partnership with Cape Fear Jazz Society, www.capefearjazz.com.

CENTRAL ILLINOIS JAZZ FESTIVAL

Feb. 2-4: Decatur Conference Center and Hotel. Featuring Bob Crosby Bob Cats, Connie Jones and the Crescent City Jazz Band, Cornet Chop Suey, Jean Kittrell and the St. Louis Rivermen, the Midiri Brothers, Titan

Hot 7. Details from Juvae Jazz Society, P.O. Box 2323, Decatur, IL 62524-2323 (217) 546-6091, www.juvaejazz.com

GRAMPIANS JAZZ FESTIVAL

Feb. 9-11: Halls Gap, Vic., Australia. Details from Grampians Jazz Festival, Box 503, Hamilton 3300 W. Vic., Australia. (03) 5572-2116.

TRAD JAZZ YOUTH BAND FESTIVAL

Feb. 10: Capistrano Hall, Sacramento State University, Sacramento, Calif. Presented by the Sacramento Trad Jazz Society and the Jazz Studies Program at SSU in cooperation with TJEN. Details from youthbandfest@sac-jazz.org.

NEWPORT BEACH JAZZ PARTY

Feb. 16-18: Details from Newport Beach Jazz Party, 27 Carmel Bay Dr., Corona del Mar, CA 92625, (949) 759-5003.

LIONEL HAMPTON JAZZ FESTIVAL

Feb. 21-24: Info from Lionel Hampton Jazz Festival, Univ. of Idaho, P.O. Box 444257, Moscow, ID 83844-4257, (208) 885-6765.

COLORADO RIVER JAZZ FESTIVAL

Feb. 23-25: Blythe, Calif. Featuring Wildcat Jazz Band, Igor's Jazz Cowboys, Coyote Hills Jazz Band, Chicago Six, Alcatraz Angels, Night Blooming Jazzmen, Reynolds Brothers, Firehouse Stompers. Info from (760) 922-8166, www.blytheareachamberofcommerce.com

SAN DIEGO JAZZ PARTY

Feb. 23-25: Hilton San Diego/Del Mar, San Diego, Calif. Featuring Ken Peplowski, Ed Polcer, Warren Vaché, Houston Person, Jimmy Cheatham, more. Details from (858) 453-0846.

OREGON DIXIELAND JUBILEE

Feb. 23-25: Seaside, Ore. Featuring Bob Schulz's Frisco Jazz Band, Uptown Lowdown, Cornet Chop Suey, Titan Hot 7, Blue Street, High Sierra, 51st Eight. Details from (800) 394-3303, www.jazzseaside.com.

GOLD COAST JAZZ FESTIVAL

Feb. 24: Gold Coast, Qld., Australia Details from (07) 5559-0318, e-mail: maryo@iprimus.com.au.

JAZZ BASH BY THE BAY

March 2-4: Monterey, Calif. Featuring Uptown Lowdown, Blue Street, Golden Gate Rhythm, Titan Jazz Band, more. Details from (831) 633-5053.

JAZZ PARTY AT THE SHEDD 2007

March 2-4: John G. Shedd Institute for the Arts, Eugene, Ore. Featuring Ken Peplowski (artistic director), Dave Frishberg, Bill Mays, Chuck Redd, Doug Miller, Gary Hobbs, Jeremy Pelt, Tim Clarke, more. Workshops, lectures, concerts, alternative activities, Elderhostel program. Info from (800) 248-1615 or www.theshedd.org.

NOW YOU HAS JAZZ, JAZZ, JAZZ FEST

March 2-5: Pakefield, Suffolk, England. Details from 0044-1406-365731, www.Traditional-jazz.com.

PEE WEE MEMORIAL STOMP

March 4: Birchwood Manor, Whippany, N.J. Sponsored by New Jersey Jazz Society. Hotline: (800) 303-NJJS, www.njjs.org

TRIBUTE TO BIX

March 8-11: Racine-Marriott Hotel, Racine, Wisc. Mike Durham's Five Pods of Pepper, Ralph Norton's Studebaker Champions, Michael Boving's Scandinavian Rhythm Boys,

Andy Schumm's Flatland Syncopators, Ann Greco's 1929 chorus line. Details from Tribute to Bix, 15745 W. Birchwood Lane, Libertyville, IL 60048. (847) 996-0246, www.geocities.com/bixfest/

SOUTHCOAST CLAMBAKE JAZZFEST

March 9-11: Coos Bay, North Bend and Charleston, Ore. Featuring Uptown Lowdown, Stompy Jones and 10th Avenue Jazz Band, www.clambakejazz.org.

DESERT SWING 'N DIXIE JAZZ FEST

March 9-11: Palm Springs, Calif. Featuring Barbary Coast Dixieland Band, High Sierra, Chicago Six, Titanic Jazz Band, Night Blooming Jazzmen, High Society, Royal Dixie Jazz Band, Yve Evans and Company, Mike Henebry Orchestra, Palm Springs High Jazz Band, Cathedral City High Jazz Band. Details from Dixieland Jazz Society of the Desert, P.O. Box 1000, Cathedral City, CA 92235-1000 (760) 333-7932, www.desertjazz.org.

ZEHNERS JAZZ FEASTIVAL

March 9-11: Frankenmuth, Mich. Details from (800) 863-7999.

MOE JAZZ FESTIVAL

March 9-12: Hot 'B' Hines, New Melbourne Jazz Band, Riviera Jazz Band, Gail Kinstron and Hot Foot Jazz, more. Details from Moe Jazz Festival, P.O. Box 733, Moe 3825, Vic., Australia. (03) 5174-3516.

INVERLOCH JAZZ FESTIVAL

March 10-13: Details from Inverloch Jazz Festival, P.O. Box 154, Inverloch 3996, Vic., Australia. 0409-220-864, www.inverlochjazzfest.org.au

SARASOTA JAZZ FESTIVAL

March 11-18: Sarasota, Fla. Featuring Dick Hyman, Eartha Kitt, Four Freshmen, John Pizzarelli Swing Seven, Count Basie Orchestra. Details from Jazz Club of Sarasota, 330 S. Pineapple Ave., Suite 111, Sarasota, FL 34236. Hotline: (941) 316-9207.

SAVANNAH MUSIC FESTIVAL

March 15-April 1: Savannah, Ga. Details from (912) 525-5050.

LAKES JAZZ FESTIVAL

March 18-20: Ambleside, England. Phone: 01229-823544.

BOHEM RAGTIME & JAZZ FESTIVAL

March 23-25: Kecskemet, Hungary. Featuring John Arpin, Fulton Street Jazz Band, Bohem Ragtime Jazz Band, Cell Block 7, Smiling Ragtime Band, Speak Easy Duo, Adam Swanson, more. Details from <http://festival.bohemragtime.com>.

CHARLES TEMPLETON RAGTIME MUSIC FESTIVAL

March 23-25: Seminars in Mitchell Memorial Library, concerts in McComas Hall Theatre, Mississippi State University Campus, Starkville, Ms. Featuring Jeff Barnhart, Mimi Blais, Neville Dickie, Tracy Doyle, David Jasen, Sue Keller, Virginia Tichenor, and Richard Zimmerman. Tours of Charles H. Templeton Music Museum also offered. Details from <http://library.msstate.edu/templeton/festival/>. Phone: (662) 325-2559.

REDWOOD COAST JAZZ FESTIVAL

March 29-April 1: Eureka, Calif. Featuring Buck Creek Jazz Band, Blue Street, Titan Hot 7, more. Details from Redwood Coast Music Festival, P.O. Box 314, Eureka, CA 95502-0314, (707) 445-3378, www.redwoodjazz.org.

The Mississippi Rag Onstage

VINCE LEWIS

Jan. 19: Soho's, Charleston, W.Va. Jan. 26-27: All That Jazz Weekend at Grove Park Inn, Asheville. N.C. Feb. 7: (with Steve Abshire) Millennium Stage, John F. Kennedy Center for the Performing Arts, Washington, D.C. Details from www.vincelewis.com

HIGHLIGHTS IN JAZZ 34TH ANNIVERSARY

Feb. 8: 8 p.m., Tribeca Performing Arts Center, Borough of Manhattan Community College, 199 Chambers St., New York, N.Y. Featuring Vince Giordano and the Nighthawks, Trio Da Paz, Sol Yaged and special guest Lew Soloff. Details from (212) 220-1460.

SKIP PARSONS

Jan. 12-13: 10 p.m.-1 a.m., Fountain Restaurant, 283 Scotland Ave., Albany, N.Y.

HAL'S BAYOU JAZZ BAND

Feb. 25: 2 p.m., Brooklawn American Legion Hall, Browning Rd. and Railroad Ave., Brooklawn, NJ 08030. Tri-State Jazz Society event. Details from (856)234-5147 or www.tristatejazz.org.

AL HIXON JAZZ TRIO SIT IN JAM

Every Monday: 7 p.m., Bacco's Restaurant, 29 N. Lemon Ave., Sarasota, Fla.

CANUS

Every Sunday, 4:30-7:30 p.m., Hermann's Jazz Club, 753 View St., Victoria, B.C. (250)

388-9166.

BARBONE STREET JAZZ BAND

Feb. 11: 2-6 p.m., Moose Lodge, Easton, Pa. A Pennsylvania Jazz Society event. Details from (610) 258-2082 or www.pajazzsociety.org

THE WASHINGTON CONSERVATORY TRADITIONAL JAZZ ENSEMBLE

Jan. 16, Jan. 30: 8 p.m., Colonel Brooks Tavern, 901 Monroe St. N.E., Washington, D.C. Details from (202) 529-4002.

BUCK CREEK JAZZ BAND

Jan. 25-28: Fresno Mardi Gras, Fresno, Calif.

THE JIVE ACES

Jan. 12: 7:30 p.m., Tamworth Assembly Rooms, Corporation St., Tamworth, Staffs, England. Jan. 14: 7:30 p.m., Gala Theatre, Millenium Place, Co. Durham, England. Jan. 19: 7:30 p.m., The Queen's Theatre, Billet Lane, Hornchurch, England. Jan. 20: 7 p.m., Stafford Gatehouse Theatre, East Gate St., Stafford, England. Jan. 26: 7 p.m., Rolls Royce Club, Moore Lane, Derby, England. Jan. 27: Jump, Jive and Swing, Quaorn Village Hall, Leicester Rd., Nr. Loughborough, Leicester, England. Jan. 28: 7:30 p.m., Jazz And Jive, British Legion Hall, Georges Rd. W., Poynton, Cheshire, England. Feb. 16: Town Hall Theatre, Raby Rd., Hartlepool, Cleveand, England.

THE KINGS SWINGERS

Jan. 15: 6:30 p.m., The Party House, 677 Bea-

han Rd., Rochester, N.Y. A Flower City Jazz Society event. Info from (585) 235-5654.

SMUGTOWN STOMPERS

Jan. 30: 7-9:30 p.m., Fairport Village Inn, Fairport, N.Y.

LINDA IPANEMA AND THE DIXIE CATS

Jan. 7: 11 a.m.-3 p.m., brunch, The Priory, Newark, N.J. Jan. 11: 2:15-3:15 p.m., Riverside Church, New York, N.Y. Jan. 22: 2:15-3:15 p.m., Forest View Nursing Home, Forest Hills, N.Y. Jan. 25: 2:30-3:30 p.m., The Amsterdam Nursing Home, New York, N.Y. Jan. 25: Sheepshead Bay Nursing Home, Brooklyn, N.Y. Jan. 28: 2:45-3:45 p.m., The Cupola, Paramus, N.J. Jan. 30: 1:30-2:30 p.m. The Howard Beach Public Library, Howard Beach, N.Y. (The Great Ladies of Song) Info from (718) 934-2264, www.LindaIpanema.com

DR. JOHN CLARK'S WOLVERINE JAZZ BAND

Jan. 9: 7 p.m., Sherborn Inn, Rtes. 27 and 16, Sherborn, Mass. Info from (508) 655-0521.

NEW BLACK EAGLE JAZZ BAND

Jan. 23: 7 p.m., Sherborn Inn, Rtes. 27 and 16, Sherborn, Mass. Info from (508) 655-0521.

SALUTE TO TED CASHER

Jan. 30: 7 p.m., hosted by Dan Fox, with special guests Jimmy Mazzy, Eli Newberger, Dick Johnson, Gary Johnson and members of

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_____	_____	Pale Pink with white logo (S, M)
_____	_____	Royal Blue with white logo (No XL)
_____	_____	Red with white logo (S, XL, XXL)
_____	_____	Black with white logo (S, M, L, XL)
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_____	_____	Turquoise with white logo
_____	_____	Hot Pink with white logo (S, L, XL)
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The Mississippi Rag

Swing Legacy and Made in the Shade, Sherborn Inn, Rtes. 27 and 16, Sherborn, Mass. Info from (508) 655-0521.

BRIA SKONBERG
Jan. 8: Bickford Theatre/Morris Museum, Morristown, N.J. Tickets from (973) 971-3706.

PIANO GREATS (DEREK SMITH AND RIO CLEMENTE)
Feb. 3: Jazz in Bridgewater, Bridgewater, N.J. Tickets from (908) 725-6640.

THREE BENNY OPERA (DAN LEVINSON, JOE MIDIRI, DAN BLOCK)
Jan. 17: 8 p.m., Jazz in Bridgewater, Vo-Tech

Hall, Bridgewater, N.J. Also featured by John Sheridan, Paul Midiri, Brian Nalepka, Kevin Dorn. Tickets from (908) 725-6640.

SACRAMENTO TRAD JAZZ SOCIETY CRAB FEED
Jan. 27: 5 p.m.-midnight, Country Club Lanes, Sky Room, Watt Ave. and El Camino, Sacramento, Calif. Featuring Fulton Street Jazz Band, Black Tuesday Jazz Band, TNT Youth Band. Details from www.sacjazz.org

9TH ANNUAL RENT PARTY
Jan. 14: 15 local bands, Noon-5 p.m., Dante Club, 2330 Fair Oaks Blvd., Sacramento, Calif. A Sacramento Trad Jazz Society event.

Info from (916) 372-5277.

BOB SCHULZ & BOB DRAGA
Feb. 11: Noon-5 p.m., Dante Club, 2330 Fair Oaks Blvd., Sacramento, Calif. A Sacramento Trad Jazz Society event. Info from (916) 372-5277.

TRIBUTE TO THE MUSIC OF HAROLD ARLEN
Jan. 21: 2 p.m., Bloomington Center for the Arts, 1800 W. Old Shakopee Rd., Bloomington, Minn. Featuring Christine Rosholt, Bruce Henry, Connie Olson, Rick Carlson, Keith Boyles and Jay Epstein. A Twin Cities Jazz Society "Jazz from J to Z" concert. Details from www.tcjs.org.

COYOTE HILLS JAZZ BAND
Jan. 21: 1:30-4:30 p.m., Dixieland Jazz Society of the Desert monthly dance, The Elks Lodge, 67-491 Hwy.111, Palm Springs, Calif., (760) 333-7932 or (760) 322-8530.

SWING FIVE JAZZ BAND
Feb. 18: 1:30-4:30 p.m., Dixieland Jazz Society of the Desert monthly dance, The Elks Lodge, 67-491 Hwy.111, Palm Springs, Calif., (760) 333-7932 or (760) 322-8530.

THE BEAR REPUBLIC JAZZ BAND
Jan. 7: 1-5:30 p.m., Last Day Saloon, 120 5th St., Santa Rosa, Calif. a TRADJAZZ event. Details from (707) 938-0191.

BARNEBEY'S HOT FOUR
Feb. 4: 1-5:30 p.m., Last Day Saloon, 120 5th St., Santa Rosa, Calif. a TRADJAZZ event. Details from (707) 938-0191.

WILL CONNELLY'S RIVER LIFFEY SALOON JAZZ BAND
Jan. 28: 1-4:15 p.m., Pompano Elks Club, 700 N.E. 10th St., Pompano Beach, Fla. H.A.G.S. event. Details from www.hagsjazz.com

NEW LIBERTY JAZZ BAND
Feb. 6: 7 p.m., Sherborn Inn, Rtes. 27 and 16, Sherborn, Mass. Info from (508) 655-0521.

ROBIN VERDIER'S MONTE CARLO JAZZ ENSEMBLE
Feb. 13: 7 p.m., Sherborn Inn, Rtes. 27 and 16, Sherborn, Mass. Info from (508) 655-0521.

BOB MILNE
Jan. 8: 2-3:45 p.m., Florida Atlantic University, 777 Glades Rd., Barry and Florence Friedberg Auditorium, Boca Raton, Fla. Jan. 9: 2-3:45 p.m. and 7-8:45 p.m., Florida Atlantic University, Boca Raton, Fla. Jan. 12-14: Ragtime Benefit Weekend, Eau Claire, Wisc. Jan. 20-21: Grand Ledge Opera House, 121 S. Bridge St., Grand Ledge, Mich. Info from (517) 627-5170. Jan. 25: Unitarian Universalist Fellowship of Elkhart, 1732 Garden St., Elkhart, Ind. Details from (574) 294-6525. Jan. 26-27: Eagles & Ivories Weekend, Wesley United Methodist Church, Muscatine, Ia. Call (563) 263-8895 or (563) 263-9978 for details.

CLIMAX JAZZ BAND
Jan. 25-29: Fresno Mardi Gras, Fresno, Calif. Details from (559) 292-3999.

HIGH SIERRA JAZZ BAND
Jan. 13: 7 p.m., Memorial Bldg., Hwy. 198 & Skyline Dr., Three Rivers, Calif. A Sierra Traditional Jazz Club event.

NEBRASKA JAZZ ORCHESTRA & YOUNG LIONS ALL-STAR BAND
Jan. 11: Featuring trumpeter Mac McCune, clarinetist Gary Gollner and trombonist Dan Strom in a special dixieland performance, 7:30

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p.m., Embassy Suites Hotel, 1040 P St., Lincoln, Ne. Contact (402) 477-8446 for tickets.

CHUCK HEDGES MILWAUKEE CONNECTION

Jan. 28: 2-5 p.m., Coliseum Bar, 232 E. Olin Ave., Madison, Wisc. Madison Jazz Society event. Details from www.madisonjazz.com

JAZZ GUMBO

Jan. 15: 6:30-8:30 p.m., Phineas Phogg's, Seville Quarter, 130 E. Government St., Pensacola. Featuring Modern Jazz Trio. Feb. 3: 6 p.m., same location, Jazzfest Goes On (annual Jazzfest fundraiser). Feb. 19: Trumpets in Time IV. Details from Jazz Society of Pensacola, www.jazzpensacola.com

NATURAL GAS JAZZ BAND

Jan. 14: 2-5 p.m., Larkspur Cafe Theatre, downtown Larkspur, Calif. Feb. 4: San Joaquin Jazz Club, Stockton, Calif. Details from (415) 453-7014.

WOMBAT JAZZ BAND

Jan. 15: 7-9 p.m., Elsternwick Hotel, Elsternwick, Vic., Australia.

JEAN KITTRELL & THE ST. LOUIS RIVERMEN

Feb. 2-4: Central Illinois Jazz Festival, Holiday Inn Select, Decatur, Ill. Details from (217) 546-6091. Feb. 19-20: JazzSea Mardi Gras Party, Holiday Inn, San Diego on the Bay. Details from (800) 323-3881.

JEFF BARNHART QUINTET

Jan. 28: 2-5 p.m., Moolah Shrine Center, 12545 Fee Fee Rd., St. Louis, Mo. A St. Louis Jazz Club event. Details from (636) 305-0285 or www.stlouisjazzclub.org

UPTOWN LOWDOWN JAZZ BAND

Jan. 14: Mountaineer's Club, 300 3rd Ave. W., Seattle, Wash. A Puget Sound Trad Jazz Society event.



JAZZ CRUISES

Aug. 11-18: Big Band Party at Sea round trip from New England to Canada on the m/s Maasdam with The Brooks Tegler Orchestra. Details from Jazz Club at Sea (800) 433-0493 or jcas@annualjazzpartyatsea.com

JazzSea Cruises: Feb. 21-Mar. 3: JazzSea Mexico 10-day cruise from San Diego to Puerto Vallarta onward, on ms Ryndam. **Jan. 5-15, 2008:** JazzSea 25th Anniversary from Ft. Lauderdale to Barbados, St. Lucia, St. Maarten, Martinique, Tortola and Half Moon Cay. Details from JazzSea Cruises (800) 323-3881 or www.jazzsea.com

Jazzdagen Cruises: March 4-11: Mexican Riviera Rendezvous on the Crystal Symphony.

May 12-19: Tahiti on the Paul Gauguin of Regent Seven Seas. **June 13-June 20:** Glories of Greece on the Crystal Serenity. Combine this cruise with the following cruise for a 5% discount. **June 20-July 2:** Splendors of the Mediterranean on the Crystal Serenity.

Sept. 12-26: Alaska, Siberia and Japan on the Regent Seven Seas Mariner. **Dec. 1-8:** Jazz Alive in 2007 on the Crystal Symphony round-trip from Miami to Mexico and Key West with 25 recording all-star artists. Details from Jazzdagen Tours (800) 433-0078 or www.jazzdagen.com



Upcoming Festivals

- Jan. 6-9: Forbes Jazz Festival, Forbes, NSW, Australia
- Jan. 10-13: Int'l. Assn. of Jazz Educators Conf., New York, N.Y.
- Jan. 12-14: Eau Claire Ragtime Festival, Eau Claire, Wisc.
- Jan. 19-21: Big Band/Swing Dance Weekend, Asheville, N.C.
- Jan. 25-28: The Sounds of Mardi Gras, Fresno, Calif.
- Jan. 26-27: Eagles and Ivories Ragtime Festival, Muscatine, Ia.
- Jan. 26-28: "All That Jazz" Weekend, Asheville, N.C..
- Feb. 1-3: North Carolina Jazz Festival, Wilmington, N.C.
- Feb. 2-4: Central Illinois Jazz Festival, Decatur, Ill.
- Feb. 9-11: Grampians Jazz Festival, Halls Gap, Vic., Australia
- Feb. 10: Trad Jazz Youth Band Festival, Sacramento, Calif.
- Feb. 16-18: Newport Beach Jazz Party, Newport Beach, Calif.
- Feb. 21-24: Lionel Hampton Jazz Festival, Moscow, Id.
- Feb. 23-25: San Diego Jazz Party, San Diego, Calif.
- Feb. 23-25: Colorado River Jazz Festival, Blythe, Calif.
- Feb. 23-25: Oregon Dixieland Jubilee, Seaside, Ore.
- Feb. 24: Gold Coast Jazz Festival, Gold Coast, Qld., Australia
- March 1-4: Dixieland Monterey, Monterey, Calif.
- March 2-4: Jazz Party at The Shedd 2007, Eugene, Ore.
- March 2-5: Now You Has Jazz, Jazz, Jazz Festival, Pakefield, Suffolk, England
- March 8-11: Tribute to Bix, Racine, Wisc.
- March 9-11: Desert Swing'n Dixie Jazz Festival, Palm Springs, Calif.
- March 9-11: Southcoast Dixieland Clambake, Coos Bay, Ore.
- March 9-11: Zehnders Jazz Feastival, Frankenmuth, Mich.
- March 9-12: Moe Jazz Festival, Moe, Victoria, Australia
- March 10-13: Inverloch Jazz Festival, Inverloch, Vic., Australia
- March 11-18: Sarasota Jazz Festival, Sarasota, Fla.
- March 15-April 1: Savannah Music Festival, Savannah, Ga.
- March 18-20: Lakes Jazz Festival, Ambleside, England
- March 23-25: Charles Templeton Ragtime Music Festival, Starkville, Miss.
- March 23-25: Bohem Ragtime & Jazz Festival, Kecskemet, Hungary
- March 29-April 1: Redwood Coast Dixieland Jazz Festival, Eureka, Calif.
- March 29-April 1: Victoria Hot Jazz Jubilee, Victoria, B.C., Canada
- March 31-April 1: Pensacola JazzFest, Pensacola, Fla.
- April 2-8: Sarasota Jazz Festival, Sarasota, Fla.
- April 13-15: Jazzaffair, Three Rivers, Calif.
- April 13-15: French Quarter Festival, New Orleans, La.
- April 18-22: Zehnders Ragtime Festival, Frankenmuth, Mich.
- April 20-22: Atlanta Jazz Party, Atlanta, Ga.
- April 22-23: Classic Jazz/Ragtime Festival, Bowral, NSW, Australia
- April 27-28: Highlands Jazz Festival, Abingdon, Va.
- April 27-29: Capital City Jazz Fest, Madison, Wisc.
- April 27-29: Jazz in the Olympics, Port Angeles, Wash.
- April. 28-29: Mother Lode Hot Jazz Party, Jackson, Calif.
- April 27-May 6: New Orleans Jazz and Heritage Festival, New Orleans, La.
- May 3-6: City of Derry Jazz & Big Band Festival, Derry, England
- May 4-6: Chattanooga Trad. Jazz Festival, Chattanooga, Tenn.
- May 5: 11th German Jazz Record Collector Fair, Hannover, Germany
- May 9-13: Keswick Jazz Festival, Keswick, Cumbria, U.K.
- May 11-12: Dixieland Jazz by the Sea, San Clemente, Calif.
- May 11-13: Rain or Shine Festival, Aberdeen, Wash.
- May 25-27: Old-Time Piano Playing Contest, Peoria, Ill.
- May 25-28: Sacramento Jazz Jubilee, Sacramento, Calif.
- May 26-27: Paradise Valley Jazz Party, Scottsdale, Ariz.
- May 30-June 3: Scott Joplin Ragtime Festival, Sedalia, Mo.
- June 22-24: Elkhart Jazz Festival, Elkhart, Ind.
- June 22-24: Cedar Basin Jazz Festival, Cedar Falls, Ia.
- June 28-July 1: America's Festival, Olympia, Wash.
- June 7-10: Glenn Miller Festival, Clarinda, Ia.
- July 11-15: Whitley Bay Jazz Festival, Newcastle Upon Tyne, England
- July 27-29: Great Connecticut Traditional Jazz Festival, Moodus, Conn.
- Aug. 2-5: Orange County Classic Jazz Festival, Costa Mesa, Calif.
- Aug. 25-Sept. 1: Bude Jazz Festival, Cornwall, England
- Sept. 13-16: Jazz at Chautauqua, Chautauqua, N.Y.
- Sept. 28-30: Ragtime Festival 2007, Superior, Wisc.
- Nov. 8-11: Arizona Classic Jazz Festival, Chandler, Ariz.

2008

- Sept. 18-21: Jazz at Chautauqua, Chautauqua, N.Y.
- Nov. 6-9: Arizona Classic Jazz Festival, Chandler, Ariz.

Plainsong: Sept. 26, 2006, will be remembered by Leslie Johnson and me as the day we delivered the final print version of this journal to our printer in Shakopee, Minn. And even though we already were plunging ahead into cyberspace, there was an air of sadness and nostalgia, because 33 years of publishing *The Rag*TM in a traditional newsprint format were coming to an end. The thoughtful folks at Shakopee Valley Printing gave Leslie a huge, beautiful plant and wished her well. The plant is flourishing three months later, and we're up and running electronically, to wit:

At "presstime," we received word of the death of trad bassist Dave Faison in Las Vegas of heart-related causes. Faison lived in Minnesota for many years and was an in-demand and well-loved musician. A memorial service was held in the Minneapolis area Dec. 16, with many musicians participating in musical salutes.

The Rag as well as its usual complement of Society and area news and events. www.madisonjazz.com

The November issue of *Earlyjas Rag* of Northeastern Ohio praised *The Rag* and Leslie Johnson and ran stories about Norrie Cox, Paul Whiteman, Red Nichols and a trip to Memphis. www.earlyjas.rag; editor@earlyjas.rag; (330) 678-5903; Earlyjas, PO Box 1421, Kent, Ohio 44240

Trumpeter Brad Eggen, who also is president of Twin Cities (St. Paul-Minneapolis, Minn.) Musicians Union Local 30-73 AFM, paid tribute in the union's newsletter, *Duet*, to an old friend he never met – trumpeter Maynard Ferguson, who died recently.

Congratulations to Nicole Swanson, 23, the new Miss Minnesota. She's a viola player, orchestra aspirant and member of Twin Cities Local 30-73. Congrats also to 83-year-old Minnesota jazz teacher Ruben Haugen who was honored by the Twin Cities Jazz Society recently for his 56 years of teaching. A

Haugen alumni band did the honors in concert at Bloomington, Minn. High School. Haugen recently recovered from injuries suffered in a car accident.

The December issue of *Jazz Notes*, newsletter of TCJS, is full of big band news plus complete listings of area events including TCJS'

"Jazz from J to Z" series. www.tcjs.org

The December issue of *Ragtime Notes*, newsletter of the Classic Ragtime Society based in Indianapolis, Ind. previewed its own events plus the 8th annual Eau Claire, Wis. Ragtime Festival Jan. 12-14; the 13th annual Eagles and Ivories Festival, Muscatine, Iowa Jan. 26-27; the Lake Superior Ragtime Society's Frigid Frolics concert, Duluth, Minn. Feb. 11, and the West End Jazz Band's May 6 train trip to Hudson Lake, Ind. May 6, www.indianarag.org

The Fall issue of *Bix Notes*, newsletter of the Bix Beiderbecke Memorial Society, announced Rich Johnson's retirement from the organization after 24 years and reviewed the Bix Fest. www.bixsociety.org

The December issue of the newsletter of the Illiana (Illinois-Indiana) Club of Traditional Jazz previewed the Central Illinois Jazz Festival, Decatur, Ill. Feb. 2-4; the Tribute to Bix Festival, Racine, Wis. March 9-11; and the Capital City Jazz Festival, Madison, Wis. April 27-29. There also are big band memories from editor Eddy Banjura, and the deaths of club supporters George Lett and John Tully were noted. The November issue had some kind words for *The Rag* and Leslie Johnson and Banjura's memories of Bix and Bing. jazzEddy@aol.com; (219) 923-6775.

What is jazz? Armstrong reportedly once said, "If you have to ask, you'll never know," but William Perry, writing in the latest newsletter of the Catfish Jazz Society (catfishjazz@yahoo.com) and Bill Fuller, writing in the December issue of Northeast Ohio's *Earlyjas Rag* beg to differ.

Out of our area but worth noting: Trumpeter/flugelhornist/vocalist/educator Clark Terry will be inducted into the Sweet and Hot Music Foundation Walk of Fame at this year's festival in Los Angeles Sept. 1-4. www.sweethot.org.

Please send me your news by the fifth of the month preceding publication. Will Shapira, 5644 Morgan Av. S., Minneapolis MN 55419; wshapira@aol.com. No attachments, please – just text. Thank you. Later. ♪

Jazz in the Heartland

by Will Shapira

The St. Paul West 7th St. club formerly known as Mitch's now is Bennett's, still hosting the Bill Evans New Orleans Jazz Band each fourth Tuesday, 7-10 p.m. The name change occurred after former owner Chuck Mitch sold the place recently.

Veteran Minnesota band leader Ted Unseth is seeking financial support and affiliation with an education institution for his 12-14 piece American Classic Jazz Orchestra. "I'm looking for a college, university (or other) institution...to help get funding," Unseth told *The Rag* via e-mail recently. "I think it (ACJO) should become an institution itself – it's a living museum of classic American music that should be supported in a fashion similar to the Lincoln Center for the Performing Arts jazz series or the Smithsonian Jazz Masterworks series." FFI: TedUnseth@tedeboy.net or www.tedeboy.net

Twenty-one-year-old accordionist Patrick Harison is making a name for himself here in Minnesota and in New Orleans. His first CD, *Streetwalkers*, is getting airplay and favorable reviews, a second CD will be released soon and he is organizing a concert for Jan. 27 as part of the annual St. Paul Winter Carnival. His love of New Orleans is reflected in the interview he gave Claire Joseph in the Nov. 5 *St. Paul Pioneer Press*. For CD purchase info, concert schedule and a bio, (651) 351-9180 or Cheri Bell, harisonbooking@gmail.com

Media Matters: While putting a new ribbon in my faithful old Smith-Corona, I happened upon a story in the Nov. 28 St. Paul, Minn. *Pioneer Press* that advised me HD digital radio was here and that at least in Minnesota, it includes some jazz. For an explanation of what HD radio is, read the article. If you don't know jack about Jack FM, the Minnesota HD digital jazz station, read the article. If you don't know what a Smith-Corona is, you are SOL.

The November issue of *The Force in Jazz*, newsletter of the Madison, Wis. Jazz Society, offered best wishes to Leslie Johnson and the online version of

Farewells

Ahmet Ertegun, 83, co-founder of Atlantic Records in 1947, died Dec. 14 in Manhattan. His death was due to a brain injury suffered when he fell backstage Oct. 29 at a New York concert celebrating President Bill Clinton's 60th birthday. He had been in a coma since the fall. The son of a Turkish diplomat, Ertegun was responsible not just for recording jazz artists like the Preservation Hall Jazz Band but also for recording such R&B and rock musicians as Led Zepelin, the Rolling Stones, Aretha Franklin and Ray Charles. With his brother Nesuhi and producer Jerry Wexler, he built Atlantic into a major record label, and he described its rise to Charlie Rose during a fascinating interview broadcast on Public Television when the film, *Ray* (based on the life of Ray Charles), was released. Ertegun was one of the RAG's first subscribers.

Dolores (Dodie) O'Neill, 92, the lovely swing era singer who graced the RAG's February 2006 cover, died Dec. 12 in West State New York, surrounded by her loving family. Her career included her own radio show when she was just a senior in high school, a successful career as a nightclub singer, and well-received stints with the Artie Shaw, Bob Chester, Jack Teagarden and Gene Krupa bands. She is considered by fellow musicians and critics to have had one of the finest voices of the big band era.

European jazz great **Oscar Klein**, 76, died Dec. 12 in Germany. A versatile musician who played trumpet, clarinet, guitar and harmonica, Klein was self-taught. Recordings made with Lionel Hampton were only some of the 200 recordings he made during a four-decade career. He also played with Wild Bill Davison, Bill Coleman, Dexter Gordon and other jazz legends.

Bill Price, 83, who died Dec. 21 in Bradenton, Fla., was more than a successful business executive—he was a superb cornetist who was mentored by New Orleans trumpeter Lee Collins in Chicago during the 1940s. Price passed the baton along, mentoring others, including members of the Hall Brothers Jazz Band, the house band at the Emporium of Jazz in Mendota, Minn. While in Chicago, Price played with top jazzmen, such as Baby Dodds, Georg Brunis, Miff Mole and the Original Salty Dogs. Price achieved business success as vice-president of Minnesota-based Data Card Corp. in the 1970s, and, with the jazz drumming president of the company,

Bill Drake, formed a memorable band called The Original New Yorkers, releasing four critically acclaimed albums.

Bassist/vocalist **Dave Faison**, 88, died Dec. 9 in Las Vegas, Nev., from complications after receiving a pacemaker. His career was primarily in the Minneapolis-St. Paul area where he played with the Percy Hughes band, the Mouldy Figs, the Blackburn-Beach Blues Band, the Hall Brothers Jazz Band, the Bill Evans New Orleans Jazz Band and Henry Blackburn's Creole Four. He

retired to Las Vegas in 1996 but returned to Minneapolis on occasion, always welcome when he sat in with local musicians.

Big band singer "**Liltin**" **Martha Tilton**, 91, died of natural causes Dec. 8 in Brentwood, Calif. Especially known for her recording of "And the Angels Sing" with the Benny Goodman band. Tilton also worked with Artie Shaw and Jimmy Dorsey. Among her other hit recordings were "I'll Walk Alone" and "That's My Desire." 🎵



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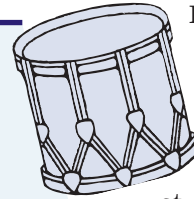
**Contact Phil Pospychala, 15745 W. Birchwood Lane,
Libertyville, IL, 60048-5101, e-mail: bixguy@hotmail.com.**

It is indeed an honor to write this column for the first online edition of *The Mississippi Rag*. Shorter than usual, the column highlights the traditional jazz activities in New England since around November 1.

There's sad news from Connecticut. The Galvanized Jazz Band's oldest fan, Earl Capron, 97, a resident of Trumbull, died Nov. 12. He sang and played banjo with his Bourbon Street Seven Jazz Band for more than 40 years. Fred Vigorito, GJB leader, has expressed his sincerest sympathies to Capron's wife, Penny, and the

Bridgway Inn, Marshfield, Mass., in November. The Annual Spectacular Holiday Jazz Festival was scheduled for Dec. 17. Musicians lined up were Hughes and Jeff Stout, trumpets; trombonists Tom Boates and Lee Prager; Clark and Stan McDonald, reeds; pianists Ross Petot and Verdier; banjoists Dave MacMillan and Jimmy Mazzy (also vocals); bassist John Pierce; drummer Richard Malcolm; and Debbie Larkin.

In November, Frank Sinatra-stylist Steve Marvin, accompanied by trios, entertained at the Bangkok Paradise, Salem, Mass.; the Rat Pack Café, Framingham, Mass.; the West End Café, Cranston, R.I.; and Angelica's, Middleton, Mass.



The Suncoast Dixieland Classic was held

at the Sheraton Sand Key Hotel, Clearwater Beach, Fla., Nov.

17-19, and four New England bands were there: the Bearcat Jazz Band, the Galvanized Jazz Band, Jeff Barnhart's Allstar Jazz Band, and John Clark's Wolverine Jazz Band. GJB's guests were trombonist Craig Grant, banjoist Bob Price and singer Jane Campedelli.

In Connecticut, the Heartbeat Jazz Quintet is again playing every Wednesday for the jazz lunch (11:45 a.m.-1:45 p.m.) at Bill's Seafood Restaurant, Westbrook.

On Oct. 29, the Galvanized Jazz Band, with guest trombonist Herb Gardner, was featured at Marisa's Restaurant, 6540 Main Street, Trumbull, Conn. GJB will be at Marisa's Jan. 28, 6:00 to 8:30 p.m. Call (203) 459-4225 for information.

Bill Logozzo's Heartbeat Jazz Band was at Oliver's, Essex, Conn., Dec. 7 and will also be there Jan. 11, and the band will be at Oliver's the first Thursday (7:00-10:00 p.m.), monthly.

Performing the last Thursday (6:30-9:30 p.m.) every month at the Silvermine Tavern, 194 Perry Avenue, Norwalk, Conn., is the Constitution Jazz Band, led by trombonist Bill Gray. The other members are trumpeter Simon Wettenhall, Russ Whitman on clarinet and soprano and bass saxes, pianist Herb Gardner, and bassist Barry Bockus.

Connecticut trombonist Jim Fryer played with Vince Giordano's Night Hawks Nov. 29 and Dec. 20 at the Iridium Jazz Club, 1650 Broadway and 51st Street, New York City.

Catherine (Foxy) Van Blaricom is the new director of The Great Connecticut Traditional Jazz Festival, according to Fred Vigorito.

If you have news of trad jazz, swing or ragtime in New England, please e-mail me at algeob@aol.com 🎵

Yankee Jazz Beat

by George A. Borgman

Capron family, and Vigorito told *The Rag*™, "Earl was an inspiration to all musicians, including this one, and he will be missed by all."

Bands at the Sherborn Inn, Sherborn, Mass., in November were Jeff Hughes' Lost in the Sauce; Stan McDonald's Blue Horizon Jazz Band, with guest trumpeter Charlie Lewis; and the New Black Eagle Jazz Band. There was no jazz at the Sherborn Inn in December.

Bands appearing at the Sherborn Inn this month are Doctor John Clark's Wolverine Jazz Band, the 9th; the Blue Horizon Jazz Band, the 16th; and the New Black Eagle Jazz Band, the 23rd.

On Jan. 30, there will be a salute at the Sherborn Inn to reedman Ted Casher. Special guest musicians will be Jimmy Mazzy on banjo and vocals, tubaist Eli Newberger, reedman Dick Johnson, drummer Gary Johnson, members of Made in the Shade and Henry (thins) Francis' Swing Legacy, and others. Proceeds will go to Children's Hospital, Boston.

Jeff's Jumpin' Jive, cornetist Jeff Hughes' new band, was at Ma Glockner's Restaurant, Bellingham, Mass., Oct. 24. The other players were Dr. John Clark on reeds, Francis on piano, bassist Justin Meyer, drummer Dave Bragdon, and vocalist Debbie Larkin. Clark's Wolverine Jazz Band was at Glockner's Nov. 7. On Dec. 5, The Henry & Debbie Show, featuring Francis, Larkin, Ted Casher on tenor saxophone and clarinet, bassist Todd Baker, and Gary Johnson played there. Robin Verdier's Monte Carlo Jazz Ensemble played Glockner's Dec. 12.

The Blue Horizon Jazz Band, with guest trumpeter Mike Peipman and guest drummer Richard Malcolm, and the New Black Eagle Jazz Band performed at the

The Mississippi Rag



At the Whitley Bay International Jazz Festival the Serenaders gathered around the microphone for a bit of '20s jazz. The trio, a part of the Bratislava Hot Serenaders Orchestra from Slovakia, consists of Daniela Madericová, Jana Dekánová, and L'udmila Zalpatočná. That's Richard Fičor, banjoist/guitarist, in the background.

The British Festivals of 2006:

Keswick
May 11-14

Whitley Bay
July 14-16

Bude
August 26-September 2

Text by Andy and Kathy Wittenborn
Photos by Andy Wittenborn

Of the three British traditional jazz festivals we attended this year, the Whitley Bay International Jazz Festival (July 14-16) stood out for two reasons: a plethora of bands from the continent and the two pre-festival concerts arranged by Keith Nichols featuring an "A" band of jazz musicians.

On Wednesday night, the first pre-festival concert was a tribute to Bix Beiderbecke at the Whitley Bay Playhouse. Andy Woon took the part of Bix, and he was ably supported by pianist/vocalist Keith Nichols, Norman Field, Matthias

Seuffert, Spats Langham, Martin Wheatley, Alistair Allen, Nick Ward, Frans Sjostrom and Mike Piggott.

On Thursday night the same band was supplemented by the Northern Sinfonia performing a program of Paul Whiteman numbers. This took place in Newcastle at the Sage in Gateshead, a new theater complex. A performance of "Rhapsody in Blue" featured all of the above, plus Wayne Marshall on piano. Both of these pre-festival events were outstanding.

The Whitley Bay festival itself ran

from Friday night through Sunday evening. For us, the bands from the continent were the most exciting. One of our favorites was the Red Hot Feetwarmers from southern France, featuring Stephane Gillot (reeds, leader and arranger) and his fiancé, Aurelie Tropez, an outstanding reed player in her own right. They played in the style of Jimmie Noone, and Gillot had lengthened many of the numbers by adding music in the style of the composer. They were very popular and will be back next year with the addition of Aurelie's sister and their

The Mississippi Rag



At the Whitley Bay festival, the hotel lobby was the venue for a special half-hour performance by Matthias Seuffert and Martin Wheatley.



Red Hot Reedwarmers Aurelie Tropez and Stephane Gillot make sweet music together AND they're engaged to be married. That's bassist Henri Lamaire in the background.

father.
The Bratislava Hot Serenaders from Slovakia made their second appearance at the festival and were extremely popular with everybody. This is a full band with three violins; they play music of the '20s to the early '40s. The band has five singers – two males and three females – all dressed in the clothing of the '20s.
From French Switzerland came the



Norman Field of the Chalumeau Serenaders plays the bass clarinet that he inherited from the USA.

South Side Serenaders. This is another band with two persons in the front line – in this case, Rene Hagmann (trumpet and reeds) and Thomas Winteler (clarinet and soprano sax). Winteler was featured in a number of Sidney Bechet songs, and this band played a number of lesser known songs as well as the usual standards.

Another French band was the Hot Antic Jazz Band, which was very entertaining and also great musically.

Guest musicians added to the excitement of all three festivals. At Keswick, trombonist/vocalist Lucien Barbarin, nephew of Paul Barbarin, guested with a number of New Orleans-style bands. Reedman Matthias Seuffert from Germany was a popular addition to bands at Keswick and Whitley Bay. Frans Sjoström from Sweden played bass sax at Whitley Bay and Bude. Bent Persson (trumpet and cornet), also from Sweden guested at Keswick with a number of bands and also led his own band.

BBC award winner Keith Nichols was featured at all three festivals. Nichols is a versatile and extraordinary musician who plays piano and trombone and does wonderful vocals. He is well liked by both musicians and fans and is unpretentious enough to have accepted a request to play at the 70th birthday par-

Vocalist, guitarist and banjo player Tom "Spats" Langham is the leader of Spats and His Rhythm Boys.



The South Side Serenaders take the stage at Whitley Bay. From left, they are Claude Lauprette, piano; Rene Hagmann, cornet; Thomas Winteler, soprano sax; Henri Lamaire, bass; Pierre-Alain Maret, banjo; and Jean Lavorel, percussion.



The Mississippi Rag



Anne Barnhart played a session with her husband, Jeff, at Keswick.



The Fryer-Barnhart All Star International Jazz Band front line included George Huxley, clarinet; Alistair Allen, trombone and Andy Woon, trumpet. In back are Brian Mellor on banjo; Nick Ward, drums, and Annie Hawkins, bass.

ty of a fan, mixing easily with the guests to their delight. He led and arranged the aforementioned Whitley Bay pre-festival concerts and has a variety of bands, big and small, playing all types of traditional jazz.

One of the most popular bands and one which we really enjoy is the Fryer-Barnhart International All Star Jazz

Band, a combination of two Americans (trombonist Jim Fryer and pianist Jeff Barnhart) and some of Britain's top jazz musicians. As always, they played to packed houses at Keswick and Bude. Their driving rhythm, enhanced by drummer Nick Ward, bassist Annie

Hawkins and guitaristbanjoist Brian Mellor combines with the versatility and humor of Jeff Barnhart and the first-class playing of reedman George Huxley, trumpeter Gordon Whitworth and Fryer, who always makes a point of recognizing all of the organizers and volunteers,

Lucien Barbarin sat in on trombone and also sang with the New Orleans Heat.



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 - Ernest 'Punch' Miller - Trumpet
 - Louis Nelson - Trombone
 - Joe Robichaux - Piano
 - Emmanuel Sayles - Banjo
 - 'Papa' John Joseph - Bass
 - Joe Watkins - Drums

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Bassist Isabel Toner.



Debbie Arthurs leads Debbie Arthurs' Sweet Rhythm band.



Guitarist Rachel Hayward is also the Bude Festival director.

without whom the festivals would not be possible.

Banker John Maddocks led his superb Jazzmen as well as collaborating with George Huxley in the Huxley-Maddox Reeds United at both Keswick and Bude. He also played with Mike Cox's Black Snake Jazz Band at Bude.

Another foreign band which played at both Keswick and Bude was the Louisiana Washboard, a delightful five-piece band from Norway. Their washboard player is a real asset who does not try to overpower the band, as some do. The interaction between the reed player and leader, Steinar Saetre, and trumpeter Ketil Saethre was musically exciting.



Keith Nichols plays piano for Spats and His Rhythm Boys and trombone with the Colle-gians.



The New Orleans heat played at Keswick and Bude. From left, Alan Birkinhead, trombone; Harry Slater, bass; Gwyn Lewis, trumpet; Dion Cocharn, drums; John Scantlebury, sax/clarinet, Tony Peatman, banjo and Barry Grummett, piano.

Enrico Tomaso played with Keith Nichols' Earthbound Spirits.



The Mississippi Rag



Brian Carrick's Algiers Stompers' front line includes Chas Hudson, Peter Wright and Brian Carrick. In the back row are John Baker, Bill Cole, Malc Hurrell and Gabrielle Gad.

Mike Durham, right, played with several bands including Spats and His Rhythm Boys.



Pianist and arranger Jon Penn is a welcome addition to many bands. His recent endeavor is a Hot Five Jazz Band, inspired by his nine years playing with the late Ben Cohen, whom we heard at our first Bude festival. Penn's band played to enthusiastic houses at both Keswick and Bude.

George Huxley is another terrific musician who plays in a number of bands and sometimes leads his own band. He's a virtuoso reeds man who plays an exquisite soprano sax. He played at Keswick and Whitley Bay.

Spats Langham is at home singing and playing anything from a Bing Crosby number to a Ukulele Ike song. He is great on rhythm banjo and guitar and also as a soloist. He led his own band (Spats and His Rhythm Boys) and played in various bands at Whitley Bay and Bude.

Two other truly outstanding British musicians are Nick Ward (percussion) and Norman Field (reeds, pennywhistle). As we have said before, we think Ward is the model whom all percussionists should follow. Field is always an asset, both for his superb playing and for his incredible knowledge of 1920s and 1930s traditional jazz. Both

men played at all three festivals.

Two New Orleans style bands we particularly like are The Rae Brothers' New Orleans Band and New Orleans Heat. The Rae Brothers have a more subtle style and both brothers, Mac and Dave, sing sweetly. The New Orleans Heat, in contrast, have a driving, raucous sound, led by powerhouse trumpet player Gwyn Lewis. The band is a little rough around the edges, but that's as it should be!

Time does not permit us to describe all the bands at the three festivals, but we can assure you that if you attend any one of these festivals, you will be excited and pleased with the music.

If you want more information for 2007, go to the following websites: Keswick (May 9-13) www.theaterbythelake.com, Whitley Bay (July 11-15) www.whitley-bayjazzfest.org, and Bude (Aug. 25 to Sept. 1) www.budejazzfestival.co.uk. Accommodations go quickly, so don't delay. 🎵

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- from the review by Will Shapira, The Mississippi Rag - June 2006

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Reviews

CDs

FESS WILLIAMS, 1926-30 (Jazz Oracle BDW 8014, 2 CDs)

Heebie Jeebies; What Did Rome-O-Juliet; Nobody But My Baby Is Getting My Love; Gambler's Blues; Variety Stomp; Alligator Crawl; Dixie Stomp; Drifting and Dreaming; Here 'Tis; A Few Riffs; Hot Town; Friction; Kentucky Blues; Do Shuffle; Snag Nasty; Big Shot; Sell It; Betsy Brown; Sweet Savannah Sue; Ain't Misbehavin'; Buttons; Musical Camp Meeting; Goin' to Get 'Cha; Hot Mama; Your Smiling Face; Slide, Mr. Jelly, Slide; She's Still Dizzy; 'Leven-Thirty Saturday Night; I'm Feelin' Devilish; All for Grits and Gravy; Playing My Saxophone; You Can't Go Wrong; Ida, Sweet as Apple Cider; Everything's O.K. with Me; Dinah; Just to Be with You Tonight.

Reviewed by William J. Schafer

Stanley R. Williams (1894-1975) was from Danville, Kentucky, played what is usually derisively called "gaspipe" clarinet and became one of the biggest big time bandleaders in New York in the heyday of the Harlem Renaissance. The combined force of snobbery and revisionist jazz history makes his name vague (he was known professionally as "Fess" because he once was a schoolteacher) and his accomplishments all but forgotten. Once he was the lord of the dance and ruler of Harlem's Rosemont and Savoy Ballrooms, the proprietor of the hottest dance band in the age of the Charleston and Black Bottom.

His band was the icon of black hot dance groups when they were culturally most effective. Rudolf Fisher, a physician and top writer among the new black literati, wrote a famous short story, "Common Meter," which was set in "the Arcadia, on Harlem's Lenox Avenue" and featured a battle of the bands between two hot orchestras – those of "Fess Baxter" and "Bus Williams" – an obvious homage to Fess Williams' famous group. But the canon-making that set up jazz history and criticism as "serious" endeavors in the 1930s and '40s ruled out a man who made rude squawking and growling noises on his horn and most of

whose music was more or less "novelty music" or "nut jazz."

Early critical purists scowled at saxophones and ruled out as barbaric a practice such as slap-tonguing for reeds (although it was OK for Bubber Mile to "bubber" on his cornet and Tricky Sam Nanton to perform aural contortions with his sliphorn). The ruthless separation by critics and reviewers of "art" music and "popular" music at the root of jazz meant that it was good to worship Fletcher Henderson and bad even to listen to a popular musical anarchist like Fess Williams. However, when Williams' band played, thousands danced, bought his hot-selling Victor records and believed themselves to be quaffing from the Pierian spring of jazz. Who are we – ofay record collectors, compulsive-obsessive discographers and nerds in herds on the edge of jazz – to say that Williams' flat-out vulgarity and crude brio from the heart of the Jazz Age are "wrong"?

This collection displays all the characteristics of Williams' solo sax and clarinet noodling (something on the order of negroid klezmer styles) and excellent work by a good big band. Skilled soloists like trumpeter George Temple, trombonist David "Jelly" James and pianist Fats Pichon are well worth hearing. Others like alto sax man Lockwood Lewis (a jug band alumni) and drummer Ralph Bedell, are first-rate musicians also. The band plays well in sections, and the arrangements are functional, danceable and swinging. Williams adds vaudevillian humor to his clarinet work and his hammy vocals, but audiences then evidently lapped up this broad comedy.

Williams' band and his own playing are utterly distinctive and become more and more "normal" on listening across a large swath of work like that on these two CDs. For me, the experience became a guilty pleasure, like eating forbidden sticky candy. I waited with some eagerness for the next popping, bubbling clarinet passage, and I became positively attached to Williams' exuberant vocals, a vast long league beyond the work of most banal big band singers of the era and even foreshadowing such interesting jive singers as Leo Watson of the blessed Spirits of Rhythm.

James plays a tricky trombone toccata in "Slide, Mr. Jelly, Slide," and Williams has an answer for him in

"Playing My Saxophone," which reminds us that Jazz Age listeners were just learning the hip musicology of jazz, and instruments like clarinets and saxophones were as fascinating to them as were electric guitars to the early rock and roll audiences. (Toni Morrison is especially good in thinking this idea through in her novel of the wild 1920s, *Jazz*.) For every dancer or record buyer who had the exquisite taste to track down King Oliver's or Jelly Roll Morton's brilliant records, hundreds must have bought Fess Williams's records and gotten their tickets for the Rosemont and the Savoy.

It is worth listening closely to Fess Williams' band and trying to decide what's in and what's out, how we make such glib decisions about the value – esthetic and/or historical – of such work. Williams had an eye and ear for popular music, and many of his tune titles are as terse as haiku: "Here 'Tis," "Hot Town," "Big Shot," "Sell It" or "Hot Mama." This odd artistic understatement in the midst of exaggerated hokum is just one of the many interesting contradictions that make Fess Williams' music still worth a hearing. The second CD includes a number of alternate takes. The CD transfer was gorgeously engineered by the late John R.T. Davies and thus is fit for angels' ears.

This set of CDs can be purchased at Worlds Records in the U.S. or ordered from Jazz Oracle Records, 1 Reid Manor, Toronto, MBY 2H8, Canada for \$34 (U.S. check, cash or IMO). Website is www.jazzoracle.com.

TIMELESS, THE CLASSIC COLLECTION: New Orleans' Own Dukes of Dixieland (Leisure Jazz 0-49009-1076-2) 3 hrs. 59:14 min. (four discs)

Disc 1: *At Dukes' Place; Darktown Strutters' Ball; Lullaby of Dixieland; Ragtime at Dukes' Place; Muskrat Ramble; South Rampart Street Parade; Up a Lazy River; That's a Plenty; Petite Fleur; Mississippi Mud; Second Line; Sensation Rag; Sugar Foot Stomp; Big Butter and Egg Man; Jambalaya; Vodka & Tonic; Step Right Up.* **Disc 2:** *Bogalusa Strut; Yes Sir; That's My Baby; When the Saints Go Marching In; Fidgety Feet; When It's Sleepy Time Down South; Dixieland One Step; Do You Know What It Means to Miss New Orleans;*

The Mississippi Rag

Tiger Rag; Swing That Music; Creole Love Song; Slide Frog Slide; Cherokee. Disc 3: Me and My Shadow; High Society; Struttin' with Some Barbecue; Tijuana; Panama; Little Rock Getaway; Borneo Bay; At the Jazz Band Ball; Goose Pimples; Candy; I Found a New Baby; Smoky Mary; Over in the Gloryland; Sick and Tired. Disc 4: Royal Garden Blues; Just a Closer Walk with Thee; Bourbon Street Parade; Just a Little While to Stay Here; Amazing Grace; Swing Low, Sweet Chariot; Sweet Georgia Brown; Running Wild; Blueberry Hill; What a Wonderful World; Go to the Mardi Gras; Big Chief; Ice Cream; Canal Street Boogie; Black Bottom Stomp.

tunes/bands are presented in only the roughest of chronological order, unfortunately. The presentation becomes very hodge-podge by disc four, which has the following order: four tunes from the 1997 recording, two tunes from 1999, two tunes from 2002, two tunes from 2003, two tunes from 2006, then one tune from 1978, one from 1995 and one from 1991. It is never made clear to the listener (or reader of the liner notes booklet) why each band or recording could not have been presented in a simple and straightforward chronological order. It would have made the album much more user-friendly.

Be that as it may, there was much of interest to me here. I enjoyed hearing the earlier performances of many fine musicians who are still gracing the stages of the city today. For example, eight cuts by Connie Jones in his early 40s. Likewise, Otis Bazon was just 28 when he is heard on the first of nearly two dozen tunes in the collection. And Tim Laughlin was 27 when he joined the band for an 11-year stint in 1990. And so it goes with the likes of Al Bernard, Tim Herbez, Ernie Elly, George French, Al Barthlow, Tom McDermott, Ben Smith, Scott Obenschain (aka Richard Scott), Mike Fulton and so on. And then there is the

NEW ORLEANS MARDI GRAS: New Orleans' Own Dukes of Dixieland with Luther Kent (Leisure Jazz 0-49009-1077-2) 54:15 min.

Carnival Time; All On a Mardi Gras Day (Big Bass Drum); Go to the Mardi Gras; Mardi Gras Mambo (Iko Iko); Bourbon Street Parade; While We Danced at the Mardi Gras; Big Chief; Second Line; Sick and Tired; Hey Pocky Way; New Suit; Saints (Street Beat).

Reviewed by Tom Jacobsen

These are the two latest from the Dukes of Dixieland. Both were released in 2006.

The first, Timeless, is a collection of cuts from recordings made by several manifestations of the band between 1975 and the present. That is essentially the post-Assunto period of the band, during which John Shoup has overseen the group's fortunes.

Some five different "bands" are represented in these recordings, each identified by the changing leadership (though there is considerable overlap among the sidemen): cornetist Connie Jones, leader (two recordings from 1975); trumpeter Mike Vax, leader (1976); reedman Otis Bazon, leader (1978, 1979); trumpeter Frank Trapani, leader (1984, 1985); and drummer Richard Taylor, leader (1990-present). Up to six cuts from each of 16 individual recordings (LPs or CDs) make up the collection.

Since most of the pre-Taylor recordings were new to me, I found this an interesting reflection of the evolution of the band after the Assunto era, a time when this kind of music was struggling to stay alive. But it becomes a great challenge to trace this evolution clearly. The individual

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group who is no longer with us: Frank Trapani, Phamous Lambert, and Freddie Kohlman, among others. It is fair to say that there is a host of very good musicians to be heard on these four discs.

The second CD, *New Orleans Mardi Gras*, was started in 2003 and finished in August, 2005, just before Hurricane Katrina hit the city. Final mixing did not take place until December, 2005, and it was released just prior to the historic post-Katrina Mardi Gras season of 2006. Three tracks from the album are included in the above compilation.

This is a fun album, clearly intended to convey the spirit of Carnival season. The program includes none of the typical dixieland repertoire but consists of many standards associated with Mardi Gras – parade music with the characteristic local street beat. The band is the current six-piece outfit, plus a handful of guests (vocalist Luther Kent; the late Brian O'Neil on trombone; screech trumpeter Barney Floyd; saxophonist/guitarist Charlie Brent; and guitarist Steve Reynolds). There are moments when, given the tight arrangements, the full ensemble produces a distinct big-band feel.

New Orleans Mardi Gras reveals a group of serious musicians having fun. If you're planning a Mardi Gras party (it's February 20 this year), you might want to invite them to join you!

Both of these CDs are available from the Dukes of Dixieland, 747 Magazine St., New Orleans, LA 70130. Tel. (504) 299-9000, www.dukesofdixieland.com.

THE COLLECTED WORKS OF JENS "JESSE" LINDGREN

Reviewed by William J. Schafer

Jens Lindgren, longtime "butter-singer" and lyric trombonist with Sweden's durable and much-loved Kusbandet, has sent us a bundle of CDs featuring his music over the past 15 or so years. With far too much material for detailed description or review, here are notes and ordering information.

Kusbandet, The Man From Harlem (Circle CCD-190). A lively session from 2000, with mixed jazz and pop numbers, fairly representing the Kusbandet in its contemporary manifestation.

Kusbandet, Kusbandet In Sweden-Osregn (Kenneth CKS 3401). A 1991 CD of intriguing Swedish pop-jazz music, from the 1920s to the 1980s, recorded and played very well, of interest to any Kusbandet lover.



Jens "Jesse" Lindgren

Stockholm Classic Jazz Band, Dream House (Scana CD 96032). One of those theme albums (all "dream" songs) that actually works pretty well, driven by a lively small band. Features Oz-American multi-instrumentalist (trumpet, trombone, sax) Tom "Maybe He's Dr. Who" Baker, Orange Kellin and the Kusbandet regulars in a lively and impressive session from 2002.

Jesse's Jazz Bands, 1978-98 (Scana CD 96027). A 1999 compilation sampling numbers by the Classic Jazz Band (usually a sextet) over two decades, featuring various guest artists, including cameos by Ken Colyer and Jabbo Smith.

Jesse's Jazz Bands, Mess Around, 1990-2004 (Scana CD 96040). More sampling, this time with an Armstrong-based repertoire and a series of guest trumpet virtuosos, including Duke Heitger, Bent Persson, Patrick Artero and Cuff Billet, and with Orange Kellin or Evan Christopher on some tracks.

Jesse's New Orleans Band, Sentimental Journey (Scana CD 96029). A 2001 tribute album to New Orleans Revival and American Music classics by a German-Swedish group that reproduces every nuance and needle-pop of the old 78s, all mainline classics played with *joie de vivre* and oomph.

Jesse's New Orleans Band With Anna Sise, Bourbon Street Favourites, (Scana CD 96031). The title says it all, old warhorses galore, and while Anna Sise's voice may be a taste hard to acquire, there is skill and good will in these digital bits.

Stockholm Petit Jazz Band, Back To The Jungle (Scana CD 8539). A 1996 session that may have seemed a good idea at the time, by a strange quartet - tuba, banjo, sax and trombone, honoring

Tiny Parham and others. Not well recorded and a very idiosyncratic mix of music by a cumbersome combination.

Generally, musical quality is excellent on these CDs, and the Kusbandet musicians are hard-working and inspiring. Lindgren himself is an energetic and charismatic musician, and the repertoire is usually unusual and intriguing. Beginning with the Kusbandet in 1964, he has carved out a lifetime career furthering Swedish jazz and maintaining ultra-high standards in doing so. Jesse Lindgren sells these CDs by mail. For details of cost and delivery, contact him at Jens "Jesse" Lindgren, Skraddargrand 2b, SE-111 27, Stockholm, Sweden. E-mail: jesse@mbox314.swipnet.se. Website: www.jesse.nu.

CHASIN' THE SPOTS, Featuring Marty Grosz, Randy Reinhart, Jon-Erik Kellso, Scott Robinson, Dan Block, Vince Giordano, Arnie Kinsella (Jump JCD 12-28) 67:27 min.

Into Each Life Some Rain Must Fall; If I Didn't Care; I Don't Want To Set The World On Fire; When The Sun Goes Down; With Plenty Of Money And You; Whispering Grass; Whoa Babe; Someone's Rocking My Dreamboat; Christopher Columbus; My Prayer; We'll Meet Again; I Cover The Waterfront; Let's Call The Whole Thing Off; When My Dreamboat Comes Home; I'm Getting Sentimental Over You; Tain't Nobody's Bizness If I Do; Maybe; Swing High, Swing Low.

Reviewed by Jim Adashek

This tribute to the vocal group The Ink Spots was conceived by producer Joe Boughton and executed by arranger, guitarist, vocalist and raconteur Marty Grosz. The recordings were made in three sessions, February 23-24 and June 9, 2004, after a trial run of this material at the Jazz at Chautauqua party in September 2003.

In some ways, this seems like odd material for a jazz group to perform and interpret. Considered a precursor of doo-wop and rock and roll, the Ink Spots had their heyday in the 1930s and '40s. They started in 1932 as a swing and jive group in the manner of Slim Gaillard and Slam Stewart. Early recordings for Victor in 1935 were good but unsuccessful. Things changed in 1936 with the addition of singer Bill Kinney. The group began doing ballads, combining Kinney's high tenor with a talking chorus by Orville "Hoppy" Jones. 1939's "If I Didn't Care" was their first chart top-

The Mississippi Rag

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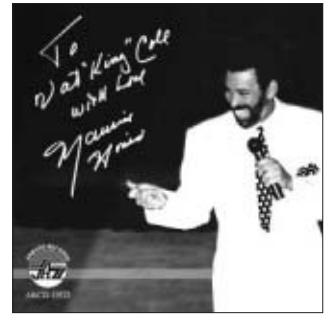
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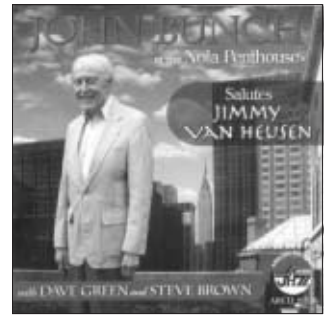
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per. Thereafter, the group was a hit factory until it began experiencing frequent personnel changes in the late 1940s. The Ink Spots' biggest seller, now all but forgotten, was "The Gypsy," released in 1946.

Grosz & Company adapt the songs of the Ink Spots to the jazz idiom by concentrating largely on their pre-1939 output and by picking up the tempo on ballads. The arrangements breathe new life into these old chestnuts with unexpected key and tempo changes. For example, "If I Didn't Care" begins with Giordano carrying the melody on a lugubrious bass sax, followed by Robinson's loping C-melody sax. After Grosz's tongue in cheek vocal, the tempo doubles, with Giordano and Robinson playing far more energetically.

The music on this disc could be described as tightly arranged small band swing with a 1920s gloss added by Scott Robinson's C-melody sax and the frequent inclusion of bass sax work by Giordano or Robinson. About a third of the tracks feature the vocal styling of Marty Grosz, including "With Plenty of Money and You" and "Let's Call the Whole Thing Off," which seem tailor made for Grosz's humorous touch. Recognizing that imitation isn't always the sincerest form of flattery, the group makes no attempt to replicate The Ink Spots' trademark vocal harmony.

Arranging a tribute to the Ink Spots must have been a challenge for Marty Grosz. The end result is a fine album of songs sung by the Ink Spots but played in a style that will entertain jazz fans with amusing vocals, skillful arrangements and scintillating solos.

Available from Allegheny Jazz Society, 283 Jefferson Street, Meadville, PA 16335-1425 or by e-mail from alljz@alltel.net.

CHARLESTON MAD: ONE MORE TIME JAZZ BAND (Stomp Off CD 1410) 67:08 min.

Charleston Mad; Bouncing Around; Papa, Mama's All Alone Blues; Poutin' Papa; It Belongs To You; Red River Blues; Snookum; 6/88 Glide; Messin' Around; Travelin' Blues; New Orleans Shuffle; Dreamin' the Hours Away; Easy Come, Easy Go Blues; Weary Way Blues; Little Bits; Wa Wa Wa; There'll Come a Day; Angry; Whip Me with Plenty of Love.

Reviewed by Peter Gaskell

Music-making is often a family affair in France, with parents showing the way to sons and daughters, or

brothers teaming up in common endeavors such as small band jazz as in the case with sousaphone player Michel Marcheteau and his brother, Alain, on banjo and guitar. The brothers provide the regular rhythmic drive to the One More Time Jazz Band, which bears a name that makes one think of Count Basie but is, in fact, a classic outfit that would have been perfectly at home on Chicago's South Side in the Twenties.

Set up in 1992 by Alain Marcheteau and winner a few years ago of the Megève jazz competition, the One More Time band plays regularly in Parisian jazz clubs like the Petit Journal Saint Michel. Last year, it attracted the interest of Bob Erdos, and earlier this year it recorded a CD for his Stomp Off label.

The album, just released, brings together 19 relaxed, authentic-sounding tracks of small band jazz, played with total respect for the original small band style. The frontline understanding between Sébastien Gillot on cornet and Guy Champême on clarinet is perfect, with both taking their breaks well, and soloing effectively.

There are no weak links anywhere in a lineup that also includes Jean-Claude Lauprêtre on piano, Michel Marcheteau on sousaphone and Alain Marcheteau on banjo/dobro. The choice of numbers on this album is a blend of well-known material such as "Weary Way Blues" (from the Blythe collection), Lovie Austin's "Travelin' Blues" or Joe Oliver's "Wa Wa Wa," as well as lesser-known tunes such as the attractive "Snookum" by Walter Bennett, or "Easy Come, Easy Go Blues" from the pen of Roy Bergère.

The album opens with a nicely paced "Charleston Mad," followed by a jovial, suitably bouncy rendering of that revivalist favorite written by Armand Piron, "Bouncing Around," which benefits from a second trumpet part promisingly played by leader Alain Marcheteau's son, Benôt -- an assurance that the future of jazz is secure in that family at any rate.

"It Belongs to You" is a neat, medium-tempo number with a generous helping of breaks for clarinet and sousaphone, while "Red River Blues" is that rare thing, an unhurried rich-sounding slow blues (attributed to Clarence Williams). Then comes a succession of lively, interesting numbers such as "Snookum," and an unusual Lonnie Johnson dobro/piano duet entitled "6/88 Glide," so called in reference to the six guitar strings and 88 notes

on the piano, played by leader Alain Marcheteau and pianist Lauprêtre.

Above all, the nice thing is that this is music you can hear very easily in Paris, where jazz clubs like the Petit Journal keep the New Orleans flag flying. You can talk to the musicians between sets, exchange views and opinions on playing, on numbers, on styles. Players with at least 40 years of music under their belts, such as the Marcheteau brothers, are only too happy to talk about jazz, especially when their interlocutors are people from the land that gave jazz to the world. Frankly, this reviewer finds it strange that people still go around saying jazz has no future. With 100 years already on the clock, there is plenty more to come! No one with any sense can think of turning his or her back on music of such vitality, invention, authenticity and sheer *joie de vivre*.

Available from Stomp Off, P.O. Box 342, York, PA 17405 or online at www.stompoffrecords.com. Phone: (800) 678-8863.

Books

HUDSON LAKE, by Laura Mazzuca Toops, *Twilight Times Books, 2005, 210 pp., \$16.95 as trade paperback (available February 2007) or \$4.95 as USD download from <http://twilighttimesbooks.com>, (423) 323-0183.*

Reviewed by William J. Schafer

I blame Dorothy Baker for it all.

She went and wrote a flashy best-selling romance about poor Bix Beiderbecke (*Young Man with a Horn*) in 1938, only a half-dozen years after Bix shuffled off this mortal coil. Since then we have been deluged with lurid tales of the Jazz Life and the sad death of youthful genius. Laura Toops' tale of Bix & Co. at Hudson Lake, Indiana, in the summer of 1926 is a fair representative of this sub-genre.

Toops did her homework well and dug into data about an episode in Bix's career with a Jean Goldkette unit out of St. Louis captained by Frank Trumbauer on a summer idyll at a Hudson Lake ballroom, leased and renamed the Blue Lantern Inn. The tale is crammed with well-researched jazz data, vivid

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characters and way too much incident, including Al Capone's mob (with a thug named Jack McGurn as deputy), the Indiana Ku Klux Klan, a Local Floozy and a Respectable College Girl (both in love with Bickie, as he is often called).

The problem at root is that no one knows all that much about Hudson Lake and the Goldkette gig (it takes up four scant pages, with photos, in Jean Pierre Lion's new and magisterial biography, Bix). So poetic license takes over, and Toops spends most of her time weaving a knotty skein of romance, sex and licentious behavior. The tale is not as awful as Frederick Turner's 1929, which is hard to beat for squalid and repulsive detail, but it's not a pretty romance, either. Bix is drawn as a goofy, fuddled soak, Pee Wee Russell as a club-wielding bully and Frank Trumbauer as a Captain Queeg-like martinet. I don't think any of the historical figures deserve this.

That's the problem with historical romances - they mingle fact and fiction and leave truth to the wind. Toops' invented figures are interesting enough - Joy, the slut with the heart of silver-plate who narrates half the chapters; Ray the soda jerk-bootlegger and several others. The "real" people, on the other hand, are a lot less real and often seem oddly sinister. I'm not sure this kind of naturalism is a good advertisement for early jazz and its considerable glories.

Most of the detail and the feeling for the music are quite good; Toops knows her stuff and is reasonably careful. The problem, though, with such historical fiction is that you have to be virtually 100% accurate. Any howlers, however trivial, are picked up by the proofreading obsessives who are your only audience.

For example, a few I spotted (very picky, but such a text invites the reader to be an interactive nitpicker): a farmer describes his favored weapon as a "double-ought shotgun" (p. 52), evidently a conflation of "double-barreled" with the size of big buckshot sometimes used (OO), but no farmer would make such a mistake. (Schafer's Rule No. 347 for fiction writers: if you don't know A LOT about weapons, arm your characters with kitchen knives or baseball bats.) On page 59, Bix refers to Stravinsky's landmark ballet music as "Rites of Spring," but it is not plural and Bix would never have said so. On p. 89, a character puts "some hot jazz records on

the phonograph," but there were no changer phonographs in 1926 - one record at a time, please. Elsewhere, a character is called an "alpha male," a bit of pop-zoology slang only recently in vogue.

However, Toops is generally a thoughtful and graceful writer capable of passages like this:

While the fellows she now knew as Pee Wee, Dan and Itsy went horsing around in the lake, Bix would swim laps, then hoist himself onto the pier, woolen bathing suit streaming water, and sit watching them. On Mondays, when they'd take the South Shore into Chicago, all dressed in tailored suits, colorful shirts and ties the color of sherbet, he'd

hook onto the departing traincar just as it was pulling out of the station, wearing a brown suit, a too-tight vest, and a tie with a knot that was always just slightly askew. (p. 53)

With such powers of observation and a fluid prose style, Toops doesn't need the lurid melodrama she injects into the tale. Still, Hudson Lake may well enchant devoted Bixians or addicts of chick-lit action tales with a recent historical setting. It's all a damned sight better than Regency Romance, anyhow!

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Winter weather greeted us in Arizona's Valley of the Sun when we got home from the San Diego Dixieland Jazz Festival. We really didn't mind the cool temperatures. Our hearts and minds were still warm from all the great hot music we were exposed to in San Diego. It was a grand festival where we especially enjoyed performances by Paris Washboard with Jeff Barnhart on piano; the Buck Creek Jazz Band featuring our local Chuck Stewart on tuba; Joan Reynolds and her hot Red Rose Ragtime Band; Mighty Aphrodite with sensitive drumming by Beth Goodfellow, who really should be featured more; Janet Hammer singing with the High Society Jazz Band when leader

In Colorado, the editor of the fine newsletter of the Denver Jazz Club writes that he thinks "the best way for the Denver Jazz Club to acquire a larger number of new members would be to sponsor a few performances by musicians that play mainstream and contemporary jazz, not just traditional jazz." If the Club moves away from its "traditional jazz only" policy, it will be interesting to see what happens.

Our contact in the Flathead Valley of Northern Montana reports quite a bit of jazz activity in the Kalispell-Whitefish-Big Fork area. The Company Brass Band still plays on weekends at the Big Fork Inn, but most of the personnel I remember when I played there has changed. Billy Root, Pete Terry, Chuck Lee are all gone. I don't know what happened to Jerry Akers or Lou Perrine. Bob Beck is living here in the Sun Lakes area where it is reported he plays drums with a big rehearsal band. Music is being played at the Eagles Club in Kalispell, and that club is considered the local home for jazz in the area.

Until next month, keep supporting your local jazz musicians! E-mail news to me at RLynnDrums@aol.com

Jazz in Mountain Time

by Bob Lynn

Larry Channave became ill; the work of Anita Thomas whose jam set with Butch Thompson playing his clarinet brought back fond memories of the "old days" at Mendota, Minnesota's Emporium of Jazz; and the newly formed Heliotrope Ragtime Orchestra. We saw many others, all excellent, and will continue to consider San Diego as one of the festivals on our "must-attend" list for 2007 and beyond. (The RAG will run Andy Wittenborn's festival photos next month.)

On our arrival home, we learned that Swingtime Jazz Band reedman Rich Klein had been taken to the local Mayo Hospital where he underwent heart bypass surgery. We're glad to report that he is recovering satisfactorily but will be off for several weeks. His chair will be covered by Cal Abbott and John Cieslak until Rich's return.

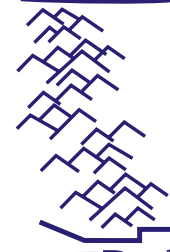
On January 14, the Annual Gathering of the Ragtyme-Jazztyme Society will be held at the Church of the White Spire in Phoenix. The public is invited to this meeting following the early business meeting. Call (480) 348-3702 for full information.

The Arizona Pickers and Grinders Society continues to meet on the third Saturday of the month at the Devonshire Senior Center, 2802 E. Devonshire, Phoenix, from 8 a.m. to noon. This popular society meeting is also open to the public.

The Arizona Classic Jazz Society brought Scott Anthony and his Golden Gate Rhythm Machine to town for a Dec. 3 party at the Crowne Plaza San Marcos Golf Resort. Playing in the San Francisco-based band were banjoist Anthony, cornetist Bob Schulz, pianist Bob Hirsch and tubaist Jim Maihack among others.

The Joe Hopkins Jazz Combo played at the Scottsdale VFW Dec 2 and plays every Sunday for brunch at the San Marcos from 10 a.m. to 1 p.m. Another regular gig for the group is at Chances Are every Sunday from 6-10 p.m.

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Jack and Chris Bradshaw play a duet, four hands on one piano.



Washboard Kitty Wilson played with the Raspberry Jam Band.

- as a pianist of the first order.
- Robbie Rhodes started the festival out right with his trio playing for dancing. He played my all-time favorite composition by Irving Berlin – “C.U.B.A.” Great!
- Excellent sets were presented by Morten Gunnar Larsen (marvelous!), Brian Holland, Tom Brier, Chris and Jack Bradshaw, Nan Bostick and Carl Sonny Leland.
- Jack Rummel’s “Ragtime 101” was informative and interesting.
- Dave Reffkin’s presentation of highlights from his “Ragtime Machine” radio productions was sensational.
- Dan Grinstead’s Evergreen Ragtime Trio played great and appreciated dance tempos.
- Adam Swanson’s “History of Charles Thompson” was intelligently presented and surprisingly professional given Adam’s youth. (He’s only 14.)

They All Played Ragtime at WCRF

Text and Photos by Bob Lynn

The West Coast Ragtime Festival celebrated its 20th year with a wonderful event held November 17-19 at the Red Lion Hotel in Sacramento, Calif. Some 45 artists were presented. There were six great ragtime bands playing, not to mention the trios and other combinations which performed. And, three dance instructors kept the dance floors full of attendee/dancers, most of whom were dressed in vintage styles.

The following made this festival extra-special for me:

- Six young musicians, ages 14 to 18, proved that our ragtime music will

continue and evolve into the coming decades, with wonderful playing by Joel Hill, Jared DiBartolomeo, Adam Swanson, Andrew Barrett, Stephanie Trick and Adam Yarian.

- Virginia Tichenor, accompanied by her husband, Marty Eggers, reminded us of her composer-father, Trebor Tichenor, in her programs.
- Mimi Blais’ lecture, “Ragtime as Art,” gave us a new perspective on the idiom and of Mimi herself. We came away from her lecture feeling good about ragtime and those who perform it so well.
- Frederick Hodges showed himself to be a very talented master of ceremonies as well

An added delight for me was the chance to reminisce with Butch Thompson about some of our old friends and times in Minnesota. In addition to being a fine gentleman, Butch is a musician beyond compare on piano and clarinet.

There were many other superb musicians we didn’t get a chance to see, prompting a “complaint” from me. There were just too many fine artists on the schedule and not enough time to see them all! We really would have liked to have heard sets by Jim Radloff, Eric Marchese, Terry Waldo, Sue Keller, David Thomas Roberts, Frank French, John Remmers, Mark Allen Jones, Steve Standiford, Steven K. Goodman, and Shirley Case, and there were four or five special shows or seminars we missed but wanted to attend.

Perhaps we can get to them all next year when the 21st annual festival will take place on November 16-18! 🎵

The Porcupine Ragtime Ensemble with Susan Desper, flute; Bub Sullivan, mandolin/vocals and Petra Sullivan, violin. Not shown, Steve Drivon, percussion.



The future of ragtime: from left, Adam Swanson, Adam Yarian, Joel Hill (this year’s winner of the 15-18 year old piano competition), Stephane Trick, Andrew Barrett and Jared DiBartolomeo.



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It's been three months since I wrote my last column for the RAG. A lot of water has flowed under the bridge – thankfully, not over the levees – since that time, and we in New Orleans have now survived another hurricane season totally unscathed. In fact, this has been one of the most benign hurricane seasons I have experienced since moving to the city 15 years ago. We can thank God for that.

Given these generally favorable circumstances, the city has begun to accelerate the pace of reconstruction and recovery – still far too slowly in the minds of most citizens – since Katrina/Rita. The crack Army Corps of Engineers continues its restoration and rebuilding of the levees and flood walls ruined by the hurricanes, though far behind the schedule that they had originally proposed.

There is evidence of building activity everywhere, even in the most devastated neighborhoods of Lakeview and the Ninth Ward. One of the most salutary examples of this is the Habi-



Some of the first houses erected at the Musicians' Village site.

particular presents an impressive array of local talent nightly in two shows (5:30 and 8:00 weeknights and 7:00 and 9:30 on weekends). Preservation Hall has added a Sunday afternoon session (3:30) with Lars Edegran and the St. Peter Allstars. Of course, the old standard bearers – Donna's, Fritzel's, Palm Court Café, (closed over Christmas holidays but reopened New Year's Eve), Snug Harbor, Sweet Lorraine's and the Steamboat Natchez, among others – continue to offer live music on a regular basis.

Armstrong Park has been closed since Katrina. The Mahalia Jackson Theatre had 14 feet of flood-water and Municipal Auditorium had 20 feet. But work is now underway to get the park and its facilities open again. One indication of that took place on October 4, when the National Park Service held a "ground-breaking" ceremony initiating the restoration of historic Perseverance Hall (built ca. 1820) on the east side of Armstrong. The Hall will serve as a focal point in the proposed seven-acre National Jazz Park that was authorized by Congress in 1994. When the restoration is completed, hopefully in late spring, the building and its adjacent courtyard will host jazz performances and other jazz presentations now held in the temporary Visitors'

NEW ORLEANS NOTES

Text and Photos by Tom Jacobsen

tat for Humanity's Musicians' Village in the Upper Ninth Ward, a truly impressive project. A couple of bassists familiar to RAG readers, Peter "Chuck" Badie and Dewey Sampson, are among the new homeowners there.

Hundreds of the city's restaurants (including several very good new ones) are up and running. And the same goes for jazz clubs. Among some of the more recent openings are King Bolden's (formerly the Funky Butt, 820 N. Rampart), Snooks (corner of Bourbon and Orleans in the Quarter) and Club 528 (528 Fulton St. in the Warehouse District). The latter in

Detroit Brooks and his Syncopating Percolators play at Nickel-A-Dance. From left, Mari Watanabe, piano; Brooks, banjo; Roland Guerin, bass; Michael White, clarinet; Gregg Stafford, trumpet; Herman Lebeaux, drums and Maynard Chatters, trombone.



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Musicians' Villag eDirector Jim Pate (in shorts) explains the Habitat for Humanity project to Norwegian Crown Prince Haakon (center). The Norwegian ambassador (sunglasses) stands between the Crown Prince and Pate.

The Louis Ford Quartet played at the Norwegian Seamen's Church's Centennial. That's Ford, left, on clarinet; Phil Campo on drums partially hidden behind Hank Bartels' bass; and Jamie Wight, piano.

Center in the Quarter. But this undertaking is just the first phase in the overall plan for the Jazz Park. Additional federal funds will be needed to complete the project.

But before turning to some of the musical highlights of the last three months, let me say that the local story is still a tale of two cities: the parts of town (French Quarter, CBD and most of Uptown) spared by the floodwaters, and the much larger areas that were not spared. New data released by the Louisiana Recovery Authority in late November and early December indicate that the city's population is only about 200,000 (about 40% of its pre-Katrina size). The suburban areas (except St. Bernard) fared much better, regaining most if not all of their pre-Katrina population. Yet surveys indicate that there is still a substantial part of the local population – perhaps a third – who are maintaining a wait-and-see attitude before committing to remain in town beyond the next couple of years. Clearly, the local recovery is just in its infancy.

Some Highlights. Space limitations being what they are, this account can obviously be only very superficial.

In early October Jazz Ascona, the well-known annual festival in Switzerland, came to New Orleans to honor our city and its music. Ascona, which has been the leading New Orleans festival in Europe for more than 20 years, raised some \$160,000 to help local musicians and musical organizations in their recovery from Katrina. Led by artistic director Nicolas Gilliet, the Swiss contingent hosted a splendid evening of food and music at the Palm Court Café on October 4. Music for the evening was provided by some 20 local musicians

who had performed at the Ascona festival over the years. A similar program with 20 other alumni was held at Donna's Bar and Grill on the following evening. Kudos to Gilliet and his colleagues from Ascona for their much-needed generosity.

The 13th annual Nickel-A-Dance series of free Sunday-afternoon performances at Café Brasil was again a big success this year, with large and enthusiastic crowds present on all occasions. Six performances featuring the bands of Detroit Brooks, Banu Gibson, George French, Chris Clifton, Lionel Ferbos and Mark Braud took place between October 1 and November 5. On October 22, Mina Lea Crais was honored with a Lifetime Achievement Award for her many contributions to the local jazz community.

Another series of free concerts,

95-year-old Lionel Ferbos played at Nickel-A-Dance.



"Thursday Night Live," was held in the French Market Pavilion in Dutch Alley each Thursday evening in October. Performers included John Boutté, Shannon Powell, Doreen Ketchens, the Tremé Brass Band, Bruce "Sunpie" Barnes, and Walter "Wolfman" Washington.

Another exciting new event, Fiesta Latina, debuted on the weekend of October 20 at the Contemporary Arts Center in the Warehouse District. Local Latin bands were featured in concert, but the highlight was a performance by ace clarinetist Paquito D'Rivera and his quintet. (Paquito will be back in town for a concert with the Louisiana Philharmonic Orchestra on January 12.) The fiesta was sponsored by New Orleans Jazz and Heritage Foundation, which plans to make it an annual event.

The Norwegian Seamen's Church celebrated its 100th anniversary on the weekend of October 13 with a variety of activities that included concerts by the Norwegian Ytre Suloens Jass-ensemble featuring Tricia Boutté (who now lives in Norway, by the way), Lars Edegran's New Orleans Jazz All-Stars, and the Louis Ford Quartet. The honored guest was Crown Prince Haakon of Norway. Among his activities while in town was a tour of the Musicians' Village on Saturday afternoon.

Varia. Among the many hurricane victims were the city's two largest record stores. Virgin Megastore did not reopen after Katrina, and Tower Records was sold to a Los Angeles conglomerate and went out of business in early October. That leaves the Louisiana Music Factory as the largest such retailer in the city.

The Preservation Hall Jazz Band was recently named as a recipient of the 2006 National Medal of Arts. The award

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Singer Barbara Shorts performed at Ascona night at Palm Court with Lars Edegran, piano; Dan Farrow, tenor sax; Bernie Attridge, bass; Duke Heitger, trumpet and Frank Oxley, drums. Not visible is Lester Caliste, trombone.



A second-line parade is led by the Society Brass Band at Armstrong park after the Jazz Park groundbreaking ceremony.

was presented by President Bush in a ceremony at the White House on November 9. Congratulations to the Jaffe family and all the musicians who have performed with the band for that honor.

Another award deserving of mention eluded me earlier. Pete Fountain received an honorary Doctor of Music degree from Loyola University in a ceremony on that campus last spring. Despite suffering from a bad case of

shingles for the last several months, Dr. Fountain is back playing his Friday-Saturday night gig at the casino (now restored and renamed "Hollywood") in nearby Bay St. Louis, Miss. Tom McDermott has been sitting in for David Boeddinghaus on piano recently, and, according to reports, fitting in very nicely with the Fountain band.

One Mo' Time is back in town for at least one more time. The hit vaudeville musical which debuted 28 years ago, toured the world and closed on Broadway four years ago, opened at the Le Petit Theatre du Vieux Carré on November 24. Vernel Bagneris, whose inspiration it is, is back in the cast along with three new singing actresses: Charlotte Lang, Joan Spraggins and Ellen Smith. Orange Kellin is the musical director (and clarinetist in the band). Trumpeter Mark Braud who played in the band in New York is also back, as is bassist Walter Payton. The show was scheduled to run on Friday and Saturday nights and Sunday afternoons through December 17. No matter how long it has run, *One Mo' Time* will always be a hit.

The International Association for Jazz Education announced in September that it will be back in New Orleans for its annual conference in 2011 (January 8-11). They were last here in 2000, and that was a memorable event. One can always count on performances from the top names in jazz at the IAJE meetings.

Comings and Goings. A well-known friend of jazz and clarinetist in New Orleans was Father Francis (Frank) Coco, who passed away on September 7. He was 85.

Known as "The Jazz Priest," Father Coco was closely associated with Pete Fountain, having walked with Pete's

Half-Fast Walking Club and serving as the club's chaplain for 45 years. He would often sit in with some of the best bands in town, and I can remember nights when, though getting on in years, he would just pop into Fritzel's and sit in with Jack Maheu's house band.

"He could have made a living playing music," Fountain said. "He sat in with jazz bands in New York. They welcomed him because he came to play. He didn't hold anybody back."

But his career was in the church, serving for many years on the faculty of Jesuit High School in the city and later in the retreat ministry in nearby communities. Father Coco's burial took place on September 12 at the Jesuit Cemetery in Grand Coteau, La. He will be missed in these parts.

Another great friend of New Orleans music is no longer with us. Veteran television newsman Ed Bradley died of leukemia on November 9. He was 65.

For those of us who are regulars at the New Orleans Jazz and Heritage Festival, Ed Bradley became a familiar and friendly face over the years. He seems to have been in town for one or both of the weekends every year. Ironically – I think it was at the most recent Jazzfest – I saw him and his wife in the "Jazz Tent" at precisely 6 p.m. on a Sunday night, when *60 Minutes* (the popular TV program with which he has been associated for so many years) was airing locally. He just smiled when I asked him how he could be in both places at once. I'll miss seeing him on *60 Minutes* and at Jazzfest as well.

A tribute to Bradley was held in New York's Riverside Church in late November. New Orleans was represented at

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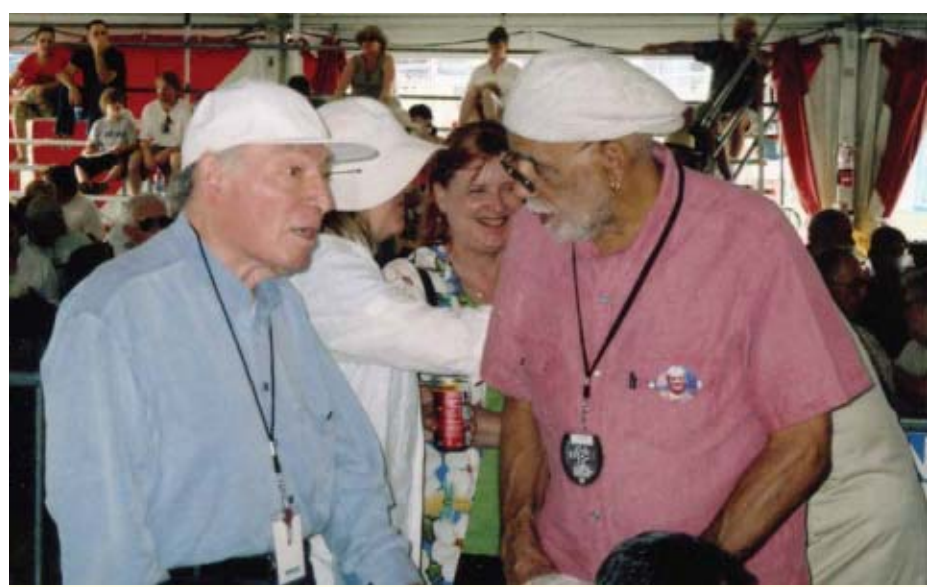
The Mississippi Rag

the memorial with performances by Wynton Marsalis, Aaron Neville and the Rebirth Brass Band, who ended the ceremony with "When the Saints Go Marching In."

Clarinetist Evan Christopher was in town in mid-November for a couple of appearances at Palm Court. He said he was on break from touring the country with the busy New Orleans Jazz Orchestra and probably would not be back in town until French Quarter Festival.

A number of jazz notables passed through town in the autumn. Guitarist Gene Bertoncini (October) and vocalist Mark Murphy (November) appeared in the Sandbar series of concerts at the University of New Orleans, and Dizzy Gillespie's All-Star Big Band and the Heath Brothers Quartet performed at the Contemporary Arts Center in November.

The holiday season was fast approaching as these lines were being written, so greetings to all from the Crescent City. And a very happy New Year. twj@tulane.edu



New Orleans Jazzfest producer George Wein, left, conversed at the 2006 festival with "60 Minutes" broadcast journalist Ed Bradley, who died Nov. 9. Bradley, an avid and knowledgeable jazz fan who attended Jazzfest every year, was narrator for NPR's "Jazz at Lincoln Center Radio" broadcasts and loved to sing with Jimmy Buffett's band as "Teddy Badly."

Clubs

Our comprehensive "Clubs" listing isn't in this first Online RAG, because there were no November or December RAGs, and we need confirmations of existing gigs before publishing a new list. In the meantime, trad jazz and ragtime society hotlines or websites from past "Clubs" pages are listed below. We welcome corrections and additions. Send to editor@mississippirag.com.

ARIZONA

Tucson Jazz Society Hotline: (520) 743-3399
Arizona Classic Jazz Soc.: www.azclassicjazz.org
Ragtime-Jazztyme Society: (480) 348-3702
Jazz in Arizona (Jazz in AZ): www.jazzinaz.org

CALIFORNIA

Fresno Jazz Hotline: (559) 292-3999
Sacramento Trad. Jazz Society: www.sacjazz.org
Sacramento Ragtime Soc.: www.sacramento.ragtime.com
San Francisco KJAZ Hotline: (415) 769-4818
San Joaquin Dixieland Jazz Society: (209) 465-1930
New Orleans Jazz Club of No. Calif.: www.nojcnc.org
Northern California Jazz Societies, www.jazz.dance.org
Mother Lode Ragtime Soc., www.sutter.creekragtime.com
West Coast Ragtime Society, www.westcoast.ragtime.com
So. Bay Trad. Jazz Society: www.southbay.jazz.org
Long Beach Jazz Hotline: (310) 597-LIVE
San Diego Jazz Hotline: (619) 297-5277

COLORADO

Boulder Friends of Jazz, www.boulderfriends.ofjazz.org

FLORIDA

Gulf Coast Area Jazzline: (239) 945-0556
Miami Jazz Hotline: (305) 382-3938
Central Florida Jazz Society: fjsjazz@excite.com

Pensacola Jazz: www.jazzpensacola.com
Southeast Florida Trad Jazz Hotline: (954) 563-5390
Jazz Club of Sarasota: www.jazzclubsarasota.com
Southwest Florida Jazz Society: (239) 872-0822
Suncoast Dixieland Jazz Society: www.sdjs.org
INDIANA
Illiana Jazz Club Hotline: (219) 923-6775.
KENTUCKY
Louisville Jazz Hotline: (502) 329-0893.
LOUISIANA
NOJC Jazz Hotline: (504) 455-6847.
LaJFed Jazz Hotline: (504) 522-5267.

MARYLAND

Baltimore Jazz Hotline: (301) 945-2266.

MASSACHUSETTS

Cape Cod Jazz Hotline: (508) 394-JASS

MICHIGAN

Windsor/Detroit Area: (248) 476-2674

MINNESOTA

KBEM Jazz Info Hotline: (763) 586-6000, ext 8850
Twin Cities Jazz Society: www.tcjs.org
Lake Superior Ragtime Society: (715) 394-4319

MISSISSIPPI

Biloxi Jazz Hotline: (601) 388-6555

MISSOURI

St. Louis Jazz Club: www.stlouisjazzclub.org
Kansas City Jazz Hotline: (816) 753-JASS

KC Ambassadors Jazz Hotline: (913) 967-6767
Ozark Jazz Society: www.lakeozarkjazz.org

NORTH CAROLINA

Cape Fear Jazz Soc.: www.capefearjazz.com

OHIO

Cincinnati Jazz Hotline: (606) 581-6873

Cleveland Jazz Hotline: (440) 333-7422

PENNSYLVANIA

Pittsburgh Jazz Hotline: (412) 343-9555

SOUTH CAROLINA

Hilton Head Jazz Society: (803) 842-HHJS

TEXAS

Austin Trad Jazz Society: www1.onr.com/atjs

UTAH

Salt Lake Jazz Hotline: (801) 571-8020

VIRGINIA

Richmond Jazz Hotline: (804) 643-1972

Potomac River Jazz Club: www.prjc.org

WASHINGTON

Puget Sound Traditional Jazz Society: (425) 776-5072

Greater Olympia Dixieland Jazz Soc.: (360) 754-8129

WASHINGTON, DC.

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WISCONSIN

Unlimited Jazz, Ltd.: (414) 797-2845

Madison Jazz Society: www.madisonjazz.com

Central Wisc. Ragtime/Early Jazz Soc.: (715) 676-3504

Chippewa Valley Ragtime Society: (715) 834-6897

CYBERSPACE

U.S. event postings: www.eventinfo.us

Canada event postings: www.eventinfo.ca

Jazz Clubs Worldwide: www.jazz-clubs-worldwide.com

From Randy's Scrapbook

After jazz advocate Randy Richards died March 12, 2006, his wife, Liz, and daughter, Gayle Grigg, donated much of his massive collection of photos, books and recordings to various jazz organizations, including jazz clubs and TJEN. *The Mississippi Rag* was the grateful recipient of photo albums of jazz events and a wonderful scrapbook of autographed photos, clippings and letters from musical greats. This is the first in a series we've entitled "From Randy's Scrapbook," in which we'll share some of the delights from Randy's fascinating and eclectic collection. The newspaper clippings here are reminiscent of our Hokum and Hilarity series from 2005, and indicate that even the Dorsey brothers succumbed to horseplay for PR purposes. 🎵

Tom Brown's Original Dixieland Band



From left, William Lambert, Tom Brown, Larry Shields, Raymond Lopez and Arnold Loycano.

When The Dorsey Brothers Played Jazz In 1919



From left, Soccer Miller, Don Nyer, Kay Crossan, Jim Crossan, Tommy Dorsey and Jimmy Dorsey.

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