



August 2007

Edited by Dick Parker and Jim Torok

Coda is the e-mail supplement to the Twin Cities Jazz Society *JazzNotes*. *Coda*, emailed by the first of each month, contains items too new or lengthy for the printed version of *JazzNotes*, and is available free to all TCJS members who give us their email address. Readers are encouraged to submit CD reviews, news items and articles to torok001@umn.edu.

Please e-mail *Coda* as an attachment to friends who might be interested in joining the Twin Cities Jazz Society. They can send an e-mail to tcjsnews@usinternet.com or call (763) 862-5694.

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Freedom Jazz Festival: The Ball at the Falls, August 11th

By Andrea Canter

The 9th annual Freedom Jazz Festival will be held at historic Minnehaha Falls Park in south Minneapolis on August 11th. An event that truly celebrates family and community as well as America's indigenous music, music reigns from noon til dark at "The Ball at the Falls," featuring mostly jazz as well as blues, funk, gospel, R & B, and world music. Among the performers this year will be local



African Drums, Patrice and Kevin Washington

sax legend Dean Brewington; Peruvian guitar master Andres Prado; Ipso-Facto guitarist Wain McFarlane; producer/saxman/keyboardist Walter Chancellor; worldly groovers Bill Crutcher's Works in Progress; the soulful voices of Thomasina Petrus and Bruce Henry; mighty percussion leaders Patrice and Kevin Washington; trumpeter Jeff keys and Urban Cadence; and more!



Local sax legend Dean Brewington playing a curved soprano saxophone

With the primary sponsorship of the Minneapolis Park and Recreation Board and Freedom Jazz Festival, Inc., the festival has grown from its humble beginnings with about 300 attendees to its current status as one of the area's major arts events of the summer, drawing an estimated 4,000 to enjoy a full day (Noon til 8 pm) of eclectic jazz, arts and crafts, concessions, clowns and face painting, and special recognition of the local nurturers of jazz through the Sam Favors Award, presented annually to an "African American musician that represents the creativity, dedication, energy, and spirit of Jazz in Minnesota and beyond." Festival founders note that the goals of FJF are to "further the awareness and appreciation of Jazz and its African American origins; enhance the Twin Cities' Jazz cultures and various Jazz communities in Minnesota; stimulate the interest of the youth audience in Jazz music; create a regular interaction between Jazz artists and enthusiasts as a way to connect communities; and promote positive

community and family relations through Jazz events." In addition to the festival, the organization sponsors educational workshops for children and youth, conducted by master educators Bruce Henry and Donald Washington.

Co-sponsored this year by radio station KFAI and websites Jazz Police and JazzINK, the FJF is a nonprofit, volunteer-run community organization headed by Lamarr Scott and supported by many of the area's jazz musicians. The theme this year, "The Ball at the Falls," is a celebration of jazz and blues, culminating in a Jam Session march to the falls, ceremoniously sending a tribute down the Mississippi to New Orleans, the birthplace of jazz. The line-up this year includes some of the most popular jazz artists in the upper Midwest, young "up-and-coming" talents, and an open jam.

For the full schedule and other information, visit www.freedomjazzfestival.org. Minnehaha Falls Park is located at 4801 Minnehaha Av in Minneapolis, 10 minutes from downtown Minneapolis, 15 minutes from downtown St. Paul, and easily accessible by Light Rail. The festival is free.

Live Jazz at Matty B's Discontinued

Matty B's Supper Club has cancelled all live jazz until further notice. Attendance was down to "eight or ten people" so the live music was cancelled for business reasons.

"Five By Design" to inaugurate Shakopee Performing Arts Center

Contributed by Jerry Swanberg

On September 8 (7:30 pm) and September 9 (2:00 pm), Five By Design's "Stay Tuned" is inaugurating the grand opening of the magnificent, 800-seat Shakopee Performing Arts Center at Shakopee High School, 100 - 17th Avenue West, Shakopee MN.

Backed by the Robert Baca Jazz Orchestra, "Stay Tuned" is Five By Design's nod to the television variety show of the fifties and sixties featuring the music of Henry Mancini, Rosemary Clooney, Bobby Darin, and The Four Lads. Combining vocal jazz harmonies with its penchant for musical theatre, Five By Design has developed a unique niche in the symphony pops and performing arts marketplace.



Five by Design

Twin Cities Jazz Society members with an appreciation for tight, vocal harmonies, will appreciate the musicianship and professionalism of Five By Design. Four of the five of its members have been singing since 1990 and the years of sticking together have paid off with their spot-on blend and innate sense of ensemble and nuance.

Aside from four appearances at Orchestra Hall, the Minneapolis-based Five By Design is rarely seen in the metro area because of its international touring schedule of 150 plus days each season. The fivesome, including the husband-wife duo of Kurt and Lorie Niska, brother Terrence Niska, Michael Swedberg, and Sheridan Zuther, had its origins

on the UW Eau Claire campus in the mid-80s. Robert Baca, director of jazz studies at UWEC, contracts musicians for Five By Design's Midwestern tours.

Along with its musical retrospectives of *Club Swing* and *Radio Days*, Five By Design is celebrating its 15th anniversary in the symphony pops market. Part of the group's success stems from its business membership and attendance at various music conferences over the past several decades, including the League of American Orchestras, Association of Performing Arts Presenters, and Midwest Arts Conference.

The members of Five By Design are also dedicated music educators. Prior to their September 8-9 appearance, the vocalists will be in the classroom, conducting workshops with Shakopee fine arts students. Exposing students to quality music and performances is part of the group's educational mission. Minnesota choral and instrumental music educators are encouraged to bring students from their jazz and pop groups to see the production. Tickets are available online through the ClicknPrint Ticket portal at www.fivebydesign.com The members of Five By Design will be available in the lobby following the shows to meet and greet attendees.

Aside from its personal appearances, Five By Design has partnered with WGVU of Grand Rapids, Michigan in the development of "Stay Tuned" as a PBS television special for 2009. Five By Design has flourished as artists and as a business throughout the past years. The fivesome appreciates opportunities to stay in contact with fans and musicians throughout Minnesota. The group may be personally contacted at radiodays@aol.com

Tickets for the Shakopee 8-9 appearances of Five By Design's "Stay Tuned" may be purchased online through the *ClicknPrint Tickets*™ portal at www.fivebydesign.com

Tickets are \$25 online, but *Jazz Notes* readers may save \$5 on tickets by entering the promotional code: **jazznotes** Individuals who prefer traditional methods of purchasing tickets, may call **1-877-772-5425** (a \$2 convenience fee will be added).

RWHS Performing Arts Fund Benefit Concert

7:30 PM ▪ Saturday, September 29, 2007

Hovda Performance Hall ▪ Red Wing High School

Featuring:

Jon Weber, Chicago Jazz Pianist

Connie Evingson, International Jazz Vocalist

&

JazzMN Big Band, Premier Big Band of the Midwest

The Red Wing High School Performing Arts Fund is an affiliate of the Red Wing Noontime Kiwanis Foundation. It was created with a mission to help support the education of youth involved with the performing arts by acquiring special assets for the high school which would normally be unaffordable to the district. These assets are intended to help RWHS distinguish itself with outstanding facilities to support such education. The first goal was established about 3 years ago to furnish a 9' Concert Grand Piano for training and performance.

The Kiwanis committee responsible for pursuing this mission has been engaged with a number of efforts over the past few years to provide funding for the piano. In April of this year, the committee was presented with a unique opportunity to acquire an exquisite instrument with unexpected concessions from a dealer who became very sensitive to the mission. An agreement was reached to purchase a piano with a benefit/cost ratio far exceeding normal expectations. The fund is currently only \$12,500 from fulfilling the purchase obligation. It was decided to sponsor a benefit concert as the last leg of this multi-year fundraising project to satisfy the commitment.

During Red Wing's homecoming weekend, the piano will be dedicated to the school through a wonderful concert for the community, featuring Jon Weber, one of the best jazz pianists in the country. He will inaugurate this great instrument along with JazzMN, the premier big band of the Midwest comprised of remarkable tour players. And to top off this exciting event, the skillful and critically acclaimed jazz vocalist, Connie Evingson, will be featured both with Jon and the band. It will be an amazing evening for adults and students to experience phenomenal talent, showcasing the new piano as an inspiration to everyone's interest in the performing arts.

Tickets are \$25 for adults and \$17 for students. Checks should be payable and mailed to: Red Wing Noontime Kiwanis ▪ P.O Box 12 ▪ Red Wing, MN 55066-0012

Ticket purchases will either be mailed or available for concert evening will-call. Please include a phone number or email address for purchase confirmation purposes. Please email jazz@noontimekiwanis.org with any further inquiries.

EDITORIAL

Jazz Internet Radio Blues

by Jim Torok

Jazz Internet radio stations are facing a life threatening crisis. Congress is trying to help, but the outcome is uncertain. Evil people are trying to extinguish our music.

What is Jazz Internet Radio, and why is it important?

While broadcast radio frequencies are limited and the number of stations are limited, the Internet allows thousands of stations to "broadcast" at once. This can be done for comparatively little cost. The result is that thousands of stations have started up, specializing in all kinds of music, including jazz. No matter what your taste in jazz is, you can find several Internet stations playing your kind of music 24 hours a day. No commercials. No other types of music to disgust you. No fees. If you own a computer, (and if you are reading this, you do), you can listen to these stations at any time at no cost. Free!

For example, my favorite music is traditional jazz. KBEM, a great institution in the Twin Cities, has only two hours of traditional jazz per week, both hours on Sunday evenings when I am likely to be playing. Commercial radio offers nothing. Jazz Internet radio, on

the other hand, always has several stations playing traditional jazz 24/7. I can listen to that while I work at my computer.

Youth, growing up, should be offered an alternative to the mindless, drug filled, cop killing rap filling the airways of commercial radio. Jazz Internet radio offers a chance for them to hear high quality music, and to choose good music instead of bad.

Jazz Internet radio stations are generally run by idealistic art-loving people who are primarily interested in providing their music to the world at no fee. Their audience may be only 100 listeners at a time. They may reside in the United States, England, New Zealand, or any other place in the world. No matter where they reside, their jazz stations are easily available to Twin Cities listeners over the Internet.

If you have never sampled Jazz Internet Radio, simply Google Jazz Internet Radio and choose any of the choices that turn up. One of these is Live 365 Radio which lets you choose from "Thousands of Free Online Radio Stations". They ask you to choose the category of jazz that you like, and present to you a list of the stations in that category. Click on the station that appeals to you, and enjoy. The Pandora web site asks you for an artist you like, and then plays tunes either from that artist or from other artists like him (or her).

The crisis looms! The villains are two: the Copyright Royalty Board and the SoundExchange Corporation.

The Copyright Royalty Board is a U.S. system of three Copyright Royalty Judges who determine rates and terms for copyright statutory licenses and make determinations on distribution of statutory license royalties collected by the United States Copyright Office of the Library of Congress. The Board, made up of three permanent copyright royalty judges, was created under the Copyright Royalty and Distribution Reform Act of 2004, which became effective on 31 May 2005, phasing out the Copyright Arbitration Royalty Panel system. These administrative judges are appointed by the Librarian of Congress.

SoundExchange is a non-profit performance rights organization that collects royalties on the behalf of sound recording copyright owners (SRCOs) and featured artists for non-interactive digital transmissions, including satellite and internet radio. Beginning in 2003, SoundExchange became the only collective designated by the Copyright Office to distribute statutory royalties to copyright owners and performers entitled under 17 U.S.C. 5 114(g)(2).

March 2007 royalty increase

On 6 March 2007 the Copyright Royalty Board set new rates for webcasting for the License Period 2006-2010. The rates are higher than the then-existing royalties paid for non-interactive webcasting. One component of rate increase is to impose a per-stream minimum fee of \$500.

An issue that smaller webcasters raised was the desire to be assured that their fees would not exceed their revenue. The Board rejected this reasoning in their final decision because

the ability of smaller stations to generate revenue from their operations has little or no bearing on the market value of the rights held by the copyright holders.

A coalition including National Public Radio and other webcasters joined together to request a rehearing on the increase in rates. On 16 April 2007, the CRB rejected the appeal on the grounds that no new evidence was introduced.

Reaction from Internet radio

Those arguing against the increases have asserted that the new rates represent a rise of between three- and twelve-fold. Some online broadcasters websites (e.g., Radio Paradise, Digitally Imported and Sky.fm) have claimed that the rate increase threatens the livelihood of their stations. Indeed, some broadcasters (e.g., Etherbeat) have already started shutting down in anticipation of the royalty rate increase.

Dixieland Gumbo, one of the small stations on Live 365 radio posted the following message:

"The End of Dixieland Gumbo

Folks, we're in trouble. The Copyright Royalty Board (CRB) has issued the significantly higher new royalty rates for Internet radio for the 2006-2010 period. The ruling ignored webcasting community proposals and set out the SoundExchange proposed "per performance" rates and a \$500 minimum fee per channel per year. Although there is no clear definition of what a "channel" is, the \$500 minimum fee per channel threatens Live365's ability to help make the small webcasters' voice heard on the Internet, effectively forcing Live365 to raise the minimum broadcasting fees to a level that would cause most small webcasters to discontinue their service thus silencing their stations. The CRB's determination imperils small and large webcasters alike and threatens listening experiences of millions of Internet radio listeners."

These radio stations ask their listeners to call their senators and representatives and ask them to cosponsor the Internet Radio Equality Act.

The Internet Radio Equality Act

In order to save Internet Radio, the Internet Radio Equality Act was recently introduced in the United States House of Representatives and also in the Senate to counteract these royalty increases. If passed, the bill would overturn the decision of the Copyright Royalty Board and replace it with a rate mandated by Congress—7.5 percent of total revenues.

This is the rate currently paid by satellite broadcasters like XM and Sirius, but the CRB's decision meant that small webcasters could actually owe more in fees than they earn in revenue, and some of the fees would be retroactive to 2006.

"Our bill is about standing up for folks ranging from a small webcaster in a basement in Corvallis to an innovative startup in Beaverton to a new band trying to be heard in Portland to a huge music fan in Coos Bay," said Wyden. There are currently 140 co-sponsors of the bill in the Congress. On July 26, The National Association of Broadcasters announced its "unequivocal support: for the Internet Radio Equality Act.

A temporary, partial reprieve.

On July 13, SoundExchange, a group responsible for collecting music broadcasting royalties, on Friday confirmed it has proposed new terms for internet radio that could lower fees for some webcasters. While limited in scope, this proposal offered a partial reprieve for smaller sites facing the axe July 15 when a payment scheme approved by the Copyright Royalty Board, or CRB, was set to take effect. Webcasters have said without the reprieve, the fees would effectively force many services that personalize individual channels for listeners to close shop.



In the shadow of the Capitol, SaveNetRadio artists welcome Congressman Jay Inslee and Congressman Don Manzullo to speak to the crowd. The Congressmen have introduced legislation in the House of Representatives that would save Internet Radio.

Photo courtesy of SaveNetRadio.org

Under the new proposal, which must be implemented by the CRB, SoundExchange would cap the \$500 annual per-channel minimum fee at \$50,000 per year for webcasters. In exchange, webcasters could be required to provide more detailed data on the music that they play and make an effort to stop unauthorized copying from streamrippers -- software that can turn ephemeral net radio streams into permanent recordings.

In addition to the minimum caps proposal, Webcasters were given assurances that negotiations would continue to work out breathing room for small and non-commercial broadcasters.

"We believe that this minimum fee proposal addresses webcasters' concerns about the minimum fee affecting webcasters with hundreds or even thousands of stations," said SoundExchange Executive Director John Simson.

A SoundExchange representative cautioned that the proposal did not constitute a formal deal, and added that neither SoundExchange nor Simson had ever promised not to enforce the current royalty scheme. Rather, the new proposal would take effect down the road only if it is approved, at which time it would supercede the current scheme.

Webcasters still owe payments under the new CRB rates, but SoundExchange has stated it will not take immediate action to shut down sites that don't pay on time. Instead, fees and penalties such as interest will begin to accrue on that date. Larger webcasters, such as Yahoo and AOL, will be expected to pay on time, the group said. Amounts owed by smaller sites could change, although there is no guarantee that they will.

Under one likely scenario, small sites might be permitted to webcast under their old, percentage-based rates until 2010. Large webcasters will be spared the minimum fee-per-channel rates, but according to SoundExchange, the flat per-song per-listener fee for large webcasters is not subject to negotiation.

Although the proposal is provisional and limited in scope, one participant expressed relief.

"It was getting pretty close," said Tim Westergreen, founder of Pandora, one of the most popular webcasting services under threat. "I always had underlying optimism that sanity was going to prevail, but I was beginning to wonder."

Webcasting royalty payments would total \$0.0008 for each song played to each listener in 2006, plus \$0.0011 for those played in the first half of 2007, applied against a minimum payment of \$500 per-channel-per-year. The charges would instantly crush webcasters that offer personalized streams for each listener -- a common feature on existing net radio services such as Pandora.

The per-listener rates would rise to \$0.0019 per song by 2010.

Thursday's deal marks a sharp turnaround for SoundExchange, which told Wired News just hours before that the new online radio royalty rates are "etched in stone."

Observers credited lobbying by net radio listeners with helping bring pressure on SoundExchange. "This is a direct result of lobbying pressure, so if anyone thinks their call didn't matter, it did," said Westergren. "That's why this is happening."

The deal opens the door for longer-term solutions, including action from Congress. On Thursday, Rep. Ed Markey (D-Massachusetts) called parties representing record labels and webcasters before the House Committee on Energy and Commerce to try to broker a deal that would allow online radio stations to survive in something similar to their current form, while still paying labels and artists their due.

If a permanent deal is ultimately worked out between the two parties, it would most likely involve something other than a straight percentage fee, but something less onerous than the rates scheduled to go into effect.

We fervently hope that Jazz Internet Radio is allowed to thrive.

OBITUARY

Allan Holbert, journalist and musician, dies at 72

By Dick Parker

Allan Holbert, Minneapolis Tribune music critic in the 1960s, Tribune sportswriter in the 1970s and trombonist-leader of a New Orleans-style jazz band in the 1980s, died July 14. He was 72.

Holbert died in St. Louis Park from complications of Alzheimer's disease.

In a 1966 Tribune article he documented the development of the Hall Brothers New Orleans Jazz Band when the band members, as business partners, opened the Emporium of Jazz in Mendota.

Most of the Hall Brothers band and Holbert's other jazz friends will be on hand to celebrate his life with a musical tribute Aug. 4, from 3 to 6 p.m., at the First Universalist Church, 3400 Dupont Av. S., Minneapolis.



Holbert left the Tribune in the early 1970s for a ranch in Wyoming. In 1975 he returned to the Twin Cities and the Tribune staff, this time to cover the Minnesota Vikings.

Gary Gilson, former executive director of the Minnesota News Council, told the Star Tribune last week that Holbert was "a stickler for good journalism" and courageous when challenged by management. Gilson was a classmate of Holbert when both were graduate students at the Columbia University Journalism School in New York, and later was a reporter for the Minneapolis Star and a KTCA-TV show host.

Holbert moved from the Tribune to the public relations department at Cargill Inc., but kept in touch with some newspaper friends as a trombonist in the Better Than Nothing Dirt Band, an eclectic amateur ensemble that practiced weekly at the old Little Wagon saloon.

During the fall 1980 Minneapolis newspaper strike, Holbert pulled together some Dirt Band cohorts into a more-serious caucus to learn some of the old classics. He called it the Reggie Hacksenflax Society Dance Band — because it was made up about equally of "hacks" still working at the Tribune and "flacks" who had fled the media for PR jobs. ("Reggie" was added "just to give the band name some class," he would explain.)



Jazz Notes, June 1981

Founding members besides Holbert were Ron Schara (Tribune), trumpet; Bob Watson (Twin City Federal S&L), clarinet; Jim Fuller (Tribune), bass; Dick Parker (Tribune), banjo, and Dick Caldwell (Northwestern Bell Telephone), drums. Gilson later joined the band for a while on string bass, and Star Tribune Books Editor Dave Wood did a tour of duty on tuba.

In 1982 the band added a young piano player, Jeff Taylor, fresh out of Carleton College with a music degree. Taylor's main interests were in stride and ragtime, and in 1987 he left for Ann Arbor, Mich., to pursue a doctorate in music and work with nationally known pianist-bandleader James Dapogny. Taylor, now an associate professor of music at Brooklyn College in New York, credits Holbert for getting him on his feet musically at a key time in his life, providing opportunities to play and introducing him to such role models as Butch Thompson and the Hall Brothers. He plans to attend the Aug. 4 memorial.

The Hacksenflax band played numerous engagements in the 1980s, including a half-dozen evenings at the Emporium, participation in the KTCA-TV 25th anniversary show in 1982, at the 50th anniversary celebration of the Pig's Eye Sewage Treatment Plant in 1988, and later that year at the World (now Fitzgerald) Theater for the first Minnesota Book Awards program.

One member reflected that practicing and playing with the band was equal to a graduate-school course in music appreciation and performance. Holbert created sheet-music charts by listening to classic works by Louis Armstrong, Jelly Roll Morton, Kid Ory, Duke Ellington and Doc Evans, from his record collection and replicating the original arrangements. The Hacksenflax band benefited not only from Holbert's guidance but from the tutelage of some Twin Cities masters: Bill Price, Red Wolfe, Charlie DeVore, Stan Hall, Dick Norling, Bill Evans and Hal Smith all sat in for practices in Holbert's basement or the Little Wagon.

The last Hacksenflax job was the retirement dinner for the Tribune's Mary Hart in fall 1989 at International Market Square. Holbert turned to woodworking as a hobby and he retired from Cargill. He did play his trombone occasionally over the years, and more recently stepped up his music activities as he fought the advance of Alzheimer's. A few months ago he sat in with the Bill Evans-Charlie DeVore band at Bennett's in St. Paul, and last fall a fellow musician noted that his skills seemed as sharp as ever when he played with Wood for a University of Wisconsin-River Falls faculty party.

Holbert is survived by his wife, Barbara, Apple Valley; daughter Ginny, Evanston, Ill.; son Fred, Western Springs, Ill.; stepson Ward Anderson, Winona, Minn.; stepdaughter Vicki Suker, Farmington; brother Fred, Lincoln, Neb.; sisters Louise Casey and Angela Terry, both of North Carolina, and six granddaughters.

Charlie Caranicas to appear

Jazz Trumpeter and Minneapolis native Charlie Caranicas will be back in town this month, performing for one night only - on Monday, August 13th - at the Dakota, from 7:00 - 11:00. Charlie relocated to New York City in the early 1990's, where he has quietly established a reputation for creative excellence and where he frequently performs with many of the finest jazz musicians in both the traditional jazz scene and the mainstream jazz scene. At the Dakota, Charlie will be accompanied by an ace Twin Cities rhythm section that includes Keith Boyles (Bass), Tanner Taylor (Piano) and Phil Hey (Drums).

Gigs

Upcoming Charanga Tropical Shows

Sunday, Aug 12th · Varsity Theater, Mpls · 9 pm · \$8

Saturday, Aug 18th · SummerDance in Grant Park · Chicago, Illinois · 7:30 pm · free!

Sunday, Aug 19th · Fusion Nightclub, Milwaukee, Wisconsin · 9 pm · \$10

Thurs, Aug 23rd · 1st Ave Stage, Downtown Rochester, MN 6 to 8:30pm · free & outdoors

Sunday, Aug 26th · Varsity Theater, Mpls · 9 pm · \$8

Lee Engele Performances:

7/29/2007 - 7:00 PM - Rossi's Blue Star Room 80 South 9th St, Minneapolis.

A night of all Female Jazz! I will be playing with Donna Wilson and Laura Fleming.

7/30/2007 - 7:00 PM - Como Park Pavillion St. Paul, Appearing with The Somewhat Dixieland Band

7/31/2007 - 6:30 PM - Summer Jazz at The Shops at Southwest Station
13300 Technology Drive, Eden Prairie, - Free

8/03/2007 - 4:00 PM - Summer Jazz on the outdoor deck at the shops at Southwest Station 13500 Technology Drive, Eden Prairie, Nick Haas - guitar, Jason McLean - bass

8/04/2007 – Lee Engele Jazz Quintet, Dakota County Music Café, 8:00 - 12:00PM.
14201 Nicollet Ave. S., Burnsville. 952-435-6624

8/07/2007 - 6:30 PM - Lee Engele Jazz Quartet, Summer Jazz at The Shops at Southwest Station, 13300 Technology Drive, Eden Prairie, Minnesota

08/10/2007 - Appearing with The Somewhat Dixieland 11:00 AM – 1:30. Fairview Bridges, 500 Harvard Street, Minneapolis, Minnesota Band Outdoor Summer Jazz and Bar-B-Q on the Diehl Hall Plaza. If raining, events will be held in the Bridges on the 8th floor of the hospital.

8/28/2007 - 6:30 PM - Appearing with The Somewhat Dixieland Band. Summer Jazz at The Shops at Southwest Station, 13300 Technology Drive, Eden Prairie, Minnesota

Len Yaeger: Roseville Big Band

The Roseville Big Band will perform my new composition, *Augies Turn*, twice.

39th Ave NE and Harding Street Tues., 7-31, 7:30 PM (world premiere) Roseville
Central Park Lexington & County Road C, Roseville

Thur., 8-2, 7:00 PM Salo Park Amphitheater (formerly the site of Apache Plaza) in St.
Anthony.

You can check the programs at the RBB web site. Click on "public performances."
<http://www.rosevillebigband.org/>

Maud Hixson appearances

August 10th & 18th / 8pm Cue at the Guthrie Theater

August 12th / 3pm Bloomington Jazz Festival

August 17th / 8:30pm Crave at the Galleria

August 29th & 30th / 4pm The Minnesota State Fair with the Twin Cities Hot Club

Charmin Michelle / August 2007

1st – Elliot Park / 12-1:30p / Charmin & Shapira / outdoors at 11th St & 7th Ave

1st – The Temple / 6-8p / Charmin & Shapira / 1201 Harmon Place / 612-767-3770

4th – Tryg's / 9p-1a / with Aäne Fosse on piano and Pooch Heine on bass / 3118 West
Lake St. / 612-920-7777

5th – Kozy's / 11a-2p / with Tom Chepokas / 3220 Galleria in Edina / 952-224-5866

6th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

8th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

11th – Vic's / 10p-12a / Charmin & Shapira / 201 Main St. SE / 612-312-2000

12th – Kozy's / 11a-2p / with Denny Malmberg / 3220 Galleria in Edina / 952-224-5866

12th – Cinema Ballroom / 7-10p / with the Jerry O'Hagan Orchestra \$12 (\$8 for students)
/ 1560 St. Clair Ave / 651-699-5910

13th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

14th – Dakota / 7-11p / Charmin & Shapira with Friends / 1010 Nicollet Mall

15th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

16th – Wabasha Caves / 7-10p / with the Jerry O’Hagan Orchestra (call for cover charge)
/ 215 Wabasha St / 651-292-1220

18th – The Times / 9:30p-12:30a / Charmin & Shapira with Friends / 201 E Hennepin
Ave / 612-617-8098

19th – Kozy’s / 11a-2p / with Denny Malmberg / 3220 Galleria in Edina / 952-224-5866

19th – Cinema Ballroom / 7-10p / with the Jerry O’Hagan Orchestra \$12 (\$8 for students)
/ 1560 St. Clair Ave / 651-699-5910

20th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

22nd – Fireside Pizza / 7-9p / with Joel Shapira / 6736 Penn Ave / 612-869-4040

26th – Kozy’s / 11a-2p / with Denny Malmberg / 3220 Galleria in Edina / 952-224-5866

26th – Cinema Ballroom / 7-10p / with the Jerry O’Hagan Orchestra \$12 (\$8 for students)
/ 1560 St. Clair Ave / 651-699-5910

27th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

29th – Fireside Pizza / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

31st – CUE / 8p-12:30a / Charmin & Shapira with Friends / 806 S. 2nd St / 612-225-6499

christine rosholt

August 1, **Lake Harriet Band Shell** with Beasley’s Big Band 7:30-9:10pm

Aug 3 & 4 Selections From "The Girl Singers of the Hit Parade" A Salute to the Great
Female Vocalists of the 50's TWO SHOWS NIGHTLY 7:00 pm AND 9:00 pm **Lyric
Arts Main Street Stage** 420 East Main St. Anoka

August 6, The Girl Singers of the Hit Parade Salute to the Great Female Vocalist of the
50s **THE OLD LOG THEATER** Escelsior, MN 8:00 p.m. Tickets: \$22.00

August, 8 & 9, **Mixed Blood Theater** "Twisted" **Fringe Festival Show w/Medusa Head
Productions** 1501 South Fourth Street Minneapolis, \$12.00 11:30 pm Christine Rosholt,
Graydon Peterson, Vincent Rose & Tally - musical guests

Aug 16, **KFAI Radio Interview** 90.3 in Minneapolis 106.7 in St. Paul 10:30 pm - 12:00

August 17, **Textile Center - Benefit Concert** Hot Art, Cool Jazz 3000 University Ave
SE Minneapolis call 612-436-0464 for tickets 6:30 pm

August 23, 2007 **Studio Vincent - Jewelry Showing** 212 N. 2nd St. Minneapolis