



June 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.

Editors' Note:

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Some readers have called about problems they have with *Coda*.

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Alternatively, old issues of *Coda* and *JazzNotes* are available on our web site.

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An Interview With Delfeayo Marsalis

By Andrea Canter

Twice this summer, trombonist/producer/composer Delfeayo Marsalis will appear at Orchestra Hall, just a few months after his quintet appearance at the Dakota Jazz Club a block down Nicollet Mall. Marsalis' winter 2007 tour was a celebration of his recording, *Minion's Dominion* (Troubador Jazz), a tribute to



mentor Elvin Jones. While the recording proved to be one of the last for Jones, the tour was the first for Marsalis' new quintet, featuring Anthony Wonsey, Mark Shim, David Pulphus and Jeff Fajardo. A long-time member of the Elvin Jones Jazz Machine, Marsalis is one of the most respected producers in jazz.

His visit to Minneapolis provided an opportunity to ask Marsalis not only about his work with Elvin Jones, but also about his views on playing and producing.

Delfeayo Marsalis coming to Orchestra Hall

June 28

Special Presentation: A Tribute to Duke Ellington: "Such Sweet Thunder." Delfeayo Marsalis, artistic leader and trombone; featuring Branford Marsalis, saxophone

August 5

Sommerfest Special Presentation:
A Tribute to Count Basie. Delfeayo Marsalis, artistic leader and trombone; featuring James Moody, saxophone

Photo courtesy of Delfeayo Marsalis (www.delfeayomarsalis.com)

Tell me about your work with Elvin Jones—when and how did you get involved with his Jazz Machine? Did you feel a special connection with him given that you both grew up within famed jazz families?

DM. I was in London in 1993, playing with my own band. We were there a day early and I was able to sit in with Mr. Jones. Later in year he called me to play on a recording, and then he called and asked me to join the group [Jazz Machine]. We felt a connection having older brothers—Elvin was the youngest of ten and I am one of six. It [families of musicians] was probably important because we had a similar love for the music.

It was great [to play with Elvin] because everyone else in my band was heavily influenced by his playing. In a situation like that, it forces you to step up to the table in a certain kind of way. The great part of the human spirit is when you are in the midst of something that has potential for greatness; you have to rise to the occasion. And we all understood it was one of his last recordings.

Today a lot of jazz recordings don't have the same link as the older-sounding records from a production standpoint and secondly are more European-based in sound. We were all excited –when you play with Elvin you know it will be *swinging*—no question! The European tradition in classical music is a great one, but some of those guys [European-influenced jazz musicians] are trying to use those conventions a lot. I really liked using Branford [on *Minions Dominion*] because he took ideas from the European tradition and brought in the American aesthetic—particularly using the swing bass.

Minions Dominion was released about four years after it was recorded. Why the delay?

DM. I got my MA degree—that was two of the years! And I was waiting for the right time.....Katrina pushed things back, and I couldn't come to terms with record labels so we formed this label, Troubadour Jass... and personally and I wanted to be sure everything was presented properly.

Most of the tracks are your compositions. Other than “Brer Rabbit,” are these primarily new works written with this recording in mind? “

DM. “Lone Warrior” I wrote for Elvin, and we had played it for a while...All of these I wrote in the past five years. These were great for Elvin because his playing had so much variety, and we wanted to play music with variety, with swing and that groove element.

You have said that the CD is a tribute to Elvin Jones, but the liner note says it is dedicated to Paul Herbert. Who is Paul Herbert?

DM. He's a guy I played tennis with in New Orleans, who passed during Hurricane Katrina but not really related to Katrina, he had a heart condition, only 55. He inspired me, some of the things from tennis I used in gigs. When you play a lot, it gets performance-oriented. Paul would always say (regarding tennis), “Be less concerned about performance in a match and more focused on the fundamentals, on the technique of the game.” It's an interesting correlation with the music. A term we use is “getting house”—that means you start playing something designed to get to the emotions of the audience, a lot of gimmicks. None of the guys here [in the band] do it, but sometimes on gigs with younger guys, you have to tell them to keep the music in focus. Elvin would tell them that. Of course you want to please the crowd!

Tell me about the touring band—is this the first tour with this Quintet?

DM. Yes, this will be the first tour with my new band. The important thing was to find folks who are in tune with the elements of the music that I feel are important—first swing, and second to have an understanding of the complete lineage of the music..... Anthony [Wonsey, piano] played with Nicholas Payton for a number of years and I've watched him since he was a student at Berklee. He's really serious and continually growing—that's always important. Mark Shim's on tenor sax—he has recorded his own music for Blue Note. He's an interesting guy because he prefers the avant-garde and I like to have that element as a balance. So my challenge to him is to fit that sound into the structure of my concept of the music. David Pulphus [bass] is from St. Louis and lived in New Orleans for 15 years. He's one of those guys who recently has come into his own as far as how he addresses the bass sound and tone. He played with Elvin—I played with Elvin with David and Anthony. Jeff Fajardo [drums] I met recently at Berklee—he's still a student. He'll be one of the next young guns, has great sensibility and lights the fire. He understands the lineage of the music. Elvin always tried to find musicians who were serious and had that understanding, and wanted to help them develop....

I read that you started on trombone at 13—was that your first experience with an instrument? What attracted you to the trombone?

DM. Earlier, I dabbled with drums a little and it wasn't my thing, and then bass, but it hurt my fingers. The trombone was meant for me, it fit my personality. The job of the trombone is to make sure everyone gets along, that the trumpet and sax get along. The trumpet is the lead in a New Orleans band, and the sax's job is to make the trumpet sound good; and the trombone makes sure both of them sound good. The rhythm section supplies support.....The trombone separates the sax from the trumpet.

Is it like being a middle child?

DM. Yes, so it is perfectly suited to me!

You studied classical trombone for time. Did you ever consider classical performance instead of or in addition to jazz?

DM. No, but I enjoy the sound of classical music, the sound quality still attracts me. I learned from Branford how to use European conventions without losing the American sound. Wynton has that, too—he has recorded it and used to perform [classical music] a long time ago. It's a beast, the level of commitment it takes [classical performance] is another whole thing.

How has J.J. Johnson influenced your work, and what other trombonists—other musicians—have significantly impacted your style and compositions?

DM. Branford and Wynton. Other than JJ, other trombonists like Al Grey, Tyree Glynn, Jack Teagarden, Tommy Dorsey...I try to look for a unique quality. J.J. being the modern trombone—his clarity of attack has influenced me. Curtis Fuller, his flexibility, he played with so many different groups and different musicians. He was responsible for providing the trombone sound in modern context. J.J. led his own groups so he dictated what he would play, while Curtis would walk into a session and get the music down. We encounter all kinds of things and the point is to be ready--in a musical situation you never know what will have an effect.....

Does your background as a producer impact your work as a performer?

DM. It really does, because the producer has to oversee all of what's going on, being in tune with audience, the band and the music, and maybe we have to shift gears, we'll start with one idea and change it up a bit.

Does your experience as a performer influence you as a producer?

DM. Yes, when I hear the musicians—with my background in jazz, I'm thinking about what they are doing individually and collectively, how we can edit together to get best pieces. As a player, that helps with the energy level. The two [roles] feed off of each other. I did it in reverse order, most start as players and come back as a producer later, but I was fortunate to have the production skills early on

You now have three releases as leader recorded over about a decade. Are you likely to go into the studio more often? You mentioned in an interview last fall for EurWeb that it was time "For my second career, my second life" – is this touring and performing?

DM. When you don't have a band, it makes no sense to record.... Now I have my own band and my duties with Elvin have ended. I'm looking forward to performing at the Blue Note with David Liebman next week. I have a few tricks up my sleeve!

What's next after the Midwest tour?

DM. Working on music. My next major tour is in April so it will be good to have some time off to work on recordings—I have a couple of projects to work on....

It's now been over a year since Hurricane Katrina. Do you think New Orleans will recover to become a jazz center again?

DM. I'm not sure New Orleans really was a jazz center before—more so in name. The musicians that were doing lucrative things were always out of town. Great musicians will still come from New Orleans... it won't be the same for sure, but it will hopefully for the better.

This interview was conducted on December 27, 2006 and initially posted on the Jazz Police website. On June 28th, the Delfeayo Marsalis Octet (featuring brother, tenor saxophonist Branford) will perform a tribute to Duke Ellington and the Duke's Shakespearean Suite ("Suite Thunder") at Minnesota Orchestra Hall, 7:30 pm. Tickets at 612-371-5656; \$45/\$65.

Tart Reminiscences of Seafood and Stompers

By Dick Parker

Remember the Hot Fish Shop in Mendota? Back in the 1970s it served outstanding seafood— my favorite was the lightly battered walleye, with the tastiest tartar sauce in the world.

After a few years the restaurant ended its connection with the original Hot Fish Shop in Winona, Minn., and became the Mariner, serving great seafood and Cajun dishes. The chef did his best to duplicate the recipe of that tartar sauce.

Today Winona's Hot Fish Shop is gone, too, but the daughter of Mose Bambenek, chef there for 60 years, is marketing the tartar sauce. It's not in Twin Cities stores. If you

travel to Winona, you can find it at Midtown Foods and Hy-Vee. Or you can order it on the Web and learn its history at <http://www.mosestartarsauce.com> .

On Sundays the Mariner offered a New Orleans-style brunch accompanied by the Fishtail Stompers — usually Charlie DeVore or Dave Braun with Dave McCurdy and Dave Faison.

And on weekend evenings in Mendota one could have dinner at the Hot Fish Shop or, later, the Mariner, and then adjourn to hear the Hall Brothers band or guest artists in the adjoining Aquarium of Jazz.

(Ba-dump!)

Which is by way of a reminder that Bill Evans and Charlie DeVore, original members of the Hall Brothers band, will be playing a concert in Eagan this month. They'll be joined on strings by former Fishtail Stomper Dave McCurdy, who still strolls among Sunday brunch tables at Kozlak's Royal Oak in Shoreview with the Fred Richardson Trio.

Personnel for the June 24 concert will include Evans on trombone; DeVore, cornet; Tony Balluff, clarinet; McCurdy, banjo and guitar; Ted Schreyer, tuba and bass sax, and Dave Michael, drums.



Photo by Dick Parker

Tony Balluff, Charlie DeVore and Bill Evans in 2005.

The details: **BILL EVANS NEW ORLEANS JAZZ BAND** — 2-5 p.m. June 24, Eagan Community Center, 1501 Central Parkway. Tickets \$25. Information: Eagan Parks and Recreation, 651-675-5500.

Jazz from J to Z / Sneak Preview

Here's an early look at the lineup for the Twin Cities Jazz Society's 2007-08 concert series:

- Sep. 22** Jumpin' Jehosafats – St. Barnabas Center for the Arts - Plymouth
- Oct. 18** University of Minnesota Jazz Ensemble I – Ted Mann
- Oct. 31** US Army Jazz Ambassadors & U of M Jazz Combo - Ted Mann
- Nov. 1** US Army Jazz Ambassadors & Kennedy HS Jazz Ensemble - Bloomington
- Nov. 10** Gustavus Jazz Lab Band – CD Release Party - TBA
- Nov. 23** Wolverines Big Band Swing Dance – CD Release Party Bloomington KC Hall
- Dec. 1** “Big Band Christmas”- Good News Big Band & KC Gospel Orchestra - Plymouth
- Jan. 6 , 2008** “J.J. & Beyond – Celebrating the Jazz Trombonist” – Bloomington Center for the Arts — Michael Nelson, Dave Graf & the Local Damaging Winds

- Mary Louise Knutson Trio & vocalist Connie Evingson
- Jan. 25** “I Get A Kick Out of Cole” – Bloomington KC Hall
vocalists Lee Engele, Rhonda Laurie, & Reeves Cary, plus Laura Caviani
- Feb. 7** Kelly Rossum Quartet - “Jazz Thursdays” - the New MacPhail
- Mar. 15** Sax Summit II with Laura Caviani & her Trio – Hopkins Center for the Arts
Dave Karr, Pete Whitman, Dave Milne, Michael Walk, & Kathy Jensen
- Mar. 18** Seven Steps to Havana & Eagan HS Jazz Ensemble – Eagan High School
- Apr. 12** “Ellington & Strayhorn Songbook” – Bloomington Center for the Arts
vocalists Maud Hixson, Lucia Newell & Dennis Spears
- Apr. 25** Southside Aces & Edina High School Jazz Ensemble – Edina
- May 18** “Swing Into Spring” - Century Jazz Ens - Century College, White Bear Lake

CD REVIEW:

Snowblind — *Taking Shape*

By Andrea Canter

“Miles Davis said that the only question for a musician was, ‘Do you have ideas and can you project them?’ For *Snowblind*, the answer is, ‘at all times.’ ” –Phil Hey

When none less than the virtuoso Twin Cities drummer/educator proclaims his admiration for an ensemble, one needs to pay attention. The brass-laden quintet *Snowblind* has easily earned this distinction, from their live performances at such venues as the Dakota Jazz Club and Artists Quarter to their debut CD, *Arctic Fury*. In April the band celebrated the release of a new recording of all-original material, *Taking Shape*.

The founding musicians of *Snowblind* came together in 2005 through their connections to the University of Minnesota, where all have studied and/or continue to study: Tenor saxman and Chicago native ***Shilad Sen*** is a doctoral candidate in computer science who contributes horn arrangements as well as original compositions. With performance credits including Danilo Perez, Ron Blake, Rufus Reid and Dennis Diblasio, Sen was runner-up in the 1996 North American Saxophonist Alliance Collegiate Jazz Competition.

Denver-ite ***Adam Rossmiller***, a doctoral candidate in trumpet performance who studied with rising star Ron Miles, performs and teaches in both classical and jazz idioms. Interim director of jazz bands at St. Cloud State University and a DMA candidate at the U of M, he has performed with the Air Force Noteables, JazzMN Big Band, Pete Whitman’s X-Tet, John Faddis, Jerry Bergonzi and more.

Once a student of Tiny Baker, trombonist ***Scott Agster*** is also a doctoral candidate in jazz performance at the U of M and an alum of the famed University of North Texas One O’Clock Lab Band. His eclectic chops are featured with Salsa del Soul, the New Orleans band Jack Brass, hip-hop group G8, and the Bella Galla Big Band. A veteran of international jazz festivals, Agster has performed with Slide Hampton, Nicholas Payton, Phil Woods, Benny Golson, Dave Douglas and more.

With skills to play anything from Bach to rock, bassist ***Mark Drehmann*** is also a founding member of hip-hop band G8. A recent U of M graduate, Drehmann recently relocated to New York to pursue a career as a free-lance artist.

Drummer/educator **Reid Kennedy** has provided his timekeeping skills to such luminaries as Joe Lovano and Gunther Schuller. The Winona, Minn., native has studied with Peter Erskine, Jeff Hamilton, Dave Weckl and Phil Hey, as well as vibraphone with Steve Yeager. In addition to performances with chamber and symphony ensembles, Kennedy has also appeared with Phil Woods, Shelly Berg, Bob Florence, the Disney All American College Band and more.

Replacing Drehmann required two of the Twin Cities' finest bassists, **Tom Lewis** and **Graydon Peterson**. Lewis has recently played with the Phil Aaron Trio, the Out to Lunch Quintet, Phil Hey Quartet, and many other area ensembles. Young Peterson, a graduate of the University of Wisconsin- Eau Claire jazz program, has recently toured with the Mary Louise Knutson Trio and appears throughout the metro backing vocalists and performing with his own band, Fonster.

According to the musicians, "We have a variety of influences and backgrounds that we mix into our compositions and performances. You might hear some old school elements in one chart mixed with more modern deconstructive elements. We also infuse some of our music with humor." Notes Twin Cities drum king Hey, "Shilad, Adam, Scott, Mark and Reid have formed a truly democratic, egalitarian ensemble. Their approach and sound is their own, yet firmly rooted in the tradition of Max Roach's late 50s/early 60s groups with Booker Little, Charles Mingus' various piano-less groups and Dave Holland's recent quintets...They can play 'rag-time to no-time' and are well versed in hip-hop, funk and Latin music in addition to swing and bop." And adds Twin Cities trombone master Dave Graf, "It all coheres into a quirky, melodic group sound, full of unexpected turns and infused with a refreshing sense of playfulness."

Taking Shape

While *Arctic Fury* combined classical jazz covers with original compositions, Reid Kennedy notes that "This time around we are including *all* original tunes that span a variety of styles and compositional approaches." The original quintet contributes all ten compositions (two each), while Drehmann plays on seven, with Graydon Peterson taking over bass duties on two tracks ("I Can't Remember Last Summer" and "And She Was Given Unto Him") and Lewis playing on "Ogilvie." And while the core Snowblind ensemble may be a band of academically trained, university-affiliated musicians, on *Taking Shape*, the brain leads, but passion trumps all.

Mark Drehmann contributes two upbeat tracks that bookend the recording. Opening with "Not Much," the composer launches his tune with a bouncing bassline before Rossmiller sounds out the first verse. Briefly at odds with the trumpeter, Sen then somersaults on tenor over Drehmann's steady bounce. Agster demonstrates the full range of the trombone with his quasi-melodic, colorful phrases. Throughout, Kennedy keeps jagged time, carrying on a quirky conversation with the bassist while growing more and more assertive and unpredictable. Rossmiller reprises the opening verse, soon joined by the other horns, each making his own statement in a grand polyphonic salute before coming together on a final unified tone. The final "Nameless" finds Agster again engaging in a twisty improvisation, with Sen following with spinning phrases over Drehmann's more methodical lines and Kennedy's counter attacks. Rossmiller presents a more swinging response, and Kennedy erupts with sequences of rumbles before launching full steam ahead into a nearly legato solo, spattering beats and clicks into the sonic soup.

Tenorist Shilad Sen's "Soylent Green" provides a multi-textured, big band playground for his cohorts. Drehmann's initial virtuosic display creates a new age sort of swing that sets up Rossmiller's long and romping trumpet phrases. Sen stands out on his own composition, exploring abstract themes from within and without, while the blend of horns conjures a 21st century Ellingtonian ensemble, each horn taking its own journey yet coming together in service to the whole. "Ogilvie" starts out as a Sen/Kennedy duet, a Coltrane excursion for snakey sax and percolating percussion. On his only track, Tom Lewis' frenetic pulse pushes Agster's fast-paced spiral and Rossmiller's equally acrobatic turn, while the bassist's solo displays the same inventive plucking as on the recent *Out to Lunch Quintet* release. A cacophonous final phrase from the ensemble closes the track.

Trombonist Scott Agster provides two divergent tracks. "Dark Mambo" moves from a "funk 'n' groove" intro from bass and drums to Latin-tinged horn chatter that creates a chorus between solos, all fueled by Kennedy's salsa rolls that mimic congas. Rossmiller takes the first dance, followed by Sen and then Agster himself takes the final spin. "Jill's Delight" is a more cerebral construction of probing horn lines buoyed by Kennedy's shimmering percussion. Sen's meander builds intensity slowly over increasingly expansive bass and drums; Agster challenges the trombone to compete melodically, and the full ensemble closes the track with a dark harmonious riff.

Adam Rossmiller's compositions inject humor on one hand and eerie effects on the other.

"I Can't Remember Last Summer" includes some sonically comic combinations as the horns sound off in turn and in consort. Bassist Graydon Peterson, with a big round tone, takes an early solo with a conversational rhythm, while in the background there's a swarming of horns. The bass returns to the forefront until Sen steps in, pulling a more aggressive Kennedy along as the swarm of horns catches up. With what sounds like a mute on the trombone, Agster embellishes the humor (recalling an odd bit of "Rhapsody in Blue") while Rossmiller uses some light squeals and a whiney tone. After a quick interaction with Sen, the three horns each have their say as if a heated polyphonic debate. The trumpeter's "And She Was Given Unto Him" is characterized by off-center harmonies and resonant drumbeats, hinting at a modern classical ensemble exercise. Eerie percussion supporting Rossmiller's virtuosic intro suggest electronic enhancement as the horns send out an extraterrestrial call.

Drummer Reid Kennedy plays the straight-man compositionally, providing the most balladic tracks of the set. On "Lucky Award," a melodic Rossmiller provides a central line in hymnal harmony with his fellow hornheads. Through Agster, the trombone takes on a new role with a darkly, lyrical passage, like a gruff-voiced baritone moving through a ballad with some supportive backup vocals. Kennedy and Drehmann create a lightly swinging foundation, while Sen gives the song even more depth. Kennedy adds more pop and sizzle as the ballad becomes a boppish melodrama before returning to the hymnal tone poem of the opening verse. Continuing as keeper of balladry, Kennedy comps throughout "For Keeps" with laid-back brushwork and gentle crashes. Rossmiller (on what sounds more like flugelhorn than trumpet) leads the first verse with majestic pacing, the lower horns creating a lush harmony like a barbershop quartet. Drehmann counters the tempo, a strategy that seems to replace the usual keyboard role. Agster's lines are mournfully elegant despite the horn's raggedy edges. In an ensuing duet with Drehmann, the counterpoint is particularly effective with the similar in tonal range of their instruments. Sen blows his ripe phrases over some mildly dissonant harmonics from his colleagues, while Rossmiller carries on in similar fashion, sounding a final cadenza.

I usually find brass ensembles to be among the most enjoyable configurations in modern jazz. Snowblind combines the key ingredients to the success of this instrumentation—diverse rhythms; multi-hued harmonies; interesting arrangements that highlight virtuosic solos and telepathic interactions. Snowblind seems to be more than just *Taking Shape*. Rather, this band is well on its way to defining—or redefining--the modern brass jazz ensemble. They reach back to their traditional roots while simultaneously reaching ahead to their own shapes and sounds.

For CD purchasing information, contact Snowblind at www.snowblindmusic.com.

(Reprinted with permission from JazzPolice.com)

Rue to Play the Music of Gene Pitney

Pitney (1940-2006) was best known for the hits “Town Without Pity,” “24 Hours From Tulsa” and The Man Who Shot Liberty Valance.”

CARNEGIE HALL AND BACK: STORIES FROM THE STAGE

Monday, June 11, 7 PM

Dakota Jazz Club & Restaurant, 1010 Nicollet Mall, Minneapolis

Tickets: 612.332.1010 (\$10)

<http://www.dakotacooks.com/>

From Gary Rue:

“In June of 1986, I got a call

from Gene Pitney’s manager asking me to put a 12 piece band together FAST and come out to Rhode Island to finish a short tour with Mr. Pitney (the preceding band had a small accident with their bus). I got the job because I knew all the parts to all of Gene's hits. That first tour I played bass, second season guitar, and third year moved to piano as music director. 20 years later (I worked with Gene up to his death in 2006) the music still has its sparkle: spectacularly well written songs, performed here by the best in the business. Gene would have been proud. Please join us!”

Quartet: Gary Rue, Peter Johnson, David Singley, Jeffrey Willkomm

Vocals: Prudence Johnson, Aimee Fischer and Mary Jane Alm

Violins: Carolyn Boulay, Lorie Hippen, Carol Margolis and Mary Bahr

Horns: Dave Jensen, Bob Hallgrimson, Kathy Jensen, Wade Clark

INFORMATION: 651.646.1235



Twelfth Street Jazz Band to Perform on Peavey Plaza

The 12th Street Jazz Band is a traditional jazz band composed of secondary school students. They perform completely without written arrangements (only lead sheets) and play traditional New Orleans jazz. They have a traditional instrumentation of clarinet, trumpet, saxophone, trombone, guitars and drums. All solos and ensemble passages are completely improvised. They will play a concert at 12:15 p.m. on Peavey Plaza outside Orchestra Hall, 11th St. and Nicollet Mall, on Sunday, June 10. The program includes "Mac the Knife," "Summertime," "Down by the Riverside," "Honeysuckle Rose," "The Saints Go Marching In," and "Joshua Fought the Battle of Jericho."

Gigs

Deep Honks From Len Yaeger

My Dixieland group, Lazy Does It, in which I play bass *sax*, will make its annual appearance at the Pratt School Ice Cream Social, 66 Malcolm Ave. SE., on Friday, June 1, starting about 7:15.

Lee Engele

Will perform at the Fairview Bridges Restaurant Outdoor Summer Jazz and Bar-B-Q on the Diehl Hall Plaza every other Friday featuring a variety of artists including Chris Lomheim, Jocko MacNelly, Donna Wilson, Jason McLean, Nick Haas and others TBA.

6/08 & 6/22, 11:00 AM - 1:30 PM 500 Harvard St, Minneapolis (if raining, events will be held in the Bridges on the 8th floor of the hospital). Free.

6/08 & 6/15 4:00 6:00PM 13500 Southwest Station Technology Drive, Eden Prairie, With Nick Haas - guitar, Jason McLean - bass Free.

Hot Summer Jazz at the Southwest Station 13300 Technology Drive, Eden Prairie, Free
6/05 & 06/19 6:30 PM - 8:30 PM

6/26 - Appearing with the Somewhat Dixieland Band, 6:30 - 8:00
Summer Jazz on the outdoor deck

Charanga Tropical

Sunday, June 10th · Varsity Theater · 9 pm · \$8

Thursday, June 21st · Northrop Plaza, U of M, Mpls · Noon to 1 pm · free & outdoors

Sunday, June 24th · Varsity Theater, Mpls · 9 pm · \$8

Sunday, July 1st · Jazz Fest/Peavey Plaza, Mpls · 3:30pm-5 pm · free & outdoors

Tuesday, July 3rd · MN History Ctr, St. Paul · 6:30 pm to 8 pm · free & outdoors

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

Charmin Michelle

Sat / June 2 — Tapestry / 8:30p-12:30a / 612-722-2914 / with the Twin Cities Seven
3748 Minnehaha Ave S., Minneapolis 55406

Sun / June 3 — Kozy's Steaks & Seafood / 11a-2p / 952-224-5866 / with Denny
Malmberg Sunday Brunch / 3220 Galleria / Edina, MN / 55435

Cinema Ballroom / EVERY SUNDAY with The Jerry O'Hagan Orchestra / 7-10p
1560 St. Clair Ave / St Paul, MN / 55105 / 651-699-5910

Mon / June 4 — Fireside Pizza / 7-9p / 612-869-4040 / with Denny Malmberg
6736 Penn Ave S / Richfield, MN / 55423

Tues, Wed & Thurs / June 5th, 6th & 7th — Rossi's Blue Star Room / 9p-1a / 612-312-
2828 90 South 9th St / Mpls, MN / 55403 with Rick Carlson on piano, Keith Boyles on
bass and Dick Bortolussi on drums

Sun / June 10 — Kozy's Steaks & Seafood / 11a-2p / 952-224-5866 /with Denny
Malmberg Sunday Brunch / 3220 Galleria / Edina, MN / 55435

Mon / June 11 — Old Log Theater / 8pm With Cliff Brunzell, Jeannie Arlen Peterson,
Percy Hughes, Irv Williams 5185 Meadville St / Excelsior, MN / 55331/ 952-474-5951

Wed / June 13 — Fireside Pizza / 7-9p / 612-869-4040 / with Denny Malmberg
6736 Penn Ave S / Richfield

Fri / 15th / Cue / 8p-12:30a / 612-225-6499 with Rick Carlson on piano, Jeff Brueske on
bass and Dick Bortolussi on drums

Sat / June 16 — Midtown Global Market / 12-2p / Charmin & Shapira / Chicago Ave &
Lake

Mon / June 18 — Capri Theater / 612-522-6501 "CAPRI LEGENDS – Tribute to Nat
King Cole, Billie Holiday & Sarah Vaughn" With Dennis Spears, Debbie Duncan and
the Wolverines Trio 2027 W. Broadway / Minneapolis

Wed / June 20 — Fireside Pizza / 7-9p / 612-869-4040 / with Denny Malmberg
6736 Penn Ave S / Richfield

Fri / June 22 — Cue / 8p – 12:30a / 612-225-6499 with Rick Carlson on piano, Keith
Boyles on bass and Dick Bortolussi on drums

Sun / Jne 24 — Kozy's Steaks & Seafood / 11a-2p / 952-224-5866 / with Denny
Malmberg Sunday Brunch / 3220 Galleria / Edina

Mon / June 25 /Wed/ June 27^t — Fireside Pizza / 7-9p / 612-869-4040 / with Denny
Malmberg 6736 Penn Ave S / Richfield

Christine Rosholt

Friday, June 1 & Saturday, June 2, 2007 Cafe Havana 119 Washington Ave N
8:30 to 12:00 no cover

Tuesday, June 5, 2007 Dakota Jazz Club & Restaurant 7:00 pm to 11:00 pm \$5.00 cover

Friday, June 8, 2007 Dakota County Music Cafe 8:00 pm to 12:00 am
Nicollet Ave South and County Road 42 Burnsville

Friday, June 15, 2007 Matty B's Supper Club 8:00 pm to 12:00 am 354 Wabasha Street

Saturday, June 16, 2007 MN Orchestra Symphony Ball 2007 Red Hot Jazz Featuring
Tony Bennett with a special appearance by Osmo Vänskä and members of the
Minnesota Orchestra, **The Historic Depot** 225 Third Avenue South Minneapolis,
call Melina Dillon at (612) 371-7131 for tickets starting 5:30

Thursday, June 21, 2007 Wabasha Street Caves Swing Dance
215 Wabasha Street South St. Paul, MN 55107 7:00 to 10:00 \$7.00 cover