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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 to those who choose Jazz Notes by email. 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.

Mississippi Rag to Move Online

By Dick Parker



Leslie Johnson, founder, editor, and publisher of the *Mississippi Rag*

The *Mississippi Rag*, regarded by many as the nation's leading publication on traditional jazz and ragtime music, will send out its last print version with the October issue, editor/publisher Leslie Johnson has announced.

As it begins its 34th year, the *Rag* will move online, Johnson wrote in an editorial in the September issue. She had sought readers' reaction to the idea in a March editorial and got a response that was "mixed but generally cordial and understanding," she wrote.

Advantages to online publication are the elimination of printing and mailing costs, which have been rising steadily and for the *Rag* include international mailing; immediate delivery; color capability, and -- to a point -- more space available for articles, pictures, listings and advertising. Material in an online publication is easily searched, and Johnson expects to make use of Web links to connect readers with advertisers' websites and additional material related to articles. Johnson says in her editorial that the online *Rag* will be easy to download, read, navigate and print out.

(For the same reasons, Jazz Notes has been distributed in electronic as well as print form for about a year and a half, with *Coda* as an e-mail-only supplement for online Jazz Notes subscribers.)



Although it has correspondents all over the world, the *Mississippi Rag* always has been guided and assembled by one person -- Leslie Johnson. She disclosed in this month's editorial that she was diagnosed with a rare form of cancer about a year ago and underwent treatment that included surgery and radiation. Despite that, she met her regular publication schedules. "My doctors completely supported my commitment to the RAG," she wrote, "though they weren't crazy about the all-nighters that have always been part of meeting deadlines." Assembling the publication in the computer will lighten the workload, she says.

A recurrence of the cancer influenced the timing of the conversion. Johnson is currently recuperating from more surgery.

The October issue is in the works, she wrote, and in it she will present a plan to issue refunds to those who don't want to continue their subscriptions online. A concern of any publisher taking such a step is that some readers don't use computers or don't wish to receive their issues via computer.

The *Rag* has a worldwide circulation of about 4,000 in 27 countries, including all 50 U.S. states. Among its subscribers are libraries, authors and many well-known traditional-jazz musicians.

Johnson, a mother of two with a journalism degree, started the *Rag* in 1973 in her home in Minneapolis, putting out the paper with family help after work at an office job. She was aided editorially by her then-husband, Dennis Johnson, and musician Butch Thompson, at the time a writer for suburban newspapers as well as a musician with many contacts in the traditional-jazz world.

Since that premiere November issue it has been a black-and-white tabloid printed on newsprint, sometimes in two sections. Every issue is packed with long, definitive articles on famous and obscure musicians of the past and present, photos and reports of jazz festivals, book and CD reviews, listings of festivals, events and venues around the world, classified ads and ads for upcoming jazz festivals and cruises.

The *Rag* website includes a Bulletin Board forum with news and discussion from readers.

In a 1993 Star Tribune article noting the *Rag*'s 20th anniversary, Jim Fuller reported that the *Rag* recently had run an exclusive interview with filmmaker Woody Allen, who's also a New Orleans-style clarinetist. He had refused to do the interview for any other publication.

Subscribers who already have provided the *Rag* with current e-mail addresses will be put on the online subscription list automatically. Anyone who needs to provide or update an address should send an e-mail to MRagbiz@aol.com. Johnson promises to explain other options in an October editorial.

She concludes her September editorial on an optimistic note: "After all, who else would start an international publication on \$200? ... Over the past 33 years my life has resembled a soap opera more often than not (deaths, divorce, armed robbery, and that's just for openers), so long ago I adopted the Alfred E. Neuman motto, 'What - me worry?' "

For more information, see the September issue of the *Mississippi Rag*, visit the website at <http://www.mississippirag.com> or call 952-885-9918. Send cards and good wishes to the *Rag* office at 9448 Lyndale Ave. S., #120, Bloomington, MN 55420

Tony Balluff: A Portrait

By Nancy Hite

The health and vigor of traditional jazz depends on having young musicians adding their creations to that of the older establishment.

Likely the youngest traditional jazz band leader in the metro area is Tony Balluff, leader of the Southside Aces. Tony, born in 1966, started his music career early, learning to play the clarinet at the age of seven. It was actually his fourth choice of instrument, (after drums, trumpet and oboe) but the nuns at St. Albert the Great School decided they needed a clarinet in the school band, so that was the instrument provided by the Schmitt Music program. He continued to play in concert band and orchestra through middle school and at DeLaSalle High School.

Tony also started his own band during his high school years. They read off charts, using arrangements from the Hal Leonard books, and played such familiar tunes as Royal Garden Blues. They did no improvising. This difficult skill, which involves learning the rules of harmony, Tony would achieve later.

Tony next attended a class in improvisation by Eddie Berger, a prominent modern sax artist. The harmonies were modern -- much different from those used in traditional jazz.

His interest in traditional jazz began in earnest in 1996, and was sealed when he met Bill Evans in 1998. At that time, a friend of Tony's worked in the kitchen at Chang O'Hara's in St. Paul, where the Bill Evans band played regularly on Sundays. Tony's friend suggested if he really wanted to hear what the music was all about, he should stop down to Chang's. After Tony had watched the band a few times, drummer Doggie Berg saw him in the audience again and asked him, "What's a young guy like you doing here?" Tony replied that he played clarinet and was interested in learning the music. Doggie told him to bring his clarinet and sit in next time. Tony credits all of the Bill Evans Jazz Band members with mentoring him for the next few years. He noted that there was no sheet music; he had to just listen and learn. A big difference from his earlier jazz experiences was that none of the musicians were trying to play outside the chords, or outside the meter. His love for the style grew, and he became acquainted with more local jazz musicians such as Dr. Henry Blackburn, with whom he later recorded.

Tony started a couple bands of his own: first was Fidgety Feet, based in south Minneapolis. Next, he joined with Charlie DeVore's son Chuck and Mike Tenhoff on cornet to form the



Freight House Jazz Band. They had a regular gig at the Dunn Brothers Coffee House next to the Depot in downtown Minneapolis. At that point he was increasing his skills in improvisation and expanding his repertoire of trad jazz tunes. After about two years, the group disbanded.

Tony currently leads the Southside Aces Jazz Band, and plays regularly as the clarinetist with the Bill Evans New Orleans Jazz Band. He also subs in a couple of local Hot Club bands, playing the "gypsy jazz" style of Django Reinhart. He also has worked with a brass band called the Brass Messengers.

The Southside Aces personnel include Zach Lozier on trumpet, Steve Sandberg on trombone, Erik Jacobson on sousaphone, Robert Bell on guitar, and drummer Dave Michael. They all share Tony's enthusiasm for traditional jazz.



The Southside Aces

The members of the Southside Aces have performed throughout the U.S. and abroad, including France, Armenia, Jamaica, and Canada. They have traveled to New Orleans numerous times, where they have learned from and performed with the masters of traditional jazz. They have been together since 2003, and released their first CD, "All Aboard!" in spring of 2005, and recently finished recording their second CD, "Bucktown Bounce." That one is not yet available, but a track can be heard on the Southside Aces website, <http://www.SouthsideAces.com>. It's one of three that includes Henry Blackburn, and sounds wonderful.

When not playing jazz, Tony works as a reflexologist at Abbott Northwestern Hospital. He was married very recently, and he and wife Claudia spent their honeymoon in Ireland. He had the chance to work in a little jazz there, sitting in with the famous Apex Jazz Band of Belfast. At age 39, Tony says he hopes to perform traditional jazz for the rest of his life. Local audiences have had the chance to see and hear his talent grow over the past 10 years, and are thrilled to have a younger player continue the tradition

Bucktown Bounce CD Release Parties:

Friday, September 8th, 7-11p.m.

Patrick's Cabaret -- \$5 cover
Minnehaha Ave. and Lake St., Minneapolis
free beer & wine, beans & rice, cheesecake
and dancing.

Saturday, September 9th

Times Bar & Café -- Free
E. Hennepin and NE. 2nd St., Minneapolis
3-6 p.m. Jam session -- musicians welcome.

9:30 p.m.-12:30 a.m (make reservations)

Food, libations, dancing

For more information about the Southside Aces and where to see and hear them, visit their website at www.SouthsideAces.com. To find out about Tony's upcoming performances with other bands, contact him at tballuff@visi.com

BOOK REVIEW



The Eddie Peabody Story **3rd Edition, 2006**

By Lowell Schreyer

Reviewed by Garry Peterson

Ask anyone born after 1950 to name the banjo player who personifies the instrument, and an overwhelming majority would probably respond with “Earl Scruggs” or “Bela Fleck”. Ask the same question of someone born perhaps between 1910 and 1950, and the nearly unanimous reply would be “Eddie Peabody”.

Lowell Schreyer is one of our present day’s most talented and versatile banjoists. He is also justly famous among devotees of Jazz Age banjo as Eddie Peabody’s biographer. Lowell has just released the third edition of *The Eddie Peabody Story*, a mildly revised reissue of a volume that should be in the library of anyone who loves the banjo or jazz and popular music of the 1920s.

The book, comprising twenty-seven chapters and ninety-seven pages, is a consolidation of and enlargement upon two earlier biographical magazine series authored by Mr. Schreyer. The first appeared in the 1960s in *B.M.G.*, a well-respected British magazine devoted to “Banjo, Mandolin, and Guitar”. The second was an expanded and updated biography for



Lowell Schreyer

F.I.G.A., the journal of the Fretted Instrument Guild of America, and was published during the 1990s. Using those preliminary works as a foundation, the author has augmented them with additional research and source material as well as with many of his own personal recollections. The book is generously illustrated with photographs, playbills, and cartoons. Unfortunately, however, many of the illustrations suffer from less-than-perfect reproduction.

Eddie Peabody regarded Lowell Schreyer as a friend, but more importantly, also as his authorized biographer. He co-operated in the project by providing detailed written autobiographical responses to questions

Schreyer posed to him in a long and comprehensive series of letters the two exchanged while Peabody was pursuing a busy and frantic performance schedule during the waning days of his musical career. As a result, this book is the most complete, accurate, and definitive portrait of “The King of the Banjo” that will likely ever be written.

Three individuals who appeared at the dawn of the Jazz Age are generally regarded as the great pioneers of the four-string banjo. This was shortly after the time when the five-string banjo shed its short thumb (or drone) string; when gut strings were eclipsed by steel strings; and when plucking the strings with thumb and fingers was supplanted by the use of a celluloid or tortoiseshell pick held between the thumb and the edge of the index finger. These developments created, in essence, a new instrument that took the nation by storm. They also provided, as it were, a blank canvas for a throng of creative young musicians.

The first and earliest of these innovators was Harry Reser (1896-1965) who mastered both variations of the four-string banjo, the shorter necked 19-fret “tenor” (tuned in fifths), and the 22-fret “plectrum” (which uses the close harmony of the four long strings of its parent, the 5-string banjo). Reser’s technical mastery of the banjo has



Schreyer with Eddie Peabody in 1966.

continued to amaze listeners for the past 80 years.

He began his career as a jazz-band banjoist, and is most remembered for his flawless rhythm playing, innovative single-string work, and syncopated embellishments. Reser played with such groups as the Paul Whiteman Orchestra, The Jazz Pilots, and his own Cliquot Club Eskimos, a band sponsored by a ginger ale company that played in fur-trimmed parkas.

He also published high-quality instructional material, and composed a host of enduring “Descriptive, Characteristic, and Technical” tenor banjo solos such as “Lolly Pops,” “The Clock and the Banjo” and “Crackerjack.” These finger busters are still considered a mark of the banjo virtuoso; they are still played, or at least attempted, at banjo rallies and conventions.

The banjo faded from popularity, but Reser continued his career performing both as a guitarist and as a banjoist until his death, working primarily as a studio or session musician. He can be heard on literally hundreds of recordings—highly sought out as a sideman, but never as a soloist. He died in 1965, his banjo in his hands. He was playing in the orchestra in the original Broadway production of *Fiddler on the Roof*.

The second of the “Banjo Triumvirate” was Perry Bechtel (1902-1982), a veteran of several noted dance orchestras of the ’20s, who also was adept on both the tenor and plectrum banjo as well as the guitar. Bechtel retired from the national music scene as the Jazz Age waned. He spent the next 50 years in Atlanta, Georgia, teaching the guitar and (now and then) the out-of-fashion plectrum banjo. He continued to play professionally, but almost always as a guitarist. He is best known in the guitar world for a request he made to the C.F. Martin Co. for a guitar with fourteen frets clear of the body. That configuration has become the standard for virtually all subsequent steel-stringed guitars.

In 1958, Bechtel was persuaded to issue his only solo banjo recording, a legendary and still-treasured LP featuring eleven tunes and medleys. His producer and accompanist was Chet Atkins. The album ran the gamut from Stephen Foster to light opera to show tunes to rock and roll. Bechtel demonstrated an astounding array of right- and left-hand techniques that continue to set the standard for plectrum banjo performance. For example, the “duo-form” technique, which combines a smooth tremolo with subtle chord strokes, gave first-time listeners the impression that two banjos were playing or that there had been overdubbing. Wrong! One banjo; one man; one take. Other virtuosic techniques such as lightning-fast leaping arpeggios and moving harmony lines within chords gave glimpses of styles of solo performance that hadn’t been heard in decades.

Bechtel lived nearly a quarter century longer, but was hampered by poor health and the loss of his hearing. He attended occasional banjo conventions and welcomed banjo enthusiasts and students into his Atlanta home, but never again recorded. He died in 1982, a demigod to banjo players and devotees, but virtually unknown to the general public.

The third of the three, of course, was Edwin (Eddie) Peabody, who was six years Reser’s junior and ten months Bechtel’s senior. He was born in Reading, Mass., in 1902, and began playing violin and mandolin during childhood. After serving in the U.S. Navy during WWI, he began playing the tenor banjo; he then switched to the plectrum version, and embarked on a grueling but spectacular national theater/stage show career.

As times and technology evolved, however, Eddie always positioned himself on the cutting edge. He was only the third banjoist to appear in the new medium of the talking motion picture. The first and second, by a whisker, were Roy Smeck, a multi-instrumentalist (and an excellent tenor banjoist) who is better known as the era's premier ukulele artist, and Rex Shepp, a lesser-known player of the period. Eddie also adapted to the new medium of radio, and his resulting wide national exposure played an important part in his becoming the public's personification of the banjo. A stint on *The National Barn Dance*, a *Grand Ol' Opry* competitor, brought him to the attention of yet another large segment of that period's music audience.

Eddie's live theater show career continued through vaudeville's heyday until the eve of WWII. By that time, he had also become an officer in the U.S. Naval Reserve. Prior to the wars beginning, he toured extensively in England and Western Europe, and among other things, engaged in espionage on behalf of U.S. Naval intelligence. He once played an in-person concert for *Der Fuhrer*, but he was subsequently asked to leave Germany when his U.S. Navy affiliation came to light.

When WWII began, Eddie began a tireless schedule of performances for U.S. forces, particularly in the South Pacific. Ignoring others' concerns for his personal safety, he traveled to remote and dangerous venues to entertain thousands of service personnel. Later, many of them became staunch members of Eddie's massive fan base.

After the war, the number of theaters presenting live entertainment (Eddie's bread and butter) had decreased precipitously. He responded by taking work in supper clubs and large hotels' dining rooms. His popularity with the public was further enhanced by the release, over several years, of sixteen LP albums which covered the entire range of his repertoire and which brought the public an even wider availability of his solo techniques and banjo showmanship. Occasional guest television performances showcased him in yet another medium and permitted fans who had only heard him play to *see* him play as well.

Eddie kept playing his solo act until 1970. He suffered a stroke in the midst of playing his banjo in a show at a Kentucky supper club and died a few hours later.

Why did Eddie Peabody's flashy and almost athletic "chord-melody" style of playing place him in the public's hearts ahead of such consummate musicians as Bechtel and Reser? Quite simply, it was his showmanship, his energy and his audience rapport. He was an *exciting* player. A diminutive man of shorter-than-average stature, gaunt, and with a shock of red hair, he was a nevertheless a commanding show business personality. It was also his good fortune that he always appeared to be years younger than his chronological age. But above all, he was also a fine, fine banjoist, and probably influenced more players than anyone else in history to take up the four-string banjo. Through his widely available recordings, those players admired and emulated him, and are still heard playing today. What the average person, at least someone born between 1910 and 1950, holds in his or her "mind's ear" when you mention the banjo, is the sound of Eddie Peabody. Eddie was the ultimate banjo entertainer. He will always be the "King of the Banjo".

This outstanding book is available directly from Lowell Schreyer at 55807 River Fort Drive, Mankato MN 56001, for \$25.00 ppd.

Garry Peterson plays plectrum banjo in the Pig's Eye Jass Band.

Access Free Jazz Film Clips with your Computer

By Jim Torok

On a recent job, Steve Pikal was excited to tell me about video film clips of jazz performances available free on the Internet. He was amazed at the number of jazz artists who could be seen. He found the collection on a site called YouTube.

The easiest way of getting to the site is to Google YouTube. There is an opening page, in which you can choose the category "music". Then write the name of the artist you wish to see in the search blank, and a new page appears with the list of video clips featuring that artist. Simply select one of the videos. It will appear on your computer screen. Depending on the speed of your Internet connection, it may stop temporarily while more data is being transmitted; however when it is done and all data is collected you can rerun the clip. The software for viewing movie clips is available free on the Internet.

I tried Sidney Bechet, and found a number of clips, many taken in France. I tried Eddie Peabody, and found a large number of clips. I had never seen him either live or in a movie, or on TV so this was a first experience for me. He jumps around, whistles and performs many more novelty tricks than any other banjo player I've seen, and more than I think proper. However, this is the showmanship that made him the highest-earning banjoist in show business. I looked up Gerry Mulligan, Benny Goodman, Jack Teagarden, Artie Shaw, Benny Goodman, Kid Ory, and Doc Evans. All were there.

Many of the film clips are not of the highest quality. Some were taken off TV, some from the early days of TV. Nevertheless, the artists are not around anymore, and it is a great treat to be able to see them perform.

Mitch's Changes Ownership

Mitch's Bar and Supper Club, 1305 W. 7th St., was sold to Bill and Meghan Bennett on August 7. The name will be changed to Bennett's Chop and Rail House. They plan to continue to have the Bill Evans New Orleans Jazz Band perform monthly on the last Tuesday of each month. Plans call for remodeling that will provide more visibility of the band by removing the indoor pillars and partitions that hide the band from view from most of the tables. He plans to restore the old photos that used to appear on the walls of this historic place.

Bill Bennett has been in the restaurant business for more than 20 years, managing such places as Grandma's in Duluth and the St. Paul Grill.

Mitch's is a club that played an important role in jazz in the Twin Cities, going back to the 1930s. The house band in the early days featured pianist Red Dougherty, and included Harry Blons, Don Thompson, Eddie Tolck, and often Doc Evans. And then there were the sit-ins. Some of the top names in jazz, in town to play at the big hotels, would stop by, such as pianists Bob Zurke and Joe Sullivan, and trombonist Jack Teagarden. Articles about Mitch's appeared in the April and May 2005 issues of Coda.

Club Underground Jazz Schedule for September

Three Saturdays in September from 4 to 8 pm:

Sept. 16: The Pig's Eye Jass Band (Traditional and uplifting New Orleans Jazz)

Sept. 23: The Twin Cities Hot Club

Sept. 30: The Bill Evans/Charlie DeVore New Orleans Jazz Band

All above shows are with a \$5 cover charge. Club Underground is underneath the Spring Street Tavern (City Pages' Best Neighborhood Bar in 2006) at 355 NE. Monroe St., Mpls. 55413, tel. 612 627 9123.

Uptown Row Django Jazz Fest

The first ever Uptown Row Django Jazz Fest will be held September 9 from 3:00 to 10:00 p.m. at Uptown Row, 1221 W. Lake St. Minneapolis. The free outdoor performances will feature The Hot Club of Sweden with Connie Evingson, Clearwater Hot Club, Parisota Hot Club and the Twin Cities Hot Club. The festival celebrates the style of Gypsy jazz developed by Django Reinhardt and first performed in the cabarets and cafés of 1930s Paris. Uptown Row is a restaurant/retail/office complex located on Lake Street two blocks east of Hennepin Avenue. The festival will take place in the parking lot behind the restaurants Pizza Nea and Tum Rup Thai, both of which will be serving food and beverages (including beer and wine). More information is available at www.track29lofts.com or by calling (612) 824-7000, ext. 29.

This will be the first visit to Minnesota by the Hot Club of Sweden. Connie Evingson and the group recently released the CD "Stockholm Sweetnin," and it really showcases the talents of these young, talented musicians. Evingson and the Hot Club of Sweden will perform at the Festival at 7 p.m. September 9, and will also be doing full nights at The Dakota Jazz Club on September 7 and 8.

Schedule:

3:00 p.m. Parisota Hot Club

5:00 p.m. Twin Cities Hot Club

7:00 p.m. Connie Evingson & Hot Club of Sweden

9:00 p.m. Clearwater Hot Club

Twin Cities Jazz Society's "Jazz from J to Z" Concert Series

Percy Hughes & the Ellington Echoes - "Echoes of a Friend – Remembering Red Wolfe"
Sunday, September 17 – 2 PM; Bloomington Center for the Arts, 1800 W. Old Shakopee Rd., 55431 \$19 / TCJS Members \$16 / FREE Parking / Call 952-563-8575 for Tickets

Ruben Haugen's Alumni Jazz Party: Celebrating 56 years

(An Oct. 15 Benefit for MacPhail's Building Fund)

by Vicci Johnson, former MacPhail and Ruben Haugen student

If you are reading this and know of Ruben Haugen's awesome abilities as a music educator, you need not continue.

HOWEVER, if you wish to thank Ruben Haugen personally, please attend The Ruben Haugen Alumni Jazz Party on Sunday, October 15, 12:30 to 5 p.m, at Bloomington Kennedy High School.

This special gathering celebrates a career of 56 years with a performance that includes 25 of Haugen's former students and the Kennedy High School Jazz Ensemble. Now 83, Haugen has taught thousands of students in more than 20 colleges, with the longest tenures at MacPhail College of Music, and the Universities of Minnesota, St. Thomas, and St. Olaf, where he continues to teach.

Call for tickets: 651-633-7178 (free parking, handicap access)

Single: \$20.00; Student: \$10.00; TCJS member: \$17.00

September schedule at the Red Ginger

Friday, September 1st

Chill 7

Saturday, September 2nd

Charmin Michelle

Friday, September 8th

Battlecat

Saturday, September 9th

Tanner Taylor Trio

Friday, September 15th

Christine Rosholt

Saturday, September 16th

Don King Band

Friday, September 22nd

Cody McKinney Trio

Saturday, September 23rd

Deanna Lind

Friday, September 29th

Eric Graham Trio

Saturday, September 30th

Maintime

Dakota Combo: New Opportunity for Student Musicians to Work With the Pros

By Andrea Canter, Contributing Editor, Jazz Police.com

In Fall 2004, the Dakota Foundation for Jazz Education sponsored a residency by the Brubeck Institute Fellows, an ensemble of outstanding college-age jazz musicians who mentored local high school bands and gave a public performance at the Dakota. In spring 2006, a similar effort brought high school musicians from the Los Angeles County High School for the Arts (LACHSA) to the Twin Cities under the Peer to Peer Jazz Education Program of the Monk Institute for Jazz Education. With the breadth and depth of jazz talent in the Twin Cities, from student artists to the outstanding performers and educators in our area, it was inevitable that the Dakota Foundation would join forces with a program such as the MacPhail Center for Music to provide a unique educational and performance opportunity for local student musicians. And local trumpet king Kelly Rossum was a logical choice to spearhead this effort.

The first (annual) **Dakota Combo** will be selected based on auditions to be held on September 16th at MacPhail in downtown Minneapolis. Rehearsals will be held in October and November at MacPhail in preparation for performances at the Dakota Jazz Club on December 1-2. The student ensemble will rehearse under the direction of Rossum and special guest artist, saxophone legend Bobby Watson. Watson is familiar with the Dakota and with student musicians in the area, as the guest artist/educator who accompanied the LACHSA sextet during their residency here last spring. Student musicians (all instruments) who will be enrolled in high school at the time of the Dakota performance (grades 9-12) are invited to participate in the auditions (see below). While this first year's program will be limited to the Dakota performance, opportunities to provide outreach programs may be added in the future.

Both Rossum and Watson have distinguished themselves as both performers and educators. A native of Wisconsin, **Kelly Rossum** is one of the most lauded jazz musicians in the Twin Cities, and certainly one of the most eclectic--he cites as his primary influences Miles Davis, Jimi Hendrix and J.S. Bach! Rossum earned a master's degree at the University of North Texas in classical trumpet, and is working toward completing his doctorate at the University of Minnesota with a specialization in baroque trumpet. After working as the big band director at Busch Gardens in Virginia, Kelly moved to Minneapolis in 1996. Since then, he has freelanced in rock, swing, jazz and classical ensembles and is on the faculty of the MacPhail Center for Music as a trumpet and jazz instructor. With his own jazz bands, Rossum released the all-acoustic *Party's Over/Begun* (2002, Yebo) and then *Renovation* (612 Sides) in 2004, which was named one of the top 20 local albums of the year by the *Star Tribune* and one of the top 10 by *City Pages*. His new CD, *Line*, is set for release in October 2006.

Bobby Watson is well known to local audiences, having played several times here with his band Horizon and inaugurating the new Dakota stage three years ago as its first national artist on opening night. The Lawrence, Kansas native started out on clarinet before taking up the alto sax at 13. After studying at the University of Miami, he held the sax chair and later director duties for Art Blakey's Messengers. In addition to amassing a discography of over 100 recordings as leader and sideman, Watson founded the 29th Street Saxophone Quartet as well as Horizon. Awarded the first "William and Mary Grant/Missouri Professor of Jazz" endowed professorship in jazz in 2001, he's currently head of jazz studies at the University of Missouri/Kansas City Conservatory of Music.

The Dakota Foundation for Jazz Education is a nonprofit organization sponsored by the Minneapolis-based Dakota Jazz Club and Restaurant, dedicated to bringing jazz and education together. Originated in 1997 by Dakota co-owner Lowell Pickett and loyal patron, the late Jane Matteson, J-Train provides free concert performances at the Dakota on designated Saturday or Sunday afternoons that encourage an understanding, appreciation and enthusiasm for jazz among young audiences and blooming musicians. J-Train further collaborates with secondary schools and teachers, the MacPhail Center for the Arts, and the University of Minnesota School of Music and College of Liberal Arts. For the past two years, the Dakota Foundation has joined forces with the Schubert Club to sponsor a student jazz piano scholarship competition.

For more information about the Dakota Combo: A student information form is available at <http://www.dakotacombo.com/student.html?ABCDEFGH>; information regarding the audition is available at <http://www.dakotacombo.com/audition.html?ABCDEFGH>. Further information is available from Kelly Rossum at (612) 321-0100 ext. 500.

Trip Report: Jazz Vermont

Dwight Fellman

After searching the web for summer ‘jazz camp’ opportunities, I settled on <http://www.jazzcamp.com>. “Jazz Vermont” has been going strong for 23 years, and they have a lot of repeat customers. It looked like a good fit for me and my non-musician wife, Roberta. As a piano-playing jazz wannabe, I’m always looking for an opportunity to play around without crashing!

The surroundings were beautiful: The Killington Grand Resort in Vermont’s Green Mountains. It’s a clean, modern resort with plenty of practice rooms, great food, and ample recreation opportunities for Roberta.

I was assigned to one of the big bands. Each day we had a rehearsal from 10:30 AM to 12 and 7:30 PM to 10. Sectionals were from 4 to 5 PM. In addition, you could take private lessons from the staff (additional cost), and attend the jazz improv workshops with the guest artists. We were encouraged to party after 10 PM, but, well, I was tired!

This year, the guest artist / jazz improv teacher was Jerry Bergonzi, a phenomenal saxophonist from the Boston area. Not only was he a gifted player, but he was a fantastic teacher. He used the piano extensively in his two classes. (I found out later that he splits his practice time equally between piano, sax, bass, and drums.) These sessions were very worthwhile, and I’d love to study with this guy for a long time.

The staff musicians were a real treat: Eugene Uman, piano; Bill Reynolds, percussion; Dave Ellis, Mark Van Cleave and Charlie Sarling, trumpet; Glendon Ingalls, a trumpet *and* bass; Bear Irwin and Jeff Galindo, trombone. Jeff is a Berklee instructor, and I knew Mark’s name from my trumpet days; he’s one of the great “high altitude” players, and now is manufacturing his own line of trumpets. Eugene Uman is the best piano player I’ve ever had a lesson with. Check his qualifications at his web site, <http://www.vtjazz.org/about.html>. This year, Jazz Vermont added guest vocalist Rebecca Parris, and each band performed one tune with Jerry Bergonzi and one with Rebecca.

My big band’s Thursday night concert came off OK. It was good to see how the other two big bands, and the octet, nonet, and sextets performed. However, the highlight for me was the Tuesday night staff concert and the Wednesday night guest-artist concert. The battle between Jeff Galindo and Jerry Bergonzi was probably the finest “take no prisoners” live music event I’ve ever witnessed. (Tightwad that I am, I even ordered the DVD of this performance. Unbelievable!)

Roberta was *very* satisfied with her daily yoga classes; the watercolor painting classes, and her two day trips that allowed her to really take in some of the history and a lot of the natural beauty of the idyllic Vermont countryside.

Will I do it again? Maybe not next year, but the year after. I’ll be off to one of the other summer jazz improvisation camps I’ve learned about from the other jazz-campers. I have a real sense of accomplishment, and I do have to give Jazz Vermont a strong thumbs-up on all counts. Highly recommended.