

JAZZ RAMBLER

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\$3.00 Per Issue

March - April, 2009

Vol. XXVII No. 2

This issue is dedicated to the memory of Leslie Johnson and the *Mississippi Rag*

Festival #30 Will Present Hot Keyboards, Reeds and More

In addition to great bands, the 30th Annual San Diego Thanksgiving Dixieland Jazz Festival (Nov. 25-29 at the Town & Country Resort and Convention Center) will spotlight some world-class guest musicians.

Two outstanding pianists from Great Britain will tickle the ivories at the 2009 Festival. **Neville Dickie** plays in the best traditions of James P. Johnson, Fats Waller, Luckey Roberts, Donald Lambert and other stride giants. World-renowned Boogie Woogie specialist **Carl Sonny Leyland** will be heard as a soloist, with trios and with **Billy Mata and the Texas Tradition**. (Prepare to do some serious boot-scootin' to this fabulous Western Swing band!) Another keyboard talent in the lineup is **Dave Bennett**. Though he is known best as a red hot reedman, Dave is an expert "pumpin' piano" stylist. At the Festival he will be featured in a tribute to "The Killer" — Jerry Lee Lewis.

In addition to Dave, two more fabulous guest artists are reed players **Anita Thomas** (of Hal's Angels and Reynolds Brothers Rhythm Rascals fame) and **Chloe Feoranzo** (a phenomenal young musician who is emerging onto the national scene). Expect to hear these reed wizards playing together, in addition to Anita's tribute to Lester Young and Dave's special homage to Benny Goodman.

The San Diego Thanksgiving Dixieland Jazz Festival has long been hailed for presenting the best in Trad Jazz. The 2009 event will be no exception, with a program including the **Yerba Buena Stompers**, **Grand Dominion JB**, **Titanic**, **Uptown Lowdown** and the **Heliotrope Ragtime Orchestra**.

YB Stompers leader **John Gill** will put aside his banjo to croon the music of Bing Crosby on a special set by the **Sentimental Serenaders**. This presentation was a huge success in 2008 and we are happy to repeat it!



Stride Pianist Neville Dickie

Katie Cavera is another excellent banjoist who will perform at Festival #30. Actually, she is a multi-instrumentalist, equally adept on rhythm guitar and string bass, and is an entertaining vocalist. Look for her in a variety of combo settings, playing everything from banjo music to swing.

Last year, **Sue Palmer and Motel Swing** scored a hit with our Festival patrons. Sue and her group will return in 2009. Plan to arrive early at her sets — the seats will fill up quickly!

The venerable **Night Blooming Jazzmen** has played all but one of the San Diego Thanksgiving Festivals. We are glad that this group will be a part of our special 30th Anniversary celebration.

San Diego's **High Society JB** has been a part of the Festival since the 1980s. Count on them to play a mixture of Dixieland, swing and pop music that is suitable for dancing.

Real Gone, a new group that includes Festival musicians John Gill and Sue Palmer, will keep the Baby Boomers dancing to the music of Elvis Presley, Carl Perkins, Buddy Holly and others.

Dick Williams' JazzSea Jam is always a welcome addition to the

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New Orleans Music, Roarin' '20s Review In March and April

Red Pepper Jazz Band March 15

Southern California's Red Pepper Jazz Band will play New Orleans Jazz on Sunday, March 15, 1-4pm at the Mississippi Ballroom of the Lafayette Hotel & Suites, 2223 El Cajon Blvd. in San Diego.

Led by banjoist Ralph Diana, the band includes Phil Kirk, trumpet; Eric Rosenau, trombone; Mike Olson, clarinet; Bob Pinsker, piano; Stan Kling, tuba; and Kenny Powell, drums. The Red Peppers perform regularly at Adele's in San Clemente and will be featured at the San Clemente Rotary Jazz By The Sea Festival on June 6.



Nannette/Hotsy Totsy Boys April 19

This talented group will perform a "Roarin' '20s Review" for the AFCDJS monthly concert-dance on Apr. 19.

The band's repertoire includes an equal amount of jazz classics and obscurities, presented with style and excellent musicianship. Nannette, of

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The AFCDJS Monthly Concert Series

All concerts take place on the **Third Sunday of the Month except Dec.**

**The Mississippi Room at the
Lafayette Hotel & Suites**

2223 El Cajon Blvd., San Diego, CA

Sun., Mar. 15 – Red Pepper JB

**Sun., Apr. 19 – Nannette and her
Hotsy Totsy Boys**

Sun., May 17 – Dixie Express

Take I-805, exit El Cajon Blvd West. The Lafayette Hotel is 2 blocks West of Texas Street. The Mississippi Room is located downstairs, in the northwest corner of the building. Enter from the El Cajon Blvd. entrance door.

**All concerts are from 1-4pm.
Full bar service is available.**

JAZZ RAMBLER

MAR.-APR., 2009 VOL. XXVII - NO. 2

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For information about the Society, call (619) 297-5277.

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Advertising in the *Jazz Rambler* is one of the best ways to reach a large exclusive audience of Trad Jazz fans. With our circulation of approximately 2,000 and an estimated readership of 3,500, you will be reaching thousands of people who are interested in all aspects of Traditional Jazz.

The *Rambler* is published bi-monthly, six times a year. Deadlines are the 15th of the month, prior to the date of issue. Dec. 15, Feb. 15, April 15, June 15, Aug. 15 and Oct. 15.

Advertising Rates

Full page — \$230.00

One Half page — 125.00

One Third page — 90.00

One Quarter page — 70.00

One Eighth page — 40.00

For a rate sheet, write AFCDJS, P.O. Box 880387, San Diego, CA 92168-0387 or call (619) 297-5277.

AFCDJS is a member of:

- American Federation of Jazz Societies
- International Association of Classic Jazz Festivals
- San Diego Regional Chamber of Commerce
- San Diego Convention & Visitors Bureau

Jazz Alive — Here, There, Everywhere

(To be included in updates, submit material for the Jazz Alive Column to jazzalive@dixielandjazzfestival.org attention Myrna or 619-992-3787 by the 10th of the month.)

DIXIE EXPRESS

Wednesday, 6-8pm at **Fuddruckers**, 5500 Grossmont Center Drive, La Mesa.

SOUTH BAY JAZZ RAMBLERS

Mondays, 6-8pm at **Fuddruckers**, 340 Third Ave., Chula Vista

SAN DIEGO BANJO BAND

McDonald's at El Cajon Blvd. & 54th St. every Tuesday from 5:30-7:30pm

UPTOWN RHYTHM MAKERS

Second Sat. of each month, 8-11pm, **Claire de Lune**, featured artist Bobby Gordon, 2906 University Ave. San Diego

BAYSIDE DIXIE STOMPERS

Tuesdays, 7-9pm, **Fuddruckers**, 8285 Mira Mesa Blvd., San Diego, CA

REY VINOLE'S DIXIELAND WORKSHOP

Tuesdays, 7-9pm, **The Orchard**, 4040 Hancock, San Diego (858) 581-9293

RED PEPPER JAZZ BAND

Sundays (except March 15), 2-5pm, **San Clemente Inn**, Adele's Restaurant, 2600 Avenida Del Presidente, San Clemente, (949) 492-6103

PARAGON JAZZ BAND

La Mesa Adult Center, Mar. 13, 7-10 pm, 8450 La Mesa Blvd. La Mesa, CA.

St. Paul's Manor, Thursdays (except 2nd) - 6:30-8pm, 2340 4th Ave., San Diego

BENNY JACKSON TRIO

Tuesdays, 7-9pm, **Metaphor Café**, 2nd & Juniper, Escondido.

LAKESIDE JAZZ CLUB

1st Sunday (951-699-8646) **Women's Club in Lake Elsinore**, 710 W. Graham Ave., Lake Elsinore, CA 1:30-5pm (Featured band at 3) March 1 — **Royale Garden**, April 4 — **Nannette & Her Hotsy Totsy Boys**

RAMONA SENIOR CENTER

Fridays, **George Newman, Dixieland and "oldies" piano**, 11:30am-1pm. Musicians welcome, 434 Aqua Lane, Ramona, (619) 233-4720

GOLDEN EAGLES

Sundays, 1-4 pm, Call for dates. **Steamer's Restaurant**, in Fullerton. Call for dates at (626) 799-1761

CJ SAMS and KATIE CAVERA

Wednesdays (best to confirm dates and times), **Curley's Café**, 1999 E. Willow (at Cherry), Signal Hill, CA. Free. Best to confirm dates and times. Info: www.katiecavera.net.

AUNTIE SKINNER'S LUCKY WINNERS JAZZ BAND

1st & 3rd Monday, **El Patio Restaurant**, 1750 W. La Palma Ave., Anaheim, 7-9pm

CROWN CITY DIXIELAND BAND

Wednesdays from 6:30-9pm, **Burger Continental Restaurant**, Pasadena (626) 792-6634

ROYALE GARDEN DIXIELAND JB

1st & 3rd Thurs., 6-8pm, **Dolce Café & Bakery**, 8821 Central Ave., Montclair. Info — Alan Shelton (951) 898-2174

SAN FERNANDO VALLEY BANJO

1st Thursday, 7-8:30pm, (818) 882-1877, **Lamplighter Family Restaurant**, 9110 De Soto Ave., Chatsworth.

BALDY MOUNTAIN SWING

1st and 3rd Thursdays, 8-10:30pm, at **The Press**, 129 Harvard Ave., Claremont Info: (909) 625-4808

SOUTHSIDE CHICAGO SEVEN

Mondays, 7-10 pm, at **Le Carousse Roughe**, White Lane, Bakersfield Info: (909) 625-4808

JERRY ROTHSCHILD'S RAGTIMERS

Mondays, 6-9pm **Curley's** Signal Hill www.jerryrth@sbcglobal.net. (562) 424-0018 or (310) 412-5985

SEAL BEACH, CA

Tuesdays, 6-9pm, **Leisure World Dixieland Workshop**, 13550 Seal Beach Blvd., Club House 3, rm. 8, (562) 594-5722

NEW ORLEANS JAZZ CLUB OF SOUTHERN CALIFORNIA

3rd Sunday, 1pm, **Westminster Lanes**, 6471 Westminster Ave., Westminster

SOUTH BAY N. ORLEANS JAZZ CLUB

2nd Sunday, 12:30-5pm, **Knights of Columbus Hall**, 214 Avenue I, Redondo Beach. (310) 374-3174

SO CAL HOT JAZZ SOCIETY

1st Sunday, **American Legion Post 335**, Southgate. (323) 566-9128.

SIMI VALLEY JAZZ CLUB

2nd Sunday, 1-5pm, **Simi Valley Senior Center**, 3900 Avenida Simi, Simi Valley

GOLDEN EMPIRE HOT JAZZ SOC.

1st Sunday; 1-5 pm, **Kern City Town Hall**, 1003 Pebble Beach Dr., Bakersfield

MONTEREY, CA

29th Annual Dixieland Monterey Jazz Bash by the Bay, Mar. 6-8. (888) 349-6879, www.dixieland-monterey.com

NORTH BEND, OR

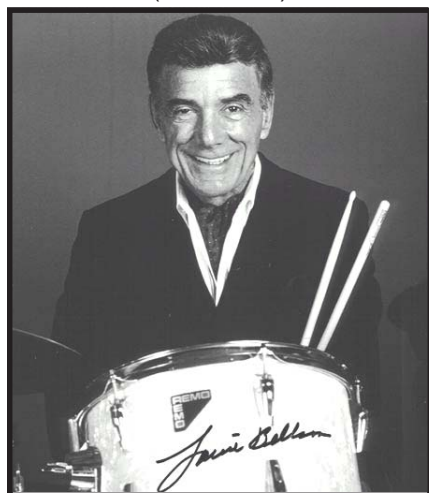
21st Annual Southcoast Clambake Jazz Festival, Mar. 13-15. (541) 888-4386, www.clambakejazz.org

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PASSINGS

Louis Bellson

(1924-2009)



World-renowned drummer Louis Bellson passed away in Los Angeles on Feb. 14, 2009.

He was born Luigi Balassoni in Rock Falls, IL on July 6, 1924. At age 17 he won a "Gene Krupa Talent Contest" sponsored by Slingerland Drums. The young drummer triumphed over 40,000 entrants! Soon after he was working

with Krupa's former employer Benny Goodman.

After service in the Army during WWII, he worked with Tommy Dorsey and Harry James and pioneered the use of two bass drums. While he was with the Duke Ellington Orchestra during the early 1950s he composed "Skin Deep." This was a feature number for the drums that he played regularly with the orchestra.

Bellson married vocalist Pearl Bailey in 1952 and became her musical director after departing the Ellington orchestra.

Later he played and recorded with the Count Basie Orchestra, Louis Armstrong, Ella Fitzgerald, Art Tatum, Benny Carter, Sarah Vaughn, Sammy Davis Jr., Tony Bennett and many others.

He led his own big band for decades, taught at drum clinics and continued to compose and arrange, all the while receiving awards and honorary doctorates.

Louis Bellson was considered one of the "Big Three" of drums, together with Gene Krupa and Buddy Rich. He was known as one of the nicest people in the music business, respected by musicians and fans alike. However, the ultimate

tribute to Louis Bellson's talent came from Duke Ellington: "Not only is Louie Bellson the world's greatest drummer... he is the world's greatest musician!"

Leslie Carole Johnson

(1942-2009)



Leslie Carole Johnson, publisher of the *Mississippi Rag*, died in Edina, MN on Jan. 17, 2009 after a three-and-a-half year battle with Mucosal Melanoma.

The Minnesota native graduated

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San Clemente Rotary Club
in partnership with San Clemente Beaches, Parks & Recreation Department
presents the 17th Annual

San Clemente Jazz By The Sea

FRIDAY • June 5, 2009

"USO/Canteen Swing Night"

featuring **PETE JACOBS AND HIS**
Wartime Radio Revue

★ Uniforms & '40s Era Attire Welcomed!
★ Includes Tony Carbonara's Special Pasta Dinner

Dinner: 6-7 PM
Music: 7-10 PM
doors open at 5:30 PM

Location
San Clemente Community Center
100 North Seville at Avenida Del Mar
San Clemente, CA 92672

SATURDAY • June 6, 2009

10:30 AM to 9:30 PM
Doors open at 10 AM

★ Night Blooming Jazzmen
★ Reynolds Bros. Rhythm Rascals
★ Rob Rio and his Boogie Woogie Piano
★ Pete Jacobs' Jazz Swingtet
★ Revelation Jazz Band
★ Red Pepper Jazz Band
★ Titanic Jazz Band
★ Albany Nightboat Ragtimers
★ South Burgundy Street Jazz Band
★ Special Guests **Tex Wyndham** and **George Probert**

A Musical Feast of Hot Jazz, Boogie Woogie, Swing and Ragtime

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For Additional Information and to Order your Jazz Tickets, go to www.SanClementeRotary.org or call (949) 388-5133

AFCDJS PRESENTS FREE 2009 DIXIE WORKSHOPS

(2nd Thurs. of month, 7-9 pm)

2009 Dates:

Mar. 12 • Apr. 9 • May 14
June 11 • July 9 • Aug. 13
Sept. 10 • Oct. 8 • Nov. 9

AFCDJS-sponsored workshops are held the second Thursday of every month (except December) from 7 to 9pm at the San Diego Musicians Hall, 1717 Morena Blvd.

Requirement:

Desire to play Dixieland Jazz!

Furnished:

Drums, piano and a core group of instructors.

ALL LEVELS OF TALENT WELCOME!

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www.dixielandjazzfestival.org

The personnel of many of the local Bands that have appeared in our Festivals have been participants in the AFCDJS free Jazz Workshops.

Jazz Alive . . .

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PALOS VERDES, CA

Cabaret Jazz Series, John Cocuzzi's Kings of Swing, Mar. 15, (310) 544-0403, www.norriscenter.com

EUREKA, CA

19th Annual Redwood Coast Jazz Festival, Mar. 26-29, www.redwoodjazz.org (707) 445-3378

MISSISSIPPI STATE UNIVERSITY

Charles Templeton Ragtime Music Festival, Mar. 27-28, 662-325-2559, http://library.msstate.edu/templeton/festival

REDDING, CA

Redding Jazz Festival/Swing Dance, Apr. 3-5, www.rivercityjazz.com, 530-244-6033.

PENSACOLA, FL

26th Annual Pensacola JazzFest, Apr. 4-5, (850) 433-8382, www.jazzpensacola.com

THREE RIVERS, CA

36th Annual JazzAffair, Apr. 17-19, (559) 561-4549, www.jazzaffair.info

SIDNEY-BY-THE-SEA, BC

Victoria Hot Jazz Jubilee Apr. 17-19, (250) 995-0490, www.victoria-hot-jazz.com

PORT ANGELES, WA

Jazz in the Olympics Festival, Apr. 24-26, 360-457-5380, www.jazzolympics.com

PALOS VERDES, CA

Cabaret Jazz Series, Night Blooming Jazzmen, May 17, www.norriscenter.com, (310) 544-0403.

SACRAMENTO, CA

36th Annual Sacramento Jazz Jubilee, May 21-25, (916) 372-5277, www.sacjazz.com

SAN CLEMENTE, CA

17th Annual Dixieland Jazz By the Sea, June 5-6, www.sanclementerotary.org (949) 388-5133.

LACEY, WA

19th Annual America's Dixieland Jazz Festival, June 25-28, (360) 943-9123 www.olyjazz.com

CEDAR FALLS, IA

32nd Annual Cedar Basin Jazz Festival, June 26-28, (800) 845-1955, www.cedarbasinjazz.org

MAMMOTH LAKES, CA

21st Annual Mammoth Lakes Jazz Jubilee, July 8-12, (888) 686-5299, www.mammothjazz.org

EVERGREEN, CO

2009 Jazz On The Rockies, July 24-26, (303) 697-5467, www.evergreenjazz.org

Monthly Jazz Concerts

Sponsored by America's Finest City Dixieland Jazz Society
(Every Third Sunday of the month except December)

All Programs: 1-4pm
Admission-\$15 • Members-\$10
Under 22 (with photo ID)-\$5

Sun., Mar. 15 – Red Pepper JB

Sun., Apr. 19 – Nannette and her Hotsy Totsy Boys

Sun., May 17 – Dixie Express

Lafayette Hotel & Suites

Mississippi Room • 2223 El Cajon Blvd. • San Diego

PLEASE SUPPORT LIVE TRADITIONAL JAZZ!

ATTEND OUR MONTHLY CONCERT/DANCES!

Check the AFCDJS website at www.dixielandjazzfestival.org
for the latest information.

Hot Reeds . . .

Continued from front page

Festival. Dick and his musical associates work in organized jam sessions with dozens of our patrons who also happen to play music. The results are fun, entertaining and educational. You are welcome to bring your own instrument and join in!

AFCDJS' dedication to musical education is also evident in the sets played by the **Mission Bay High School Dixie Band**. Under the baton of JP Balmat, these up-and-coming young musicians continue year after year to make us proud of their musicianship.

Join us for our 30th Anniversary; a very special musical celebration! You may order badges using the coupon on p. 5 and be sure to call the Town & Country Resort and Convention Center to book your rooms at the special discounted rate.

AFCDJS Price Increase

Your Dixieland Jazz Society will be increasing the concert admission and membership dues effective March 1, 2009. This is our first price increase in many years but we find it necessary due to the continuing increase in our basic operational expenses.

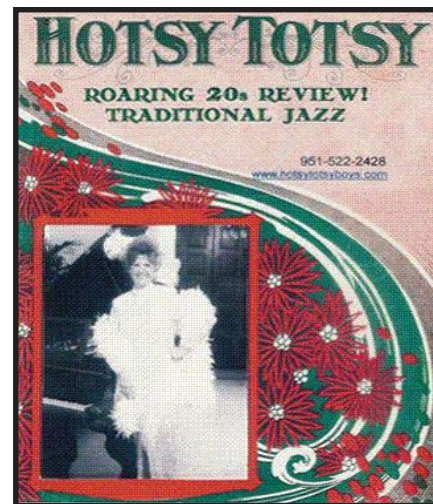
The new annual fees for AFCDJS membership are \$20 for singles and \$30 per couple. Subscription to the Rambler is \$15 or \$20 for overseas delivery.

The new concert admission fees are \$10 for members or \$15 for non-members. Attendees who become new members when attending the concert will receive a complimentary admission.

Concert Series ...

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course, is the featured vocalist. Trumpeter Tom Loeb is the bandleader. His musical colleagues are Henry Alain, trombone; Caesar Ricci, reeds; Frank Greco, keyboard; Terry Downs, tuba; and Toxie French, drums. Look for the band at the Sacramento Traditional Jazz Society monthly concert on June 14 and at the Orange County Classic Jazz Festival in August.



Jazz Roots on KSDS FM

Jazz Roots is heard on Sunday evening, 8-10 pm, on KSDS FM (88.3 on the dial).

The program features the roots of jazz — ragtime, blues, country music and more.

Jazz Roots is hosted by Lou Curtiss, proprietor of Folk Arts Rare Records and founder of the San Diego Folk Festival and the Adams Avenue Roots Festival.

John Gill • Leon Oakley • Duke Heitger • Tom Bartlett • Orange Kellin • Marty Eggers • Clint Baker • Neville Dickie • Anita Thomas • Carl Sonny Leyland •

Mike Baird • Robbie Rhodes • Vince Saunders • Chris Tyle • Billy Mata • Bruce Vermazen • Bob Pinsker • Larry Okmin • Jay Berman • John Hall • Chet Jaeger • Brad Roth • Alan Adams • Hal Smith

Katie Cavera • Bob Jackson • Jim Armstrong • Gerry Green • Bob Pelland • Bill Dixon • Mike Fay • Jeff Hamilton • Bert Barr • Tom Jacobs • John Goodrich • Paul Woltz • Rose Marie Barr • Al Latourrette

30th Anniversary

The 30th Annual San Diego Thanksgiving Dixieland Jazz Festival

Nov. 25-29, 2009

Town & Country Resort and Convention Center
500 Hotel Circle North (I-8 & SR-163) San Diego
www.dixielandjazzfestival.org



FEATURED BANDS AND GUEST ARTISTS

Yerba Buena Stompers • Dave Bennett Quartet • Grand Dominion JB
Anita Thomas • Uptown Lowdown • High Society • Sue Palmer & Motel Swing
Billy Mata and the Texas Tradition (*Western Swing*) • Katie Cavera
Titanic Jazz Band • Neville Dickie • Carl Sonny Leyland • Chloe Feoranzo
Heliotrope Ragtime Orch. • Real Gone (*Rockabilly*) • Night Blooming Jazzmen
Dick Williams' JazzSea Jams • Mission Bay High School Dixie Band
Special Sets: Benny Goodman, Lester Young, Bing Crosby, Pianorama, Gospel, Jerry Lee Lewis

BADGE PRICES

5-Day All Event-\$90 • 4-Day Badges-\$85 • 3-Day Badges-\$80

\$5.00 off the price of each 3, 4 or 5-Day badge if staying at Town & Country. To qualify for the discount, room reservations AND badge purchase must be made, and mail orders postmarked prior to Nov. 1, 2009.

For 2009 Hotel Reservations, contact the Town & Country

500 Hotel Circle North, San Diego, CA 92108, 1-800-772-8527 or (619) 291-7131

The Festival is funded in part by the City of San Diego Commission for Arts and Culture.



BADGEREGISTRATION

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P.O. BOX 880387, SAN DIEGO, CALIFORNIA 92168-0387
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I would like to join the Society. (Check one) Single \$20 Couple \$30

Amount of check or money order TOTAL \$ _____

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DAILY BADGES WILL BE AVAILABLE AT THE FESTIVAL

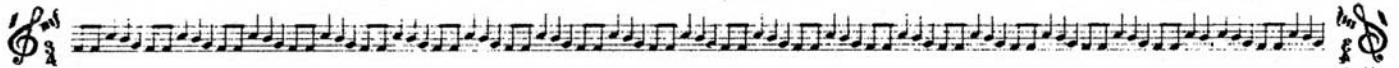
Festival Sponsorships are Available for 2009

Take an active role in producing the Festival!
AFCDJS encourages our Festival attendees to consider sponsoring a room, band or musician at the 30th Annual San Diego Thanksgiving Dixieland Jazz Festival — Nov. 25-29, 2009.

E-mail: pdstamant@yahoo.com or call Paul Daspit directly at 619-222-9535.

Multiple sponsors for the same room, band or musician are welcome.

Paul Hagglund • April West • Jonny Viau • Deejah Marie • Sue Palmer • Steve Wilcox • Pete Harrison • Sharon Shufelt • Dan Comins • Keith Elliott



19th Annual Jazz Festival

25, 26, 27, 28, June, 2009

Saint Martin's University
(Marcus Pavilion Headquarters)
5300 Pacific Ave. SE, Lacey, WA
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**GREAT
Dance
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two dancing, one listening
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at Tugboat Annie's
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Area Hotels (Ask for Jazz Rates)

Comfort Inn*.....\$94	Clarion Hotel*.....\$93.99
Lacey • 360-456-6300	Olympia • 360-352-7200
King Oscar Motel*.....\$60/65	Governor Hotel*.....\$78
Lacey • 360-438-3333	Olympia • 360-352-7700
Super 8 Motel.....\$74.59	Phoenix Inn.....\$119
Lacey • 360-459-8888	Olympia • 360-570-0555
LaQuinta*.....\$90.00	Ramada Inn (formerly AmeriTel).....\$109.95
Lacey • 360-412-1200	Olympia • 360-943-4000
Holiday Inn Express.....\$119	Red Lion Inn.....Call for rates
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Quality Inn*.....\$75	Tumwater Best Western.....\$73
Lacey • 360-493-1991	Tumwater • 360-956-1235
Quality Inn.....\$63.99	
Olympia • 360-943-0804	

*Featured hotels donate to the GODJS

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Olympia Campground
1441 - 83rd Ave., SW, Olympia
360-352-2551

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Qty.		
___	Early Bird All Event before May 31, 2009	\$75
___	All Event after May 31, 2009	\$80
___	Kick-off Party - Thursday only	\$8
___	Friday only	\$35
___	Saturday only	\$45
___	Saturday only after 7pm	\$25
___	Sunday only	\$25
___	Student - 14-22 w/ID, All Event	\$15
___	Patron of Jazz (Includes All Event Badge)	\$125

RV parking w/hookup _____ days @ \$25/day
RV dry park parking _____ days @ \$20/day
Length of RV _____ ft. No. of slideouts _____
Permit issued at check in TOTAL \$ _____

INFORMATION: Charlotte Dickison - 360-943-9123

Email: charlottedickison@comcast.net

RV PARKING: Pat Herndon - 360-956-7132

Email: herndon@reachone.com

Visit our website at: www.olyjazz.com

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Address _____

City _____ State _____ Zip _____

Phone: _____

Credit Card # _____ - _____ - _____ Exp. _____ / _____

Signature _____

Postmark will determine price. Voucher will be mailed.

Badges required at all festival sites.

NO REFUNDS AFTER JUNE 15, 2008.

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PASSINGS

continued from page 3

with a degree in Journalism from UM in 1964. During the same period she heard the Hall Brothers Jazz Band at the Emporium of Jazz in Mendota and became a lifelong jazz fan.

She started publishing the *Mississippi Rag* in 1973. It rapidly became internationally acclaimed for the variety of subject matter presented and for the high standard of writing in the magazine's articles and reviews.

In addition to her role as editor, publisher and frequent contributor to the *Rag*, She also served as president and board member of the Twin Cities Jazz Society and served on the Minnesota State Arts Board.

Leslie Johnson delighted in publishing complimentary reviews — including her own comments — in the *Rag*. She understood the realities of musical life; encouraging musicians during personal crises and celebrating their good times in person, in print, by phone and via e-mail.

Increased printing costs resulted in an online-only *Mississippi Rag* beginning in January, 2008. (A *Rag* website had been established so the transition was logical). Despite

increasingly severe health problems, Leslie never missed a deadline for the online magazine.

One of her goals was to publish the *Rag* for 35 years. She met that goal with the December, 2008 issue.

She is survived by her husband, Will Shapira; children Tony and Renee; two stepchildren; five stepgrandchildren; brother Gary; sisters Debra and Jody; and former husband Dennis Johnson.

Leslie Carole Johnson's sense of humor and upbeat attitude were irresistible. She infused correspondence, e-mails and phone calls with her positive personality until the very end. Her passing leaves a void in the world of traditional jazz that may never be filled. This edition of the *Jazz Rambler* is dedicated to her memory.

Dale Swisher

(1934-2009)

Dale Swisher passed away on Feb. 6, 2009 following a courageous battle with non-smokers' lung cancer. Dale was born in Gypsum, KS on Nov. 5 1934. He attended college and played basketball at Fort Hays State College and graduated from Washburn University in Topeka. After college, Dale went into the Navy AOCs program and received his Navy



Wings in May 1959.

He retired after 20 years and moved to California where he worked in real estate and it was during this time that he met his wife, Jerry, and moved to Coronado. He then opened his own picture framing business. Dale found the passion of his life after he picked up his old trombone and began to play again, 49 years after he had played in his high school band. He and a friend founded the Crown Island Jazz Band and played at numerous locations throughout the San Diego area, including the Annual San Diego Dixieland Jazz Festival.

Dale is survived by his wife Jerry Swisher; two sisters, his brother, three children, three step-children and 12 grandchildren.

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Don Jones, publisher of the *American Rag* is offering a two-month "mini-trial-subscription" to all new AFCDJS members. Simply fill out the form below, have it signed by an AFCDJS officer at one of our monthly concerts, then send the completed form to the *American Rag*. You will enjoy two months' worth of reporting on the most important events in the world of Traditional Jazz and Ragtime.

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• First Set: *Hindustan; True; China Boy; Old Fashioned Love; Yes, Yes in Your Eyes; If I Had You; Bugle Boy March; Fats Waller Medley* (piano solo); *I Would Do Anything For You* (Baker, vocal)

• Second Set: *Too Busy* (Cavera, vocal); *Sugar; Ice Cream; Winin' Boy Blues* (Baker, vocal); *Bogalusa Strut; Weary Blues*

• Third Set: *You Always Hurt the One You Love; See See Rider; I Can't Believe That You're in Love With Me; Savoy Blues; My Little Girl* (Adams, vocal).

Gene Krupa . . .

Continued from page 9

Krupa Story" was released. It is a distressing movie, weighted down with a melodramatic script, one-dimensional characters, wooden acting and enough historical inaccuracy to fill a paperback book. The only saving graces are the fine music on the soundtrack and lead actor Sal Mineo's reasonably successful "stick-synching" the master's drumming. Otherwise, Krupa cannot have been pleased!

A heart attack in 1960 almost ended Gene Krupa's career. But he battled back and resumed touring with the quartet. In 1967 he was sidelined with emphysema. To add to his misery, he began to suffer intense pain from ruptured discs and experienced an unpleasant divorce from his second wife.

By 1968 he returned to bandleading. On occasion he played "reunion" dates with the Benny Goodman Quartet (with Goodman, Teddy Wilson and Lionel Hampton) and in his spare time gave lectures to young audiences to warn about

2010 Jazz Camp To Feature The Hot Jazz Instructors

In 2008 and 2009, AFCDJS presented the Adult Jazz Camp with a faculty that many believe is our best to date: Clint Baker (cornet/trumpet); Alan Adams (trombone/Director); Jim Buchmann (clarinet/sax); John Royen (piano); Katie Cavera (banjo/guitar); Marty Eggers (bass/tuba); and Hal Smith (drums/Assistant Director).

The "Hot Jazz Instructors" are a formidable educational team and AFCDJS has received numerous compliments that praise the instructors' interaction with the students in sectionals, classroom settings and while directing the student bands.

The faculty are also compatible as a performing group. Ask any of the students who heard the instructors play at the Thursday night concert preceding the camp, or the monthly concert-dance following the conclusion of the educational weekend!

This is a talented group, dedicated to providing the best possible instruction in traditional jazz for AFCDJS Jazz Camp students.

There are still open slots in each of the seven classes. We encourage you to sign up today! Learn how to improve your traditional jazz performance abilities from world-class trad jazz musicians!

For more information on the 2010 Adult Traditional Jazz Camp, please see the advertisement on this page.

the dangers of using narcotics.

In April, 1972 Krupa was reunited with his old friend Eddie Condon at a concert held at the New School in New York City. Also in the band were cornetist Wild Bill Davison and two relatively young players, Reedman Kenny Davern and pianist Dick Wellstood. Fortunately, the concert was recorded. Returning to his roots, Krupa drove the band with joyful ferocity, Chicago style. He played press rolls, old school turnarounds, explosions and shuffle rhythms straight from the Windy City. As Wellstood later recalled, "When [Krupa] put his head down...it was Chicago, 1928." His solos and drum tags have a vibrant energy. It is accurate to say that Krupa stole the show at the New School, just as he did nearly 30 years before, on Condon's Town Hall broadcasts. It is a perfect valedictory for a superb drummer. He passed away from the effects of leukemia on Oct. 16, 1973.

Gene Krupa influenced hundreds of drummers, if not more. From youngsters who heard him with Benny Goodman to rock 'n' rollers, Krupa will always be "America's Ace Drummer Man."

Town & Country Offers 'Stimulus Package' in '09

Since the earliest days of the San Diego Thanksgiving Dixieland Jazz Festival, the Town & Country Hotel has provided invaluable support. The T&C management team has worked with AFCDJS to provide a world-class facility for the Festival.

In 2009, the Town & Country is going an extra mile for our patrons by **rolling back** the room rates during the Festival weekend!

After the 2009 rates were published in the January-February *Jazz Rambler*, the T&C management reflected upon the situation with the U.S. economy and decided that a "stimulus" was in order!

Please call the hotel, (800) 772-8257 or (619) 291-7131, for the special 2009 Festival room rates. And when you call, please thank the hotel for their generosity in lowering the rates and for their continuing support of the San Diego Thanksgiving Dixieland Jazz Festival!



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* There is a \$50.00 tuition discount for Jazz Camp students who stay at the Lafayette Hotel & Suites. For room reservations, contact the hotel at 1-888-272-6343 or (619) 296-2101; www.lafayettehotelsd.com. Ask for the "Jazz Camp Suite rate" which includes breakfast each day. Make checks to AFCDJS (deduct discount if staying at the Lafayette Hotel & Suites).

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Gene Krupa . . .

Continued from back page

the Goodman Orchestra attracted fans from coast to coast. Goodman recorded extensively, and the results added to the orchestra's — and Krupa's — popularity. Though he propelled the band with a driving beat on records like "Roll 'Em" he could also play with restraint and finesse on small band sides such as "Who," with the Benny Goodman Trio. In addition to his records with Goodman, Krupa also appeared on sessions led by bandmates Jess Stacy and Lionel Hampton, plus recording dates under his own name.

In the mid-'30s, Krupa worked with H.H. Slingerland to develop the "Separate Tension Tunable Tom-Tom" which eventually replaced the tack-head "Chinese" tom-toms used by early jazz drummers. Afterwards, Krupa continued to play Slingerland drums until the end. And the new tom-toms would have a major impact upon his career. In 1937, the Goodman Orchestra recorded a popular song by New Orleans trumpeter Louis Prima called "Sing, Sing, Sing" with Krupa making good use of the new, tunable tom-toms. As the orchestra continued to play the song on live engagements, it evolved into a feature number for the drums. The most well-known version was played by the orchestra live at Carnegie Hall on Jan. 16, 1938. Although most jazz fans and critics agree that pianist Jess Stacy actually played the most memorable solo, Krupa gave one of the greatest performances of his career. Hypnotic patterns on the tom-toms, crisp rimshots, well-timed fills, back to the toms, and then, Zutty Singleton's signature wrapup — three clinks on the cowbell, a flurry of climactic triplets between the snare, tom and cymbals — and the incredible tour-de-force draws to a satisfying close.

"Sing, Sing, Sing" was a sensation. Subsequently, the crowds at Goodman's engagements demanded to hear the song, and Krupa. From many accounts, Goodman was professionally jealous of the adulation for Krupa. Apparently, he also decided that the showy drumming was detrimental to the sound of the rhythm section. Relations between Goodman and Krupa deteriorated rapidly, and Krupa left the band in March.

A little over a month later, Krupa's own orchestra debuted at the Steel Pier in Atlantic City. It was an instant hit. The new orchestra was a crowd pleaser wherever it performed and it made

dozens of impressive sides for the *Columbia* label. In 1941, trumpeter Roy Eldridge and vocalist Anita O'Day added their considerable talents to the ensemble and helped Krupa create several hit records including "Let Me Off Uptown" and "Massachusetts."

Krupa was on top of the jazz world when, in 1943, he was arrested on what many aficionados consider to be a trumped-up narcotics charge. He was convicted, and served 90 days in a San Francisco jail. He lost a second trial, for contributing to the delinquency of a minor, resulting in another stretch behind bars.

Finally, out on bail and awaiting appeal on the second charge, Krupa's reputation was ruined and his orchestra disbanded. His fortunes changed in September, when Benny Goodman offered him a chance to rejoin the orchestra. Krupa gladly accepted the offer and stayed for two months, before joining Tommy Dorsey's Orchestra. His first appearance with Dorsey took place at the Paramount Theater, scene of a triumphant run by Goodman's Orchestra six years before. Later, Krupa recalled, "When the people saw me, I got the greatest standing ovation of my life. It lasted several minutes and I have to admit I broke down." Gene Krupa's career was rejuvenated.

Soon he was leading another big band, which debuted at the Capitol Theater in New York. The orchestra's engagement lasted 10 weeks and during that time, Krupa was a frequent guest on Eddie Condon's broadcasts from Town Hall. Fortunately, the broadcasts have been released on the *Jazzology* label and they allow the listener to hear Krupa playing like a man who has literally "gotten out of jail!"

In the mid-'40s Krupa listened closely to the up-and-coming bebop players. He hired arrangers like Gerry Mulligan and Neal Hefti and talented modern jazzmen including trumpeter Red Rodney. Krupa also featured a trio with himself, Charlie Ventura on tenor sax, and Teddy Napoleon on piano that played intricate versions of jazz standards. As much as Krupa admired the "new music," recordings illustrate that he was unable to make a complete transition from swing to bop. Still, the musicians in the band loved working for him and his fans were as loyal as ever.

One development in jazz that Krupa detested was the increased use of narcotics. In the late '40s and early '50s several of his musicians were users and it brought back nightmarish memories of

his arrest, conviction and incarceration. The stress of dealing with the drug situation, coupled with the decreasing popularity of big bands, caused Krupa to break up his orchestra in 1951. After a brief layoff, he accepted Norman Granz' invitation to join the Jazz at the Philharmonic troupe. Between 1951 and 1957, Krupa thoroughly enjoyed his stint with JATP. His bandmates included Lester Young, Flip Phillips, Roy Eldridge, Oscar Peterson and other jazz giants. JATP performed across the U.S., in Europe and in Asia. A much-anticipated component of the concerts was the "Drum Battle," usually involving Buddy Rich and Krupa as the gladiators.

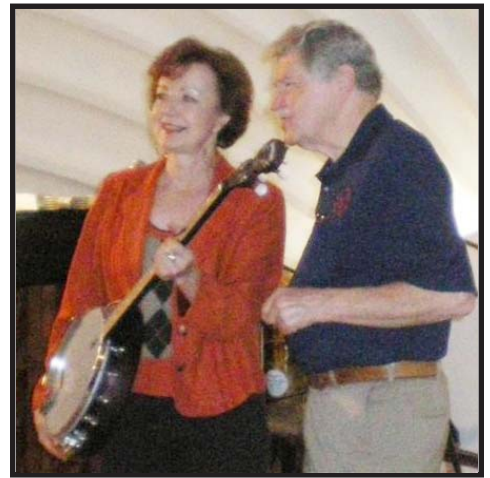
After leaving JATP, Krupa formed a quartet which included longtime associate Charlie Ventura on reeds, plus piano, bass and the leader heavily featured on drums. The "Great New Quartet" followed in the footsteps of the earlier GK Trio, performing complex numbers that called for intense coordination between the four instruments. Though the personnel changed several times in the ensuing years, the quartet maintained high musical standards and performed at venues such as the London House (Chicago), the last Frontier (Las Vegas) and the Metropole and Basin Street East in New York City. In 1953, he signed on to play a tour that would feature an all-star Benny Goodman Orchestra as well as Louis Armstrong and his All-Stars. There were personality problems before the tour even started and eventually Goodman dropped out, claiming ill health. Krupa stepped in to front the orchestra for the remainder of the tour. Later he opened a drum school in New York City with the great drummer Cozy Cole and made guest appearances in the biopics "The Glenn Miller Story" and "The Benny Goodman Story." Inevitably, Gene was approached concerning the idea of presenting *his* life story onscreen. In 1959, "The Gene

continued on page 8

AFCDS

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Small instrumental combo and Dixie-style musical arrangements are now available for school and youth bands and other community or start-up bands. Please check our updated website at: www.dixielandjazzfestival.org and click Small Band Music, or you may contact our Archives volunteer by email: aarchivist@sbcglobal.net.



At the January 18 Concert, Alan Adams presented Claudia Carter the Goodtime Deering banjo she won in the Education Fund drawing at the 2008 San Diego Thanksgiving Festival. We sincerely appreciate all who participated.

A 'photo op' provides a break from the arpeggios in Jim Buchmann's reed class.



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A student band performs at the final concert on Sunday, Jan. 18.

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They Called it Jazz

Gene Krupa – America's Ace Drummer Man

(This is the 72nd in a series of biographies of great traditional jazz musicians.)

By Hal Smith
AFCDJS President

The year 2009 marks the Centennial of Gene Krupa, one of the greatest drummers in jazz history. When the late Louis Bellson mentioned Gene Krupa's name to his wife, Pearl Bailey, she said, "If you assembled all the great drummers on a stage, you would inevitably turn to him. He was like a magnet."

Gene Krupa was indeed a magnet — for drummers, other instrumentalists and fans alike. During his rise to stardom in the 1930s, Krupa's winning combination of technique and showmanship helped to redefine the drummer's position from lowly timekeeper to featured soloist. He was idolized by thousands of fans and influenced more drummers than any other percussionist.

He was born Eugene Bertram Krupa in Chicago on Jan. 15, 1909. As a pre-teen, he took up the drums and played as many dances and jam sessions as a young student could physically handle. His mother enrolled him at St. Joseph's College, hoping that the young man might become a priest. However, the lure of playing music was too strong and he did not pursue the priesthood. Rather, he studied the rudiments of drumming with Ed Straight and Roy C. Knapp! In 1925, he made the acquaintance of a drummer named Al Silverman, who introduced Krupa to Dave Tough and George Wettling. Later, Tough took Krupa to hear Baby Dodds (playing with brother Johnny's band) at Kelly's Stables. Though he listened to other drummers in Chicago — Zutty Singleton, Tubby Hall, Johnny Wells, Don Carter and of course Tough and Wettling — Dodds remained his primary inspiration.

As he gigged around the Windy City, Krupa frequently worked with other



young musicians who were developing a style of their own based on a wide variety of influences, from King Oliver, Louis Armstrong, Jimmie Noone and the New Orleans Rhythm Kings to Bix Beiderbecke. When Dave Tough departed for France, Krupa became the default drummer for this crew of young revolutionaries.

On Dec. 8, 1927 Krupa joined Jimmy McPartland, Frank Teschemacher, Bud Freeman, Joe Sullivan, Eddie Condon and Jimmy Lanigan in OKeh Records' Chicago studio. These sides by "McKenzie" and Condon's "Chicagoans" (coupled with a second session, made a week later) are considered to be the definitive examples of "Chicago Style" jazz. The headlong drive of the ensemble, Teschemacher's edgy clarinet and rhythmic devices including the "explosion," "flare," "shuffle" and "stop-and-go" continue to thrill listeners, even after eight decades!

Krupa's playing on the McKenzie-Condon records is unlike any drumming heard previously on record. It does not resemble the strutting New Orleans feel of Dodds or Singleton, the cool intellectualism of Vic Berton or Chauncey Morehouse or the tricky syncopations of Kaiser Marshall and George Stafford. Instead, Krupa used the whole drum set to drive the Chicagoans like a juggernaut.

Recordings by the "Chicago Rhythm Kings" (Teschemacher, Sullivan, Condon, Lanigan, Muggsy Spanier and Mezz Mezzrow) made on April 6, 1928 are even better examples of Krupa's mastery of the style. "I Found a New Baby" is full of rhythmic drive and "Chicago" devices — mostly initiated by the drummer.

In 1928 Krupa went to New York City. Except for a brief return to Chicago when his mother became ill, he stayed there for the rest of his life. After experiencing a few setbacks, he gained a reputation as one of the hottest drummers in town. He recorded with Bix Beiderbecke, with Fats Waller and the Mound City Blue Blowers. Red Nichols included him on most of the "Five Pennies" recordings made between 1929 and 1930. Krupa continued to play "Chicago" drums on Nichols records such as "China Boy" and "Shim-Me-Sha-Wabble," but his playing also began to reflect the influence of Harlem drummers, especially Chick Webb. Of Webb, Krupa later said "Chick taught me more than anyone. I learned practically *everything* from him."

During a run with the Gershwin musical "Girl Crazy," Krupa learned to read music and he studied technique with Sanford Moeller. Even as an in-demand, full-time professional drummer, Krupa always wanted to learn *more* about the drums and how to play them.

In December, 1934, he accepted an offer to take over the drum chair in the Benny Goodman Orchestra. Goodman's ensemble had not yet achieved fame, but the orchestra worked steadily, playing dance engagements, recordings and "Let's Dance" broadcasts on NBC. As hot players like Bunny Berigan, Vido Musso and Jess Stacy joined the orchestra, it provided a stimulating musical environment for Gene Krupa.

Following a successful engagement at the Palomar Ballroom in Los Angeles, *continued on page 9*