



October 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.

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Time to look back and celebrate Minnesota's rich jazz heritage

By Dick Parker

October seems to have emerged as Jazz history Month in Minnesota — not by proclamation, but by convergence.

The 100th anniversary of Paul "Doc" Evans' birth will be observed on Oct. 5 and 6 with a combined **Doc Evans Jazz Festival and Centennial Celebration** at Carleton College in Northfield, Minn.

Doc was an elegant cornet player (and a cellist-conductor in the Bloomington Symphony Orchestra!) and bandleader who edified and educated traditional-jazz fans from the 1940s through the 1960s. He made his mark in Chicago, toured some nationally, but spent most of his career in Minnesota, sending out records nationally — such as the three-LP "History of Jazz" series, recorded live at Minneapolis concerts and featuring Doc's special talent for educating while entertaining.

At the Friday-Saturday tribute at his alma mater (class of 1929), Doc's music will be played and discussed. A convocation introducing the Doc Evans Centennial Band, led by Butch Thompson, will start the festivities at 10:50 a.m. Friday. Sessions for students are

scheduled through the day, then the band will play its main concert at 8 p.m. Other band members are Jon-Erik Kellso, trumpet; Charlie DeVore, cornet; Bill Evans, bass; Dave Graf, trombone; Mike Polad, piano, and Phil Hey, drums.

Saturday's events include a morning symposium on Doc's work by some Carleton alumni who are music scholars on the national scene, then afternoon reminiscences by some who knew him — Thompson, Leigh Kamman, Charlie DeVore and Doc's son Allan Evans.

All the events are free. For details, see www.docevans.com.

A slice of Minnesota history

Speaking of Charlie DeVore, the Hall Brothers New Orleans Jazz Band and their fondly remembered Emporium of Jazz in Mendota are included in the Minnesota Historical Society's **MN150** exhibit celebrating the 150th anniversary of statehood. As the title implies, the exhibit showcases 150 people, places and things that have helped shape the state in its first century and a half.

The MN150 opening celebration will be from 7:30 to 10:30 p.m. Oct. 11 at the Minnesota History Center and will include music by DeVore, Butch Thompson and other members of the Hall Brothers band. Tickets are \$20 for Historical Society members, \$30 for nonmembers, and the RSVP deadline is Oct. 1. Call 651-259-3015 or go to www.mnhs.org/MN150party.

Bob DeFlores' films being linked to today's memories

Film historian Bob DeFlores is working with Normandale Community College, Bloomington, to blend oral history with vintage film clips from the big-band era.

DeFlores is well known to Twin Citians for presentations from his extensive collection of films, some of them unique and many of them related to music. He supplied Ken Burns with some of the footage used in his "Jazz" series for PBS, and more recently has presented shows at the Heights Theater on Vitaphone shorts and on banjo players, in collaboration with Mankato banjoist-writer Lowell Schreyer.

Normandale and DeFlores are working to combine glimpses of the Big Band era with reminiscences by some Minnesotans who were part of it or connected to it. For example, the ubiquitous and loquacious Charlie DeVore talks about growing up with and without his dad, who played in the Al Trace novelty orchestra. DeFlores has a bit of film of that band with the elder DeVore. Drummer Russ Moore, a longtime officer in the Twin Cities Musicians Union, talks about his traveling years in the heyday and



Bob DeFlores

the twilight of the big bands. Saxophonist Percy Hughes remembers the days of Ellington, the Prom Ballroom, crowds coming to hear his band on Rice Street. Henry Busse Jr., retired Mankato radio broadcaster, barely knew his father, a trumpet player and cofounder of the Paul Whiteman band who preceded Bix Beiderbecke as the star horn player. Busse recalls reconnecting with his father occasionally as a young man, and the sensation of a ballroom coming alive as his father's band warmed up.

Interviews are in progress. The goal is to preserve, transfer to digital media, and catalogue DeFlores' film collection so that it can become an educational resource for schools and colleges around the country. Two 30-minute TV documentaries are also planned, in partnership with Twin Cities Public Television: "Soundies: Lost Treasures," showing some 1940s-era predecessors of music videos, and "Jazz Treasures of the Big Band Era."

Learn more about the project at www.defloresfilmproject.org.

Charmin Michelle: Charming Audiences From Minneapolis to Barcelona

By Andrea Canter

Whether in tribute to Ella or Billie, in duo or fronting a big band, Minneapolis vocalist Charmin Michelle sings with “taste and understatement, swing and savoir faire, grace and grooves, intimacy and panache” (*TC Music Net*). And she is also among the busiest—and most versatile-- singers in town. After more than a decade charming local audiences as



Charmin Michelle at the Artist's Quarter

well as occasional forays across the Atlantic, these days Charmin is making that trans-Atlantic flight as a regular gig, her bookings in Spain coming whenever she can fit travel around her local dates with Joel Shapira (as Charmin & Shapira), Denny Malmberg at Kozy's and Fireside Pizza, Jerry O'Hagan's Orchestra at the Cinema Ballroom, Doug Haining's Twin Cities Seven, and more.

Born in Birmingham, Alabama, Charmin Michelle moved to Minneapolis as a young child. With the promotion of organ legend “Captain” Jack McDuff, she toured Europe with internationally known pianists Mulgrew Miller and Kirk Lightsey in 1997, and since 1998, has performed in jazz festivals in Spain, Portugal and France (with the Tuxedo Big Band) as well as throughout the Twin Cities area. On her first three recordings—*Your Eyes* (1994, out of print), *Destination*

Moon (1998, CM), and *Hot* (2001, CM), she covered tunes of Billie Holiday, the Great American Songbook, blues and bossa, what Tom Surowicz described as an “aural charm bracelet.” In 2005, she and Joel Shapira released *Pure Imagination* (CharmSongs), a combination of voice/guitar duets and quintet arrangements of jazz classics.

From Minnesota to Spain and Beyond

Charmin has always been busy with multiple projects, including blues dates with the jump band, the Senders, and jazz tours throughout Spain, but in the past year, the scope of audience as well as her collaborations has expanded globally. The late great B-3 master Jack McDuff was responsible for her entrée into the jazz scene in Spain. “When I first started, I did brunch at the Times and Jack McDuff came in every Sunday,” recalls Charmin. “I knew he went to Europe all the time, and I told him that I wanted to go with CDs in hand and book some gigs. He said ‘No’—that wasn’t the way to do it-- and hooked me up with his agent, who said ‘Give me 3 CDs and I will send out to agents.’ And one booked me and told me to bring my own piano player. So I brought Rick Carlson and took Doug [her future husband]; we went to Spain and had a great time [in 1998]...Then I started going on a regular basis with the Tuxedo Big Band [from Toulouse, France], doing a tribute to Ella. But then after 911, everything dropped off.”

But recently the Spanish connection re-ignited as Charmin began performing a tribute to Billie Holiday with two Spanish piano trios, the Ignasi Terrazza Trio and Gerard Nieto Trio, with saxophonist Toni Sola on both trios. “I’ve had the same promoter all these years, based in Barcelona,” says Charmin. “Between these two groups, we do festivals, some club dates and concert halls.” And it has been a bit of a whirlwind, squeezing in a lot of gigs as well as recording dates whenever she’s in the country. “Since March, we’ve been doing all the Billie Holiday music and some recording, with guests such as Harry Allen, Grant Stewart, Scott Hamilton... and possibly Peter Bernstein on guitar for one session, and Jessie Davis, all of whom the agent books on a regular basis. We’ll be finishing up in October...Sometimes I get off the plane, have lunch and then we’re into the studio. After a long flight, the studio work can be intense—you are giving it your best shot!”

The gigs in Spain led to a “working vacation” in the Canary Islands last June. “There were two festivals at the end of June, one festival on Grand Canary and one on Tenerife. I met the guys [her Spanish trios] there, they were great venues, outdoors. People stayed til the end, and we ended up going overtime--the band before us ran a little long, but fun was had by all.”

Connecting With the Audience, in Europe and Minnesota

The enthusiasm of audiences in the Canary Islands and throughout Spain has greatly contributed to the “fun” of her frequent travels. “Over there, the people who come to our shows come to *hear* us. They know a lot about jazz and about the musicians they are hearing. Here [in the U.S.] it depends on the venue how much attention they pay to the music. There, I feel very welcome. One club we played was so much fun, the people were just into it. I didn’t want to stop. Usually we do an hour and a half set and we’re done, or two 45-minute sets. It goes so fast because the people are there for you. I practiced a little

Spanish so I can say some things to the people and I get them laughing. I'm not sure if they are laughing at me or at what I said! But once you get them that way, they are *with* you, and it's a great feeling."



Charmin performing at the Canary Islands Jazz Festival with the Gerard Nieto Quartet (in June 2007). *Photo courtesy of Charmin Michelle*

Does Charmin foresee such audience response developing here in Minnesota? "They have to be able to hear you!" she says. "At Fireside Pizza [her Monday/Wednesday night gig in Richfield], I will talk to the audience and get them to talk to me, and next thing you know, they put money in tip jar and come back the next week! That's why I like Fireside, it's like hosting a party."

Fireside has evolved as one of Charmin's favorite venues. The neighborhood pizza parlor has been hosting Monday night jazz for years; late pianist Bobby Peterson once was a regular performer, along with other instrumental duos. Then Denny Malmberg teamed with young vocalist Jose James. About two and a half years ago, Charmin paired with Malmberg. "It started with just Mondays and they added Wednesdays—it was just supposed to be for a while over the summer and that has been going for a year now." Working the crowd at Fireside has helped Charmin overcome what she regards as her innate shyness. "I'm an introvert, really, so I've have worked to overcome that--either you help people along to come *with* you or it's just Them and You, and that's not what it's about. I'm learning to get to the ones I don't think I can reach." The audience is welcoming but the space at Fireside is tiny, even for two musicians. "They are talking about taking out one booth and making more room—that would be great! We threw a party for Larry Malmberg the other night, he brought his accordion and Cliff Brunzell and a few other musicians came and sat in, too...The waitstaff and owner are fun to work for."

Gigging Around Town

Sometimes, after they have heard Charmin weekly, her audience will follow her to another venue—there is no shortage of opportunities to hear Charmin these days. A new project last April has been fronting the Jerry O'Hagan Orchestra at the Cinema Ballroom, a new venue in a renovated movie theater in St. Paul's Groveland neighborhood. "We've

developed a loyal following of people who come every week just to dance. And we cover all the bases, foxtrot, waltz, cha-chas, tangos and West Coast swing.”

Charmin has also become a regular performer at Cue at the Guthrie—often with Joel Shapira (as Charmin & Shapira With Friends) or the Wolverines Trio, playing for the before and after theater crowd on weekends, as well as for anyone who comes into the new landmark setting just to enjoy music and dinner. Charmin and Shapira have also appeared about monthly at the Midtown Global Market, for the midday crowd on Saturdays. It’s a convenient venue for Charmin who lives just a few blocks from the converted Sears complex. With Denny Malmberg, she also has a standing Sunday gig at Kozy’s at Galleria (Edina) in addition to the two nights at Fireside, and finds time to sing with Doug Haining’s Twin Cities Seven. “I’d like to work with them more, but it is hard to come up with enough money for a group that size. I’m happy to say that we will be performing our Copecetic Christmas Show during the holiday season at the Capri, the ‘Copacetic Christmas Carol’ that Doug Haining and I wrote together based on Charles Dicken’s *A Christmas Carol*. We put a hep swing to it!” And other events loom on the horizon—her annual holiday appearances with Cliff Brunzell’s Golden Strings at Jax Café, New Year’s Eve at Jax with the Twin Cities Seven, and hopefully a reprise of the “Tribute to Nat King Cole, Billie Holiday and Sarah Vaughn” held at the small Capri last summer. Featuring Charmin, Dennis Spears and Debbie Duncan, “the show sold out and people were disappointed that they couldn’t get tickets, so we want to bring it back.”

Time for Songwriting

Does Charmin have any “down time?” It depends how you define it! Tuesdays and Thursdays are generally her gig-free nights, and she savors that time for social contacts, catching up with paperwork and, recently, delving into the work of composer. In the coming year, Charmin wants to use her time for writing. “I’m working with a poet... We’re putting our heads together, and now that I have a real piano, it is so much nicer to sit down and work on things. I’m learning composition, I’ve been consulting with musicians about composition and theory.” This is not her first effort at composing, as she did include some original songs on her very first CD. “Keith Boyles [bassist] and I did some collaboration. Now I want more background knowledge regarding what I am doing with composition, so when I practice, I break it down--what was the composer intending here, what progressions do they use here?”

And as she works toward releasing a recording of original material, Charmin also finds herself “resurrecting older tunes and adding new ones that I never got to... If you are working with people on a regular basis, you need to do that or it gets boring doing the same tunes, so you have to add new music. Like with Denny, because I work with him three times per week, we need new material all the time.” Charmin also expands her repertoire in preparation for private gigs like weddings, when she has “to learn songs I wouldn’t normally do. In my down time I am learning those songs. But all the preparation does not really seem like working, especially when I sit down at the piano...I studied classical piano, and I can read music although I don’t sight read very well. And it’s fun to sit down and take out my classical music and play it.”

It's Tuesday, and we finish our coffee and conversation. Charmin heads out to the dentist, one of those other activities that gets squeezed into a Tuesday or Thursday of "down time, in between duets at Fireside Pizza, before a weekend of Charmin & Shapira sets at Cue at the Guthrie and/or in the atrium of the Midtown Global Market, before a Sunday brunch at Kozy's and a Sunday night at the Cinema Ballroom. Unless, of course, she is in a club in Barcelona or a festival on an exotic island...

Visit www.charmsongs.com or www.myspace.com/charminmichelle for Charmin's current gig calendar. Upcoming events include Charmin & Shapira at the Dakota Jazz Club in downtown Minneapolis on Tuesday, October 2 (7-11 pm; www.dakotacooks.com); every Monday and Wednesday night in October at Fireside Pizza in Richfield (6:30-8:30 pm); every Sunday Brunch at Kozy's in Galleria. Reprinted with permission from the Jazz Police website (www.jazzpolice.com)



The first edition of the Dakota Combo performed with saxophonist Bobby Watson at the Dakota Jazz Club last December

The Second Edition of the Dakota Combo Selected

By Andrea Canter

The second edition of the *Dakota Combo* – an elite ensemble of area youth jazz artists—has been selected following auditions in early September. Sponsored by the Dakota Foundation for Jazz Education and the MacPhail Center for Music, the Combo will rehearse under the direction of trumpeter/MacPhail instructor Kelly Rossum and will perform with a special guest artist prior at their fall performance at the Dakota Jazz Club on December 1st. They will also perform a spring show at the new MacPhail Center facility on May 22, 2008. Rehearsals begin October 4th.

The Dakota Combo was inaugurated last September under the direction of Kelly Rossum and with guest artist, saxophonist Bobby Watson. The student septet performed at the Dakota in December, with Watson in an open clinic and jam for area students, at the Dakota Foundation Benefit in January, at the Nomad World Pub in May, and at the Twin Cities Jazz Festival in June. All seniors, the Combo graduates are now enrolled in a variety of programs, from Indiana and McGill Universities to the Berklee College of Music and the Brubeck Institute.

Student musicians enrolled in grades 9-12 were eligible to audition before a panel of area musicians/educators, including Greg Keel, Laura Caviani, Adam Linz and Phil Hey. Congratulations to the following students who will participate in the 2007-08 Dakota Combo, a two-horn sextet representing programs throughout the metro area.

- Jake Baldwin, trumpet, Minnetonka High School
- Stephanie Wieseler, tenor saxophone, Apple Valley High School
- Geoff LaCrone, guitar, Minnetonka High School
- Jacob Wittenberg, piano, Henry Sibley High School
- Corey Grindberg, bass, Minneapolis South High School
- Matthew Roberts, drums, Spring Lake Park High School

The alternates (who will be called upon in if any of the Combo members are unable to perform) for this year include:

- Caleb McMahan, trumpet, St. Paul Central High School
- Rob Fletcher, drums, Eden Prairie High School
- Carson King-Fournier, trombone, Apple Valley High School
- Peter Nyberg, alto saxophone, St. Paul Central High School

With the auditions over, now comes the hard work! Rehearsals will be held in October and November, with additional sessions during the week of the performance. While the first year's program was limited to the Dakota performance and clinic, the program this year includes the additional spring concert at MacPhail and hopefully opportunities for performances and workshops at area schools.

Said director Kelly Rossum, "Thank you everyone for auditioning. It's wonderful to have such strong student jazz musicians in the Twin Cities. Plus a very special thank you to Greg Keel, Laura Caviani, Adam Linz and Phil Hey for assisting with the auditions."

Keep up to date with the Dakota Combo at www.dakotacombo.com

--Andrea Canter (reprinted from the JazzPolice.com)

Book Review: Jazz Anecdotes: Second Time Around by Bill Crow
Paperback: 416 pages Publisher: Oxford University Press, USA; 2Rev Ed 2005
by Paul Madore

For this review, I've chosen a particular favorite of mine: Jazz Anecdotes by Bill Crow. Though first published in hard cover in 1990, the current edition has been expanded and is available in paperback as Jazz Anecdotes: Second Time Around (2005 edition).

Truths, half-truths, tall-tales and downright lies are only some of what you'll find in this book! Bassist and jazz writer Bill Crow has collected some of the greatest jazz stories of all time, gathered them together and assembled them all in one place. From start to finish, this book is a hoot!

Offering us a unique view into the world of the working jazz musician, there are chapters dedicated to jokes, songs, reading music, teachers and students, and a host of other topics relevant to the musician's world. In addition, there are chapters dedicated exclusively to such famous jazz legends as Fats Waller, Charlie Parker, Louis Armstrong, Benny Goodman, etc. etc.

One of the great things about this book is that you can virtually open it up to any page and just start reading. Because the scope of each story is limited to a page or two, you can start and end just about anywhere and still get a good laugh.

You can read about the night Bessie Smith chased away some hooded Klansmen from her performing tent! Or hear Miles' unique solution for shortening John Coltrane's endless solos. The list goes on and on! Do yourself a favor and check out this book. I haven't met a musician yet who hasn't thoroughly enjoyed it.

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**Celebrating Mali: Dee Dee Bridgewater
Returns to the Twin Cities October 16-17**

by Andrea Canter

Described by the *Village Voice* as "...the most capable jazz singer of her generation," Dee Dee Bridgewater has covered a wide swath of jazz and modern music over her career, from R&B and big band to the songs of Ella Fitzgerald, Kurt Weill and the love songs of France. Winner of two Grammys in 1998 (Best Vocal Performance and Best Arrangement Accompanying a Vocal), France's Victoire de la Musique, a Tony for Best Featured Actress in a Musical (*The Whiz*), the 2007 Commandeur de L'Ordre des Artes et des Lettres, and countless other honors, Dee Dee is America's—if not the world's-- First Lady of Jazz. Now on a very limited tour with her trio and additional 7-piece band of Mali musicians, Dee Dee celebrates the release of her new recording, *Red Earth*, with a two-night stop at the Dakota Jazz Club in downtown Minneapolis, October 16-17.

A career in music and specifically in jazz was Dee Dee's destiny. Born Denise "Dee



Dee" Garrett in Memphis, she moved to Flint, Michigan as a young child. Surrounded by

DeeDee Bridgewater

music, her first source of inspiration was the voice of Ella Fitzgerald, which she heard on her mother's recordings. Her father was a trumpeter and teacher who counted Booker Little, Charles Lloyd, and George Coleman among his students. Dee Dee was singing in a rock and R&B trio as an adolescent, and toured the Soviet Union with the University of Illinois Big Band in 1969. In New York a year later with then-husband, trumpeter Cecil Bridgewater, she debuted with the Mel Lewis/Thad Jones Orchestra. Soon she was performing and/or recording with such luminaries as Sonny Rollins, Dizzy Gillespie, Dexter Gordon, Max Roach, Roland Kirk, Stanley Clarke and Frank Foster's "Loud Minority."

Despite her success, Dee Dee sought new opportunities to expand her artistry, and in the mid 70s brought her voice to the Broadway stage, winning the Tony Award for her role as Glinda the Good Witch in *The Wiz*. From Broadway she went on to Tokyo, Los Angeles, Paris and in London where she won the coveted Laurence Olivier Award nomination as Best Actress for her role as Billie Holiday in Stephen Stahl's *Lady Day*.

She subsequently performed in stagings of *Sophisticated Ladies*, *Cosmopolitan Greetings*, *Black Ballad*, *Carmen Jones*, and was the first African American to portray Sally Bowles in the Paris production of *Cabaret*.

Bridgewater turned to pop for a while in the 80s, but after moving to Paris, found herself pulled back into jazz. As a performer and producer for Verve, she released a series of acclaimed recordings, beginning with *Keeping Tradition* in 1993 and a tribute to Horace Silver, *Love and Peace* (1994). Most have received Grammy nominations, including her much heralded 1997 Grammy winning tribute to her early muse, *Dear Ella*. In 2003, she released a critically acclaimed tribute to Kurt Weill, *This is New*. In 2005, Dee Dee released her 16th recording, *J'ai Deux Amours*. A project that was in development for nearly a decade, this passionate cycle of French love songs reflects a varied period of time in the history of French music. Notes Dee Dee, "My time in France was (and continues to be) a period of healing, growth as a woman and an artist, and a discovery of the rest of the world. As I began researching songs and finding the corresponding sheet music, an obvious story began unfolding reflective of both my personal life as well as my love for the country and people of France."

Beyond her roles as performer and producer, Dee Dee Bridgewater has taken on other challenges. Since 1999, she has served as Ambassador to the United Nation's Food and Agriculture Organization (FAO) as part of the battle against world hunger. Her efforts as Ambassador were recognized when she became the first American member of the "Haut Conseil de la Francophonie," an organization which recognizes individuals on a global level who have made significant contributions to French culture and society. As a "jazz ambassador," Dee Dee took over as host of NPR's award-winning *Jazz Set* in 2001, replacing Branford Marsalis, and continues in this role today, introducing listeners to the best jazz artists in live performances around the world.

Her current tour marks a personal celebration of her roots. Says Dee Dee, "this new chapter that I am writing is all about embracing my 'self', finding my 'roots', seeking out my heritage... For so long, for so many women of color, we've been afraid to embrace our 'blackness' fully, whole-heartedly. We've waltzed around our color, the many hues of browns and beiges. But we are in the twenty-first century, where the world is upside down, where nothing is as it seems. In these desperate times, I have felt the yearning to go back in time. I've felt the need to finally stand up and admit that my origins stem from the Motherland... I instinctively knew it was time... time to find my way home. And so, as it is impossible for me, like so many of my sisters and brothers of the darker hue, to trace my past, I decided to let the musical universe be my guide. Africa was calling, but I was not sure which part of Africa. Not until I heard a particular music, from a particular land, did the call become distinctively clear... The *Red Earth* has always spoken to me, from the time of my birth in Memphis, Tennessee... When I touched the red earth of Bamako, when I inhaled the Malian air, when I heard the tambours, and listened to the griots, I felt my spirit begin to dance... *Red Earth - A Malian Journey* is, simply put, my journey home."

With a voice shaded by Nancy Wilson, Nina Simone, and Tina Turner as well as Ella, Dee Dee Bridgewater is the penultimate jazz singer, whether scatting or singing it straight on. "Jazz is my soul, my roots—it's me." More than ever, her performance at the Dakota

will celebrate the journey back to those roots. This is a very special occasion, and reservations are highly recommended! -- Andrea Canter

Dee Dee Bridgewater will perform at the Dakota in downtown Minneapolis, 1010 Nicollet Mall, October 16-17, sets at 7 and 9:30 pm. FFI and reservations at www.dakotacooks.com or call 612-332-1010.

West Bank Bash with Rio Nido

West Bank School of Music is proud to present **The West Bank Bash**, a festival's worth of music in one family-friendly event on Sunday, October 21, 2007 at the Eagle's Club 2507 East 25th Street in the Seward neighborhood of Minneapolis.

This gala celebration is a benefit concert for our historic, nonprofit music school and it boasts all-star faculty alumni, student alumni, current faculty and students in concert. Along with other top-notch talent, we will be blessed with **a very rare appearance by the original lineup of the popular jazz vocal and guitar group Rio Nido**. Here is the wonderful lineup, details, and timing for activities:

*Rio Nido with Prudence Johnson, Tom Lieberman, and Tim Sparks
Bill Hinkley and Judy Larson
Pop Wagner and Dakota Dave Hull
Ruth MacKenzie
Bill Geezy and Steve Kaul
Papa John Kolstad and Clint Hoover
Current Students of WBSM*

3:30-4:00 p.m. Students of WBSM perform
4:15- 4:45 p.m. A kids' and family concert with Pop Wagner
5:30-8:30 p.m. Evening concert program

Tickets are: \$10 for kids /\$15 for college students and seniors/\$20 for adults
For information and tickets, please visit our website www.westbankmusic.org,
call 612-333-6651, or email: info@westbankmusic.org

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Gigs

Christine Rosholt: Below you will find many fun gigs coming up in October. The 26th of October will mark my 5 year anniversary since my very first gig as a jazz vocalist.

I want to spend a special thanks to everyone who has supported me and attended my performances over the years.

I will be having a party to celebrate at Cafe Havana on Thursday, October 25, details below. Note: Cafe Havana has canceled all of their music until further notice, my party will be an exception.

Tues. Oct. 2, **O'Gara's Bar and Grill** 164 North Snelling Avenue St. Paul 7:30 to 10:00 with Beasley's Big Band

Sat. Oct 6, **The Times Bar and Café** 201 East Hennepin Avenue Minneapolis 9:30 to 12:30 no cover Chris Lomheim - piano Graydon Peterson - bass Jay Epstein - drums

Thur. Oct. 11, 2007 Jazz Vocalists of Minnesota Showcase **Dakota County Music Café** Nicollet Ave South and County Road 42 Burnsville, 6:30 pm to 10:30 pm Many singers will perform Phil Aaron - piano Graydon Peterson - bass Greg Schutte - drums

Monday, October 15, 2007 **Dakota Jazz Club & Restaurant** 1010 Nicollet Avenue South \$5.00 cover Tanner Taylor - piano Graydon Peterson - bass Jay Epstein - drums Dave Karr - sax & flute 7:00 pm to 11:00 pm

Thurs. Oct.18, **Wabasha Street Caves** Swing Dance 215 Wabasha Street South St. Paul 7:00 to 10:00 \$7.00 cover, Beasley's Big Band

Friday, Oct. 19, **Jensen's Supper Club** 3840 Sibley Memorial Highway Eagan 6:30 pm to 10:30 pm Ed Thorpe - keyboards Cliff Johnson - guitar Bruce Wintervold - percussion

Jazz Vocalist Christine Rosholt will celebrate 5 years of gigging with her band at **Cafe Havana** in Minneapolis on Thursday, October 25, 2007. On Thursday, October 26, 2002 she had her first gig as a jazz vocalist with her name on the bill. Please join her for a complimentary, light Cuban buffet and great jazz with many familiar faces from the Twin Cities jazz scene.

Thurs Oct 25, **Christine Rosholt - 5 Years of Gigging Anniversary Show and Party Cafe Havana** 119 Washington Ave N Minneapolis 8:00 to 11:00, no cover, free valet parking, Christine Rosholt - vocals Tanner Taylor - piano Graydon Peterson - bass Jay Epstein - drums

Fri Oct 26, **The Norton's Restaurant** (just over an hour from the Twin Cities) W. 7171 135th Avenue Bay City, WI 8:00 p.m. to 10:00 p.m

Mary Louise Knutson

Oct. 5: CJ's Coffee & Wine Bar 7:30-10:30 pm Market Street Station 600 Market Street, Suite 170 Chanhassen,

Maud Hixson

Oct. 3rd & 10th & 17th & 24th / 8pm The Times Bar & Café Wednesdays with the Wolverines

Oct. 12th / 8pm Cue at the Guthrie Theater

Oct. 13th / 7:30pm Hopkins High School Performing Arts Center With the JazzMN Big Band

Oct. 20th / 7pm Sage Wine Bar The Village at Mendota Heights

Oct. 19th / 8:30pm Crave at the Galleria



Lee Engele

Oct. 2, Lee Engele Jazz Quartet, Edinborough Park, 7700 York Ave., Edina, 7:00PM

Oct. 5th, Dakota County Steakhouse, 8:00 - 12:00PM. 14201 Nicollet Ave. S., Burnsville. Performing with Phil Aaron - piano, Jason McLean - bass, and Paul Madore - drums.

October 6th, Dakota County Steakhouse, 8:00 - 12:00PM. 14201 Nicollet Ave. S., Burnsville. 952-435-6624. Performing with Phil Aaron - piano, Jason McLean - bass, and Paul Madore - drums.

October 9th, Appearing with The Somewhat Dixie Land Band, Edinborough Park, 7700 York Ave., Edina, 7:00PM

October 11th, Dakota County Steakhouse, Singers Showcase, 7:00 - 10:00PM. 14201 Nicollet Ave. S., Burnsville. The Jazz Vocalists of Minnesota will present a Singers Showcase. Performing with Phil Aaron - piano, Graydon Peterson - bass, Greg Schutte - drums.

Charmin Michele *October 2007*

Mon / 1st – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave

Tues / 2nd – **Dakota** / 7-11p / Charmin & Shapira with Friends / 1010 Nicollet Mall

Wed / 3rd – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave

Sat / 6th – **Midtown Global Market** / 12:30-2:30p / Charmin & Shapira Chicago Ave & Lake St. / free parking @ meters and in the ramp.

Sun / 7th – **Kozy's** / 11a-2p / with Denny Malmberg / 3220 Galleria in Edina

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

Mon / 8th – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave

Wed / 10th – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave

Sat / 13th – **Contessa** / with Jim Whitman & Rick Orpin / 124 E Walnut / Mankato, MN

Sun / 14th – **Kozy's** / 11a-2p / with Denny Malmberg / 3220 Galleria in Edina

Sun / 14th – **Cinema Ballroom** / 7-10p / with the Jerry O'Hagan Orchestra \$12 (\$8 for students) / 1560 St. Clair Ave / 651-699-5910

Mon / 15th – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave

Wed / 17th – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave

Thurs / 18th - **Rossi's Blue Star Room** / 8p-12a / with the Charmin Michelle Trio 80 South 9th St

Sun / 21st – **Kozy's** / 11a-2p / with Denny Malmberg / 3220 Galleria in Edina

Sun / 21st – **Cinema Ballroom** / 7-10p / with the Jerry O'Hagan Orchestra \$12 (\$8 for students) / 1560 St. Clair Ave

Mon / 22nd – **Fireside Pizza** / 7-9p / with Denny Malmberg / 6736 Penn Ave / 612-869-4040

Charmin will be on tour in Spain for the rest of the month

Jazz at Brix Bistro & Wine Bar

4656 Excelsior Blvd, St. Louis Park www.brixwine.com

Every MONDAY

The Benny Weinbeck Group (Benny Weinbeck - piano, Henry Weinbeck - trumpet, Adam Linz – bass). Instrumental jazz. 6:30 to 9:30 p.m., no cover

Every WEDNESDAY

Dwight Thompson (jazz vocals) 6:30 to 9:30 p.m., no cover

Charanga Tropical will take a month off. Next show at the Varsity will be October 28th. Yes, this upcoming Sunday could be last chance to dance before the summer skirts go away and the coat check reappears. Ay, el verano se fue.

For the Sunday Varsity shows the music starts just after 9 pm and the cover is \$8 The Club is located in Dinkytown at 1308 4th Street SE, Minneapolis. Sunday Salsa at the Varsity is normally the 2nd and 4th Sunday each month. No show October 14th.