



Frisco Cricket

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SEISMIC SHIFTS

by William Carter

The history of jazz is deeply interwoven with the history of sound recording. The two were invented about the same time. Those were seminal years: modern art was being revolutionized by Pablo Picasso and others; Albert Einstein was shattering science with his theory of relativity; the likes of James Joyce and T.S. Eliot were fundamentally altering literature; and such seismic shifts as World War I and the Russian Revolution were forever changing the political landscape. Astrologers take note.

Absent a vast trove of recordings, the world's understanding of all periods of jazz would be impoverished. The music itself - in the remembering and in the playing -- has been powerfully shaped by the worldwide dissemination of disks and digits. From the earliest 78's to the most recent CD's, audiences and players alike have listened to far more hours of recordings than of live performances. While live music remains the lifeblood of this largely improvised art, its preservation, dissemination and actual performances have been powerfully influenced by recordings. Think of how avidly, in the

1920's, the residents of New Orleans (which lacked a recording industry of its own) began snapping up copies of Louis Armstrong's pioneering Hot Five sides as soon as they were issued near Chicago. Inevitably, those freshly minted sounds of the city's departed sons and daughters began to feed back into the playing of those who stayed home. Think then, more broadly, of every generation of musicians, in every style, in every corner of the world, who have learned by listening to the improvisations of distant mentors.

Constant changes in recording technology have also influenced the music and its appreciation. The three-minute limit of 78 rpm's gave way to possibilities of much longer recorded performances on LPs and CDs - feeding back into the changing expectations of radio listeners, dancers, concertgoers, purist listeners, industry professionals, and thus, ultimately, into the different ways the music was heard and

played.

A significant shift in the distribution of recorded performances appears to be under way at this



Early cover of the Record Changer magazine. In the 1940s and after, the nationwide publication paired the listings of used 78 records with the fierce support for classic jazz, becoming a major factor in the traditional

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moment. While we have no way of knowing where this may lead, your Foundation would be remiss if we did not try to prepare for it. We are proud of the previously unissued CD's we have been able to make available over the years - including the recent, wonderful "Unheard Scobey." But a new "business model" is fast unfolding in the music industry. The collapse of Tower Records - which once marketed SFTJF CD's - was an early warning sign of this change.

I am referring to online sales and distribution of single tunes and of whole albums. At SFTJF board meetings we have been advised to readjust for this. We have no plans to stop producing CDs, as long as we can find suitable historic material. But our sftradjazz.org webmaster and Cricket editor, Scott Anthony, has begun taking steps to align us with the new digital marketplace. There will be more to report in the months ahead. The best news may be that, in its modest ways, SFTJF links will be thus aiding and abetting the fast-growing worldwide network of traditional jazz performance and appreciation. What better way to fulfill our mission? ♪

FROM THE EDITOR

When Bill Carter sent me the preceding article, "Seismic Changes," I pondered what other related material should be added to this issue. Suddenly and fortuitously, a thread started on the DJML (Dixieland Jazz Mailing List) that originally questioned whether the Original Dixieland Jazz Band ever recorded on cylinders. Over the course of a few of days it evolved into a discussion of the history of various recording techniques, and one of the list members Brian Wood, provided just the content I needed. "A Brief History Of Recording Techniques," is excerpted from the preface to *The Song For Me*. Brian says "*The Song for Me* began basically as an update to Rose & Souchon's "Jazz: A Family Album" - the standard work on (mainly) New Orleans' traditional jazz practitioners. I continued that policy, but expanded the scope to include musicians all round the world who play traditional jazz, especially those who visited and played in the city. Later still I chose to widen the scope still further to include the contemporary jazz scene. I update the text almost daily as new information comes to light."

A couple of days later, another list member,

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In an effort to help defray the costs of maintaining all the varied programs that SFTJF supports, including The Frisco Cricket itself, we're going to begin providing limited advertising space here. We want to be fair to everyone, so there are a few rules we'd like to follow:

- The advertiser should be in a music related (preferably Traditional Jazz related) business (band, club, cruise, radio station, etc.).
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A BRIEF HISTORY OF RECORDING TECHNIQUES

An excerpt from "The Song for Me"
By Brian Wood

1857 - Léon Scott recorded sound on a smoke blackened cylinder in France but there was no way to play it back.

1877 - Thomas Edison made successful recordings with his phonograph on tinfoil wrapped round a rotating cylinder, and later refined the process by using wax coated cylinders. These were hill and dale recordings - the groove moved up and down, not side to side as later. Copies were not able to be made at first.

1886 - Alexander Graham Bell's wax cylinder graphophone is of better quality than the Edison machine and is more practical.

1887 - The flat disk was demonstrated by Emile Berliner with lateral movement in a groove of constant depth. This, the gramophone, was demonstrably superior to both Edison's and Bell's devices. Berliner was later also able to make shellac copies from his wax masters and was thus able to mass produce copies, marking the birth of the recording industry. Inherent surface noise was a problem and a limited dynamic range (difference between the quietest and loudest recorded signals) but considering the relatively primitive equipment the frequency response, although somewhat restricted, was surprisingly good. This would be of some significance in the history of recorded jazz.

1889 - A Danish inventor, Valdemar Poulsen, patented a magnetic recording device that employed steel wire. However, it was only suitable for voice recording since the technique produced an inherent distortion.

1913 - Production of wax cylinder machines ceased completely.

1920 - Electric recordings began to replace the earlier acoustic technique, due to the thermionic valve and amplifier resulting from the work of Lee De Forest.

1925 - The big two of America's recording industry had adopted the Western Electric process, resulting in better frequency response and wider dynamic range.

1927 - First U.S. patent for magnetic tape recording was issued.

1933 - A 78 rpm stereo recording was demonstrated, some 25 years before it became a practical and commercial proposition. In the mid-1930s the first iron oxide coated plastic tape was used for recording in Germany.

1945 - At the end of the war in Europe the

victorious Allies were able to appropriate the German's ability to make good quality magnetic tape recordings by using a bias frequency to exploit the linear part of the hysteresis curve. Take my word for it - I used to be a recording engineer.

1948 - Briefly, the first two micro-groove vinyl recordings were produced; one of 12 inches diameter running at 33-1/3 rpm, and the other a 7 inch disk running at 45 rpm. There was also a "talking-book" recording process using 16 rpm that never really took off. The vinyl LP would end

the 3 to 5 minute maximum duration of the standard 78 rpm record and would in the future allow jazz artists to expand their creativity. Vinyl represented an improvement over shellac in terms of surface noise but was subject to static electricity charges that could cause extraneous noise through dust and debris particles on the surface of the disk. The dynamic range was greatly improved, as were the frequency range and fidelity. Many a prized LP, however, was ruined by careless handling and storage. Transistors were invented at Bell Labs in 1948 introducing the age of miniaturisation.

1958 - Stereo recording and reproduction in high fidelity became both technically feasible and affordable.



Bell-Tainter Graphophone Type K, 1895

1962 - The eight track stereo cartridge had a brief vogue in the U.S. and to some extent in Europe, but its inability to fast forward or rewind led to its rapid demise in favour of the compact cassette.

1963 - Philips launched their C60 audio compact cassette that became the most successful recording medium, with annual sales of 2 billion blank



Berliner Style 5 - Trademark.
Playing time less than 3 minutes.

tapes and one billion pre-recorded tapes.

1969 - Philips began working towards a compact disk system (eventually marketed to the public by Philips and Sony in 1982) read by a laser that would be virtually indestructible and be capable of carrying over 70 minutes of music. The CD would end the reign of the vinyl LP after more than 20 years. Gone forever was the risk of a brittle 78 rpm shellac disk cracking or a static-ridden LP warping and subsequently skipping grooves. You may gather that the CD meets with my approval, although I regret the passing of that minor art-form, the LP sleeve and its liner notes.

1973 - Quadraphonic LPs were produced but public acceptance was less than enthusiastic.

1976 - The VHS system of home video tape recording was introduced, eventually displacing the technically superior Betamax.

1978 - Digital recording techniques represent a decisive advantage over analogue recording methods and began to become widespread. Professional DAT (digital audio tape) recordings were introduced in the 1970s although domestic use did not arrive until the late-1980s.

1990 - The minidisk, a compact form of the CD that was home recordable, became available, together with digital audio tape, and digital compact

cassette, although in the main their use was largely by professionals.

1996 - Blank recordable CDs and the recording hardware were introduced, although at a considerable purchase price.

1997 - The distribution of CD-quality sound via the Internet became feasible within a year or two. Albums coming on a credit card size solid state device were predicted - see below.

1998 - CD writers became readily available for use in conjunction with home personal computers, enabling the recording of CD-quality sound and pictures - a complete two hour movie could be recorded on one disk.

1999 - The last months of 1998 saw the announcement of "frictionless" (i.e. no moving parts) recording - Instead of disks or tape, a microchip became available that is able to store up to 77 minutes of CD-quality music. Used in conjunction with MP-3 (MPEG-1, Layer 3) - a way of compressing hi-fi audio files to one tenth of their normal size - it became perfectly possible to distribute music digitally via the Internet. Whether or not one would want to do this is a moot point, however.

2000 - Optical discs - a new medium known as FMD-ROM (fluorescent multi-layer discs). Like CDs a burner produces pits in a clear substrate which are filled with fluorescent material. When read with a laser the pits fluoresce. The clever bit



Sony Minidisc Player-Recorder
Playing time about 1-1/2 hours.

is that dozens of layers can be produced, each one equivalent to a conventional DVD (Digital Video Disk). The storage space became phenomenal.

2001 - Recordable DVDs arrived in Britain.

2002 - WMA (Windows Media Audio) became available - better quality than MP3 at half the file size.

2004 - One for John R.T. Davies, though sadly his death in the same year prevented him from possibly using the facility - particle physicists in California have used light sensors designed to track sub-atomic particles to copy old records without making physical contact and thus avoiding wear and damage. The technique also allowed the reproductions of broken or cracked records impossible to play with a conventional stylus.

2005 - Economies of scale brought affordable DVD recorders for home use, though there are rival formats. Double layer DVDs allow up to 8 hours of high quality video per disk. One of Britain's largest electrical stores announced it will no longer carry VHS machines. Sic transit gloria!

2006 - Solid state devices the size of a postage stamp and the thickness of a 5p coin able to store up to a massive 4 Gigabytes, spell the end of the conventional film camera, superseded by digital cameras able to store pictures and sound.

2007 - I acquired a mobile (cell) phone incorporating a camera, plus a memory card storing 1GB measuring 1.5 x 1 centimetre and about a millimetre thick. Incredible! 🎵

ADDITIONAL COMMENTS

by Anton Couch

The 1886 Bell "Graphophone" was produced by the Bell Laboratories but the researchers were Charles Sumner Tainter and Alexander Bell's cousin Chichester Bell. The importance of the Bell patents cannot be overemphasised. The Graphophone used the floating stylus and wax engraving process that became the mainstay of the sound recording industry for the next 60 years. In one of those strange turns of fate, the original patent specified a disc record but the Graphophone went into production as a cylinder machine.

Emil Berliner's flat disc revolutionised commercial record production but, in 1887, it was not "demonstrably superior to both Edison's and Bell's devices". The sound quality was awful! Berliner's process involved the acid-etching of a coated zinc disc - very low fidelity and high surface noise. Also, the turntable was hand-driven and it was almost impossible to maintain pitch.



8 GB iPod Nano.

Playing time about 800 hours (plus video!)

Aurally, the Gramophone did not match the Phonograph or the Graphophone until Eldridge Johnson had developed his inexpensive and reliable spring motor and, dissatisfied with the quality of Berliner's discs, begun his own company. By 1899 he was manufacturing flat discs, recorded by lateral cut grooves in wax and pressed using metal stampers. It took Eldridge another two years to win in the courts and, after he did so, he re-named his company the Victor Talking Machine Company. Victor - is there a more famous name in the history of recorded jazz?

Gianni Bettini's contribution to the development of recorded sound should also be noted. In 1889 it was he who patented the mica diaphragm, a variation of Edison's original concept which resulted in greater fidelity and increased groove modulation.

Most histories of recorded sound are American-centric and because of this the work of the English electrical engineer Alan Blumlein is not widely-known. Blumlein started with (English) Columbia in 1929 (before the merger with HMV and the formation of EMI) and over the next 2 years developed the moving coil cutting machine and a moving coil microphone. In 1931 he patented a process for stereo recording in a single groove - in essence the process used by (American) Columbia in the late 1950s. Blumlein's process used lateral and vertical modulation and it only required a 45 degree rotation to give us modern disc stereophony.

Blumlein also did pioneering work on television and was killed in a plane crash in 1942, while part of the team developing radar. Peter Ustinov's film directorial debut ("School for secrets", 1946) is a fictional account of this work with Blumlein (as "Edward Watlington") played by David Tomlinson. 🎵

LETTERS FROM PARIS #2

by Katie Cavera

JULY 25TH, 2006 MADRID, SPAIN

Hola! We are now finishing up our tour in Madrid. I have been without email for some time while we traveled through rural France performing in Vichy and Sarlot. A couple days ago after a 15 hour bus ride we arrived here in Madrid. That was 15 hours with 12 cast members, 8 musicians, 4 crew members, and 2 dogs. Yes, 2 dogs. They ran free on the bus the whole time and gave the adventure a sort of 'Beverly Hillbillies' feel. One of the dogs, "Ben Hur" is just a puppy and belongs to Manon (our assistant director), and the other dog "Stanislafsky" or "Stannie" is part of the show and belongs to Nicole (our Josephine). At the first rest stop / gas station we hit on the trip, everyone stocked up on cheese, baguettes, pate, olives, wine from the region (we were in Bordeaux), and chocolate. And we had a nice picnic lunch (and later dinner) - the best roadside food I've ever had!

I've had a great time with all the people in the cast and crew and its hard to believe that I only have two days left! I am looking forward to coming back home and seeing everyone again and having my regular routine back. Life on the road was a good experience. We were really able to work a lot out in the show and get things ready for our opening in Paris this fall. I'm just glad when we get back in November we'll stay in one place! Thanks so much for keeping me connected to home and I hope to see you all again soon! Adios! - Katie

OPÉRA COMIQUE - PARIS (NOVEMBER 2006 - JANUARY 2007)

November 22nd, 2006 Paris, France Bonjour! I'm finally online! The internet service wasn't work-

ing in the room they put me in so another room came open that has good service and they were able to move me. I'm glad to be back online and Ill try and send updates every week or so. Ill also be posting photos on my website so be sure and check there as well.

We're staying in a different part of town this time. Right across the street from us is the Gare de l'Est which is one of the major train stations. The neighborhood is full of little cafes and bars and I've done a bit of exploring but not as much as I like to. That's because it's rained just about every day since I arrived. The room of my residence faces beautiful park where kids play every day (I think its next to a



Katie, Chris Tyle, and Otis Bazoon

day care center) and just beyond the park is the Canal St. Martin. So if you look at a map of Paris you can see where I'm at! The show rehearsals have been really intense. Now that we'll be residing in the theatre, they've added a lot of extra props, sets, and special effects. In one of the production numbers, Carmen (one of the dancers) sits in the trunk of a very realistic looking elephant. And there's a boat in the orchestra

pit that is sitting in a pool of water. (It still leaks a little but I think they have it under control).

We've been having a bit of dragon trouble. When we were on the road we had various people (in some places local teenagers) carry the dragon on poles through the crowd. Now that we're staying put at the Opéra Comique, they decided to run it on wires above the stage. At the proper moment it flies from the highest opera box closest to the stage and goes into the opposite box on the opposite side of the stage. Its on a basic pulley system and the first time they tried they missed the cue and when it finally went it was all scrunched up like a slinky at rest. I had to try not and giggle too loud. Then the next day they tried it and it flew out of the box, extended itself to full length (which is almost the com-

plete length of the stage!) and got stuck suspended in midair. Again I tried to keep my laughing to a minimum because Jerome (the director) was yelling at the crew in French and did not sound happy. Well yesterday we had our first dress rehearsal and it finally worked. Ill admit I was a little disappointed. For updates about my trip (I hope to put some photos up soon!) visit my website at: <http://www.katiecavera.net>
Au Revoir! Katie

NOVEMBER 29TH, 2006 PARIS, FRANCE

Bonjour! On Thanksgiving Day we opened the show. The Opéra Comique was packed. I believe it holds 1,200 people and we've been selling out just about every night. In fact they are adding extra shows and we'll end up doing 31 performances in December alone. The reviews have been very good and we have good buzz apparently. Its so strange walking through Paris and seeing the posters everywhere. Just about every Metro stop has a big advertisement for the show. And the news stands are now advertising and carrying a magazine with the show on the front cover (I'll buy a copy or two even though its all in French!). Last night someone from the New York Times came to see the performance. I would love to read an English review of the show - Ill keep an eye out!

On opening night one of the audience members was an eccentric gentleman in his late fifties with dyed blond hair and dressed in tails. At the end of the show he wanted to present Nicolle with flowers and chocolates. He walked into the pool of water around the boat and then realizing that she was still singing her encore to the crowd and he was in the way - laid down in the pool. Its only about 4 inches deep so he didn't get completely soaked but he did make a big mess. Nicolle looked a little concerned. As she finished singing he laid the gifts at her feet and exited the pool. Water went everywhere sloshing onto the grand piano and into the pit. The same guy returned to see the show again a couple nights later. This time he quickly ran through the pool and up to the stage

barefoot - deposited the flowers and made a quick exit back. I wonder if we'll see him again?

The after-show parties have been good too - except the one last week where by the time the band packed up and got there the only food they had left were what appeared to be frog legs. Ew. The best one by far was a party by "Air France" who is a big sponsor for the Opéra Comique. The food was amazing! Fresh Salmon, Risotto, tiny cheeseburgers (for the "American" theme?) and chocolate bananas (of course). Lots of champagne and wine too - these people love to eat and drink. I'm still getting to know the neighborhood but we're starting to find the good local eateries. Since we live across from the train station most of the

stuff in the immediate area is tourist oriented. But on the streets that wind back toward the canal there are some great little places where the locals go. As long as the rain holds off (its been sunny for a few days now) Ill be able to do some exploring and really get to know the area.
Au Revoir! Katie



Carmen and "Tommy"

DECEMBER 6TH, 2006 PARIS, FRANCE

Bonjour! The show has been going really well. The press is good and the people keep filling up the Opera house night after night. On Sunday a group of people came from Sarlot that are involved in caring for her collection at her Castle. We'd met a few

of them over the summer. The group included one of Josephine's adopted children and he was very pleased with the show. I've added some links to my website with press an video clips. Most of them are in French but you can still get a basic idea from them. You can also put the french title ("a la recherche de Josephine) into google, and google will "translate" the pages it finds - the results are pretty funny!

On Monday night we played a sort of promotional party at the Cinématique Francaise for Jerome. It was a lot of fun because it was a night of Jazz themed film clips. Some I seen before, like a soundie of Fats Waller singing "Honeysuckle Rose" and Billie Holiday on "The Sound Of Jazz".



And some I hadn't like Cab Calloway backing up a spectacular dance routine by the Nicholas Brothers in the film "Stormy Weather", and of course Josephine dancing eccentrically in "Zouzou". It was a very entertaining evening. We all commented afterwards what a wonderfully varied and strange collection of clips they'd compiled. One minute we're watching Thelonious Monk play a solo version of "Just a Gigolo" and then next we're doing a 'Follow The Bouncing Ball' sing-along to "Ain't She Sweet".

The blond gentleman has shown up a few more times and dashed through the water during the curtain call. Come to find out this guy is a professional clown and a friend of Jerome's. (He was also at the party on Monday night.) I don't really find him funny - just odd. But maybe that's the French sense of humor for you! Chris Tyle is going to try to have his camera ready the next time the guy does his mad dash. In fact he may have gotten a nice picture of Carmen riding in the elephant's trunk. If it turns out ok Ill replace the current photo of the elephant I have posted.

Au Revoir! Katie



Jerome Sings J'ai Deux Amours to the crowd

DECEMBER 13TH, 2006 PARIS, FRANCE

On Monday evening (our day off) I went to see a modern dance performance given by Stefanie Batten Bland one of the choreographers for 'Josephine'. This was a one act dance performance in the Opéra Comique that she wrote and directed. She had a great turnout and it was a very enjoyable show. She also used a piece of recorded music ("The Man I Love") from the 'Josephine' show so I got to hear what we sound like when we're playing in the pit!

And then just this morning I went to a performance at the Palais Garnier - the BIG opera house. They were having a sort of 'open house' for their school of dance. I thought it would be fun because I wanted to see a show there but they don't have anything happening there on our nights off. The theatre was full of moms and dads, grandmas and grandpas, and of course little brothers and sisters.

The classes were divided by gender and age with different teachers and piano accompanists for each group. The youngest kids looked to be about 9 or 10. Their teacher stood to the side of the stage and had them do some warm ups and a few short exercises and then they'd present a little piece and bring the next class on. It was fun watching the little kids because they were fidgety and doing things normal kids that age do when put on stage. As the accompanist played a selection from "Swan Lake" all the little girls in pink pirouetted to the left except the small girl on the end who circled right.

Later when a group of older girls came on to dance a little boy a few seats over from me started singing along loudly to the music. He got the first few bars of a Mozart piano concerto out before his mom shushed him. I figured his sister was in that class. Later when they finished their routine and the audience was applauding he shouted "Bravo!"

I was lamenting the fact that I may not be able to see an actual

Opera in the big Opera house while I'm here, but I did have a chance to see "The Merry Widow" at the Opéra Comique the first week we were back here in Paris rehearsing. It was the show that was ending right before 'Josephine' opened and it was a great production. Jerome Savary directed it as well and he did a really funny modern take on it. Of course it was all in French and a lot of it was lost on me but it was great hearing the familiar Lehar melodies and the performers sang beautifully. Not only that but towards the end of the show is a huge production number all built around the 'Cancan'. It was great seeing this performed in the very theatre where apparently Offenbach's famous music and the dance first premiered. Hopefully now that the show is running itself I can spend more days playing 'tourist'!

Au Revoir! Katie

DECEMBER 20TH, 2006 PARIS, FRANCE

Bonjour! Its been a very busy week! I've been working with David (the musical director)

to get all the music for the show in the computer. We've decided to try to complete this project by the New Year. We're working hard to finish this for a few reasons, but the main reason is the show has been extended. We've been asked to take the show to Barcelona in January and February. Some of the band members (including me!) have a few conflicts with this new contract so once all the music is in order we can bring other musicians in to sub for us while we're out. The contract in Barcelona actually starts on January 15th but I'm slated to teach the Jazz Camp in San Diego. So they are going to fly Banu Gibson in to do the show through January 21st while I'm in California. Then Ill fly back to Barcelona and do the show until February 18th. I've been to Barcelona a few times and I really love the city so I'm looking forward to being there for a month.

I can't believe its almost Christmas! We will play one show tonight and two shows tomorrow on Christmas Eve. Jimmy Justice - one of the leads in the show - has organized a cast party on Christmas Eve between shows. Jimmy is 75 years old and an amazing performer. He sings, dances, and plays piano in the show. I hope when I'm 75 I have the energy he has! Jimmy had everyone pick a name for a 'Secret Santa' gift exchange. I haven't done anything like this since I was a kid and I'm glad we're going to all celebrate the holiday together. I think we may also surprise the cast and play "Jingle Bells" at the curtain call instead of the usual number. Christmas seems a little more 'low key' here then in the states. I have heard hardly any Christmas carols and the decorations and lights are pretty subdued. Although in the lobby of the Opéra Comique there is a Christmas Tree decorated with bananas! Ill try and get a picture before they take it down. Whatever you do for the season I hope your Holidays are happy!

Au Revoir & Joyeux Noel! Katie

JANUARY 2ND, 2007 PARIS, FRANCE

Bonne Année! New Years Eve we performed 2 shows. After the matinee we had a little party for Jimmy Justice - it was his birthday! At the end of the second show we played "Auld Lang Syne" and the audience sang along with us, but in French. After the second show some of us went to a party that was being hosted by the people who had organized the jazz film evening a few weeks earlier. It was a real French New Year's Eve party

in a very bohemian apartment near the Latin Quarter. Just before midnight we were all handed a champagne glass with 12 grapes. They explained to us that it was actually a Spanish custom they they took part in every year. As the clock strikes twelve you eat all the grapes finishing before the last stroke of midnight and that gives you good luck for the whole year. Well I'm afraid I won't have good luck because I was laughing too hard as I was trying to stuff all those grapes in my mouth. They were very juicy and on top of that they had seeds!

Then at midnight the projection tv on the wall came on. Someone had cued up the movie "Hellzapoppin'". I've never seen this film so I was surprised to see Slim and Slam playing piano and bass. What followed was one of the hottest swing dance routines I've ever seen on film. Apparently the film is a huge hit here in France - so much that they still show it frequently at local movie theaters. After seeing that clip I decided I need to see the whole film while I'm here. When the clip ended, they turned off the tv and cued up the CD player. Chubby Checker came on singing, "Let's Twist Again Like We Did Last Summer" and everyone did the twist. That was followed by more rock & roll songs from that era which was followed by the soundtrack to "Cabaret". I find it really interesting to see what parts of American Culture people here gravitate towards.

After a while the host came up and asked if we'd mind playing a little. David Sager had his trombone and I had my guitar so we played a bit. Carmen and Brian from the cast sang with us and I even sang "I'll Bet You Tell That To All the Girls" and "Do Something" for them. The people at the party really seemed to enjoy it and we had a lot of fun too. It was a wonderful way to ring in the New Year and by the time we were ready to head home it was almost 4 am! Out in the streets people we're still celebrating, and we were all impressed by how civilized the festivities were - no one was being overtly drunk or disorderly. We caught the metro back to our residence which was running all night for free (another very civilized thing to do!).

The New York Times has reviewed our show! The review appeared in the Arts and Leisure section on 12/30/06 and you can read the complete article at: <http://www.nytimes.com/2006/12/30/arts/music/30bake.html>. It's a great review and it looks like there may be more in store for us with this show. Ill keep you posted!
Happy 2007!! - Katie

JANUARY 10TH, 2007 PARIS, FRANCE

Bonjour! We're in the final stretch here in Paris. The show has been such a success - more than I could have ever imagined. Yesterday we played an additional matinee show and we have another extra matinee on Thursday. It makes for a long day but the extra shows mean extra pay so it all works out. David and I are also still trying to get the score in order. Banu Gibson will arrive on Friday to see a few performances and then she'll take my place for the first week in Barcelona while I'm in San Diego teaching the jazz camp. Duke Heitger will join the show in Barcelona for the first week while Chris Tyle is in England playing a festival. And our trombonist David Sager will have to go back to his job at the Library of Congress so we will have the French trombonist Phillip Georges who toured with us in the summer taking his place. He's going to come on Friday to rehearse the show because a lot has changed since our summer tour.

I may have eluded to it in a previous email or

told you all ready but for this production I've taken on the job of music copyist. Basically what it means is that I put all the show arrangements in the computer and print out parts for everyone. It's a simple enough concept but it's also very time consuming. And with the new musicians arriving soon it's become a full time job! But there is light at the end of the tunnel and once the score is complete then anyone should be able to take the parts and play the show close to the same way we're playing it now.

I'm really looking forward to Barcelona - I've been there a few different times and it will be nice to spend some time living and working in the city. It will be interesting to see if my high school Spanish comes back to me (I did ok over the summer with it)! The time has just flown by and I can't believe I'll be home in less than a week!

Au Revoir, Katie 🎵

For more "Letters From Katie" go to her website at: <http://www.katicavera.net>

About the San Francisco Traditional Jazz Foundation

What is the Foundation?

Created in 1981 as an archive of several thousand items relating to the jazz revival begun in San Francisco about 1939, the Foundation now seeks to enhance that collection and extend its uses. A wider aim is to help foster live, high quality traditional jazz, regionally and worldwide.

What does the Foundation do?

Current activities include archival preservation, supporting live events and broadcasts, collaborating with other jazz and educational institutions, and developing new products and media applications.

Although the Foundation lacks the funding to open its archive to the general public, other means are being found to make its resources available. For example, historic recordings and documents are being made available to radio stations; and consumer products such as posters, books and tapes are being publicly offered.

Who is involved?

You are. Membership is \$25 per year. Benefits include this quarterly newsletter, invitations to special events and availability of Foundation products (often at exceptionally low prices).

Join us!

Donations welcomed

The San Francisco Traditional Jazz Foundation accepts gifts and grants in many forms, including historical items which shed further light on the history of traditional jazz on the West Coast, such as recordings, music, newspaper clippings, photographs and correspondence. Contributions of materials or funds are tax-deductible under IRS ruling status 501(c)(3).

SF Jazz on the Web

The San Francisco Traditional Jazz Foundation has an ever-expanding web site. The site includes sound files and photos of many San Francisco (and other) jazz figures from the 1930s to the present. Please visit us at www.sftradjazz.org.

Join (or rejoin) the San Francisco Traditional Jazz Foundation today to begin taking advantage of reservations to special events, discounts on selected jazz books and recordings, and a year's subscription to *The Frisco Cricket*. If you are already a member, give the gift of Foundation membership to a friend! Use the form at right.



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