



www.SacramentoRagtime.com
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NEXT MEETING

The January meeting will be held on it's regular last Sunday, January 25th, in J.B.'s Lounge at the Red Lion Sacramento Inn 1401 Arden Way, Sacramento from 1:00 to 4:00 P.M.

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SACRAMENTO RAGTIME SOCIETY NEWSLETTER

Merv Graham, Editor pro tem

January 2009

West Coast Ragtime Festival in Review

By Fred Hoeptner

"It keeps getting better every year." Thus exclaimed a surprised board member of the West Coast Ragtime Society after learning that, despite the troubled economy, the 22nd annual West Coast Ragtime Festival had attracted a substantially increased crowd of devotees to revel in the syncopated pleasures of ragtime, stride, novelty piano, and related genres. As usual the site was Sacramento's Red Lion Hotel, currently involved in an extensive renovation project which, however, did not interfere with the conviviality. In fact, the new configuration actually added to the celebratory ambiance with the Martinique Ballroom converted to a capacious listening room, dancing moved to an enlarged, refurbished, and renamed "J.B.'s Lounge," the old Yosemite Room converted to the Coffee Garden Restaurant, and a new, more intimate Yosemite Room replacing the former restaurant.

Festivities opened Friday, November 21, and closed Sunday, November 23, having presented 144 hours of scintillating syncopated entertainment, 7 ½ hours of dance instruction, seven hours of seminars,

and uncounted hours of convivial "after hours" festivities in six venues. This year 53 different acts—individual performers, seminar speakers, and musical aggregations—graced the stages with a wide variety of styles and presentations. Fifteen hours of open piano sessions accommodated casual performers who signed up to play for fifteen-minute segments. The roll of ensembles, catering to dancers as well as listeners, included the Pacific Coast Ragtime Orchestra, the Porcupine Ragtime Ensemble, the Fresno High School Band, the Raspberry Jam Band, and the Crown Syncopators. The plenitude of pleasures made choosing among events a frustrating chore.

Special Events and Theme Sets

Friday evening's popular *Festival Sampler* concert, hosted as usual by Jack Rummel, played to a nearly full house in the elegant Martinique Ballroom. The Butch Thompson Trio (Thompson, piano; Marty Eggers, bass; and Hal Smith, drums) opened with Eubie Blake's *Chevy Chase*. The Tichenor Family Trio—doyen

See *Festival Review* Continued on page 3



The Saint Louis Ragtimers perform at the West Coast Ragtime Festival.

December 28, 2008 SRS Session

By Tom Brier

Our last meeting of the year had an unexpected twist. Our hosts at the Red Lion hired a live band to perform in J.B.'s Lounge as part of their celebration of Christmas and New Years'. The band decided to store its equipment there between the two days. As a result, we found ourselves with half the stage space that we usually have. Alas, that also meant there was room for only one piano, which meant no two-piano duets. However, that did not stop several groups from livening up the afternoon, which included a seasonally-themed jam that closed out the session. Along the way there were many fine examples of Indiana ragtime, Classic ragtime, Novelties and pop songs, as shown below:

Cleve Baker, piano

Hoosier Rag Julia Lee Niebergall, 1907
Red Rambler Rag Julia Lee Niebergall, 1912
Bohemia Rag Joseph F. Lamb, 1919

Chris and Jack Bradshaw, four-hand piano; **Robyn Drivon**, tuba;
Steve Drivon, percussion

Eli Green's Cake Walk Sadie Koninsky, 1898
Queen Of Love Charles Hunter, 1901
The Midnight Trot George L. Cobb, 1916

Elliott Adams, piano

The Waiter and the Porter and the Upstairs Maid Johnny Mercer, 1941
Don't Jazz Me Rag (I'm Music) James Scott, 1921
Spring Fever Rube Bloom, 1926
Prairie Blues Seger Ellis, 1928
Finger Buster Willie "The Lion" Smith, 1934

Petra Sullivan, piano; **Bub Sullivan**, mandolin and *vocal;
Robyn Drivon, tuba; **Steve Drivon**, percussion and *vocal

Rosalía Querino Mendoza
**A Totally Different Rag* Earle C. Jones - May Aufderheide, 1910
The Razor Club Walter V. Ullner, 1900

Tom Brier, piano

Holly and Mistletoe Geraldine Dobyns, 1909
Olivewood Fox Trot Tom Brier, 2006
Willow Creek Tom Brier, 2008

THE PORCUPINE RAGTIME ENSEMBLE

Elliott Adams, piano; **Sue Desper**, flute and piccolo; **Robyn Drivon**, tuba; **Steve Drivon**, percussion and †slide whistle; **Bub Sullivan**, mandolin and *vocal; **Petra Sullivan**, violin

†*Buffoon* Zez Confrey, 1932
Doc. Brown's Cake Walk Charles L. Johnson, 1899

**My Canary Has Circles Under His Eyes* Ted Kohler & Eddie Pola - Jack Golden, 1931
Pink Poodle Charles L. Johnson, 1914

Jack Bradshaw, piano

Great Scott Rag James Scott, 1909
Audacity Zez Confrey, 1936

Chris and Jack Bradshaw, four-hand piano; **Sue Desper**, flute;
Steve Drivon, percussion; **Bonnie Gonzalez**, viola; **Julia Riley**,
 flute; **Petra Sullivan**, violin; ***Bub Sullivan**, vocal

**Winter Wonderland* Dick Smith - Felix Bernard, 1934
Sleigh Ride Leroy Anderson, 1948

Tom Brier, piano; **Sue Desper**, flute; **Steve Drivon**, percussion;
Bonnie Gonzalez, viola; **Julia Riley**, flute; **Petra Sullivan**, violin
The Winter Garden Rag Abe Olman, 1912

Elliott Adams and Tom Brier, four-hand piano; **Steve Drivon**,
 percussion; **Bonnie Gonzalez**, viola; **Julia Riley**, flute; **Petra Sulli-**
van, violin

Toboggan Rag John F. Barth, 1912

Tom Brier, piano; **Steve Drivon**, percussion; **Julia Riley**, flute
Redneck Rag Brian March

Raspberries in Benefit Concert

The Raspberry Jam Band, lead by Julia Riley, will be appearing at the Music for Humanity concert in Auburn at the Pioneer United Methodist Church, 1338 Lincoln Way, Auburn, California on February 15, 2009 at 2:30 P.M.

This concert, sponsored by the Pioneer Methodist Church, benefits Habitat for Humanity as well as the Interfaith Food Closet or some other worthwhile local charity. It has been standing room only over the last 3-4 years. There is no fee for attending the concert, however, the basket is passed for voluntary donations.

The concert features every kind of music you can imagine, Bluegrass, Dixieland, Ragtime, Jazz - you name it, it is played there. The Raspberries have been a part of this benefit concert for the past four years.

The Sacramento Ragtime Society

normally meets the last Sunday of the month. If you would like to receive the monthly newsletter, the subscription rate is \$16 per year.

The subscription year runs from August 1st to the following July 31st. Subscriptions beginning after August 1st may be pro-rated.

Payments should be made payable to *Sacramento Ragtime Society*.

Newsletter Editor pro tem
and

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Trebor and daughter **Virginia** on piano and Virginia's husband **Marty** on bass—followed with a blues after which Trebor called to the stage his legendary **St. Louis Ragtimers**—**Al Stricker**, banjo; **Bill Mason**, cornet; and **Don Franz**, tuba (who have played together for an amazing 47 years), Al vocalizing on *Red Rose Rag*. The accent shifted from age to youth as 15-year old **Wesley Reznicek** of Dixon, MO wowed the audience with the flag-waver *Li-on Tamer Rag*. Saloon entertainer **Molly Kaufmann** belted out the 1923 vaudeville hit, *You've Got to See Mama Every Night*. String band ragtime appeared next with the **Ragtime Skedaddlers** led by **Dennis Pash**, late of Kansas City and now of San Francisco, banjo-mandolin; **Dave Krinkel**, guitar; and **Nick Robinson**, mandolin; picking their arrangement of *Temptation Rag*. **Scott Kirby**, recently returned from a spell living in France, teamed with **Frank French** in duet on *Broadway Rag*. Next up, **Dick Zimmerman**, pianist and historian who has published a folio of obscure publications of Joplin's publisher Stark Music Company, related that composer Fred Brownold had walked into Stark's office one day in 1901 with a rag and that Stark had published it—*Manhattan Rag*, named after the town in Kansas—which Zimmerman then played. Teenager **Max Keenlyside** from Charlottetown, Prince Edward Island, a town not known as a hub of ragtime, performed a good, solid rendering of Morton's *Stratford Hunch*. Youthful whiz **Martin Spitznagel**, admitting his intention to violate Joplin's enjoiner and to play ragtime as fast as possible, hurtled through *Hobson Street Blues*. Oslo, Norway's **Morten Gunnar Larsen**, held by many to be the most proficient pianist active on the ragtime circuit today, capped the concert booming out the bass on William Christopher O'Hare's *Levee Revels*.

In my opinion the premier event of the festival was *A Short History of Ragtime* featuring renowned ragtime authority Trebor Tichenor narrating. Folk and cakewalk ragtime—*At a Georgia Camp Meeting* and *Blind Boone's Southern Rag Medley #2*—began the panorama. In 1892 in St. Louis Tom Turpin opened his Rosebud Café which became a Mecca for hot piano

purveyors. His composition *Harlem Rag*, the first to be published (1897) by a black composer, was performed as a duet by Trebor and Marty Eggers followed by Charles Hunter's folk rag *Tickled to Death*. Described as the composer who raised the genre to new heights and applied European techniques to the folk style, Scott Joplin was lauded as establishing the four-strain format. His famed *Maple Leaf Rag*, was played as a duet by Trebor and Virginia. Later Joplin expanded on "Maple Leaf" with the classic *Gladiolus Rag*, performed by Scott Kirby, who then remained onstage to play *Grace and Beauty* by James Scott. Scott, noted for his wide keyboard range and echo effects, was described as the best pianist of the "big three" composers. The compositions of Joseph Lamb, the last of the triumvirate, were praised as amazing, especially considering their stylistic variety and Lamb's minimal formal training. Kirby offered Lamb's *Ragtime Nightingale*. The subject then turned to Tin Pan Alley ragtime with *Dill Pickles* and *Wild Cherries* demonstrating a simpler style and three-strain format that "drove everyone crazy after a while." *Twelfth Street Rag*, however, containing a rarely heard elaborate introduction and being adaptable to jazz, became a major hit, and was played by Dick Zimmerman. Advanced ragtime, more difficult to play, was associated with Artie Matthews, Robert Hampton, and Charlie Thompson. **Adam Swanson** came onstage to play Thompson's *Lily Rag* (1914). By 1920 the ragtime era had passed except for a "last great stand" that Tichenor referred to as "novelty ragtime," or "elaborate display pieces by professionals," mostly published by Mills and Robbins. Zez Confrey set the pace with *Kitten on the Keys*, and **Frederick Hodges** performed his own heavily embellished version. After 1920 improvisation became common, exemplified by James P. Johnson, Willie Smith, and Donald Lambert—pieces less lyrical with more emphasis on bass figures. **Stephanie Trick** played Johnson's *Carolina Shout*. Jelly Roll Morton was characterized as trying to imitate the sound of jazz bands on the piano with pieces like *Perfect Rag*, essayed by Morten Larsen. Tichenor then defined contemporary ragtime as "anything post-1940," and noted the developing interest in ragtime that accompanied

the classic jazz revival with pianists like Wally Rose and Ralph Sutton leading the way. This was followed in the 1950s by the honky-tonk piano craze exemplified by Johnny Maddox, and in 1960 by the first contemporary ragtime journal *Ragtime Review*. New rag compositions began appearing by Tom Shea, Donald Ashwander, and others. Calling **Roberto Clemente** the most beloved of the contemporary rags, Tichenor called composer **David Thomas Roberts** to the stage to play his masterpiece. The concert closed with "one more contemporary rag", *Elephant Tracks* by **Tom Brier**—and an acknowledgement of the ragtime song with a set from the St. Louis Ragtimers—**Bill Bailey**, *Waiting for the Robert E. Lee*, and *Waiting on the Swanee Shore*.

Other special events included *Ragtime Then and Now*, in which each performer played one classic and one contemporary rag; *Ragtime 1908* celebrating one hundred years of ragtime; and a bit of vaudevillian zanyism, *Mimi's Music Hall and Comedy Show*.

Asserting transportation as its theme, Mimi's show played to a full house and opened with the "Mimi Express" chugging across the stage, the crew in traditional railroad garb. Soon the strains of *Brun Campbell Express*, *Cow-Cow Blues*, *Wreck of the Old '97*, and *Yellow Dog Blues* were heard as performed by **Virginia Tichenor**, **Marty Eggers**, **Carl Sonny Leyland**, and **Butch Thompson** in various combinations. Mimi entered and dedicated the show to the slaves who had brought African rhythms and syncopation to American music. "Captain" Frederick Hodges appeared and played *Waiting for the Robert E. Lee*, Mimi hand-cranked **Nan Bostick's** piano and then offered *Taxi Rag*, thrush **Ann Gibson** accompanied by Frederick Hodges sang *He Had to Get Under, Get Out and Get Under*, Morten Larsen essayed his joyous tribute to the streetcars of Oslo *Olympia Rag*, and Orville and Wilbur Wright—alias Frederick and Mimi, wearing goggles, helmets and painted cardboard wings—took flight on *Aviation Rag*. Space aliens preempted the stage while one of them, apparently naked but later revealed to be Adam Swanson in a skin-tight rubberized suit, sizzled through *Space Shuffle*. Neanderthal man appeared

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and grunted that feet were the first form of transportation signaling vocalist **Big Mama Sue** to sing *Walking after Midnight* with **Paul Asaro** on piano. Paul continued solo with *Spanish Swat* and *Your Feet Too Big*. After an excursion to the North Pole, Mimi ended the show singing *La Vie En Rose* in French behind a heart inscribed "with love."

A major attraction for me, Sunday morning's youth concert hosted by Frederick Hodges presaged a bright future for ragtime to a large and enthusiastic audience. Performers included **Tim Rotolo** of Upland CA, *Felicity Rag* and a ragtime arrangement of *Jingle Bells*; **Wesley Reznecek**, Dixon MO, *Russian Rag* and *Weeping Willow*; **Vincent Johnson**, frequent performer at the Rose Leaf Club, *Bluin' the Black Keys* and *Greenwich Witch*; **Will Perkins**, Riverbank CA, *Pastime Rag #3* and *Kansas City Stomp*; Max Keenlyside of Charlottetown, PEI, his own *Charlottetown Rambler* and *King Porter Stomp*; **Andrew Barrett**, frequent Rose Leaf Club performer, Jimmy Blythe's *Farm House Blues* and his own *Humanitaur Rag*; Adam Swanson, James P. Johnson's *Harlem Chocolate Babies on Parade* and *Honeysuckle Rose*; and Stephanie Trick, *Viper's Drag* and *Space Shuffle*. Performances were outstanding my only caveat being that some tried to play too fast and accuracy suffered.

Seminars

The seminar sessions, coordinated by Nan Bostick, attracted strong interest among the intellectually curious, although the room was usually not packed to capacity. Player piano and orchestrion restorer **Stephen Kent Goodman's** subject was *Ragtime and the Popular Concert Band*. He brought his restored 1908 Columbia Graphophone to play examples from the acoustic era. "A concert band is not a marching band," he emphasized.

Virginia Hawthorn, former history teacher and owner, with her husband, of Hawthorn's Antique Audio explored *Sounds and Stories behind West Coast Ragtime*. She characterized her activities searching for old machines, records, and sheet music in California as "musical archeology." Her evidence indicated that ragtime may have been dominant but was not the only style

of popular songs and pieces heard in California during the ragtime era.

Dr. Edward Berlin, famed Scott Joplin biographer, contributed *The Scott Joplin Biography: Recent Discoveries and Stories I was Afraid to Tell*. Chuckles met his assertion that most of the stories that he was afraid to tell could be summarized in one word: "lawyers." But more interesting was the information that has surfaced since his Joplin biography was published, some of which has filled gaps in the Joplin bio. For example, the manager who absconded with the receipts from the Scott Joplin Ragtime Opera Company's *A Guest of Honor* and thereby ended its tour has been identified as Chicagoan Frank W. Meiser, a white man, which could explain Joplin's subsequent presence in Chicago in an attempt to recover the funds.

The seminar of banjo-mandolinist Dennis Pash, assisted by his trio the Ragtime Skedaddlers, was entitled *The Scott Joplin Mandolin Arrangements* after a folio published by Stark for two mandolins and guitar containing three Joplin rags and other material. However, the illustrated lecture was much more general covering early performers on the banjo, mandolin, standard guitar, harp, and Hawaiian guitar; mandolin orchestras; and string bands; and their relation to ragtime. Pash took pains to refute the notion that ragtime was ever exclusively or even primarily a piano music.

Dick Zimmerman, ragtime performer, author, and producer for more than fifty years summarized his answer to the question, "*How Was Ragtime Really Played?*" (during the ragtime era) thusly: not slow, not serious, not at breakneck tempos. During his illustrated session *Three Giants of American Novelty Ragtime*, Frederick Hodges reviewed the lives of Roy Bargey, Victor Arden, and Phil Ohman, and answered his own question, "What happened to ragtime?" with "It evolved into something else—American popular music." Andrew Barrett concluded the series with a biographical presentation on composer Nat Johnson, whose most famous composition is *Calico Rag*.

Other Features of Note

David Thomas Robert pleased his many fans with a number of sets. Premiers of newly completed commissions were the

romantic, descriptive *Audrain County Sketchbook*, and *Catherine*, performed with **Julia Riley** as a flute and piano duet featuring charming melodies and simple yet entrancing harmonies. Morten Larsen dazzled an appreciative audience with renditions of *Swipesy Cakewalk* and *Grace and Beauty*, played basically as written but with engaging dynamics and innovative adornments; *Buddy Bolden's Blues* starting slowly and dreamily but ending as a stomp; and his arrangement of the entrancing musical portrait *Echoes of Spring*.

Youthful performers were amazing. Will Perkins from Riverbank, CA (15) tested his pianistic mettle before instructor Frederick Hodges in the master class playing an arrangement of Morton's *Kansas City Stomp* that he had worked out without the printed score for which Hodges had great praise. Max Keenlyside (17) impressed listeners with solid, conservative renditions of Krell's *Mississippi Rag*, Jelly Roll Morton's *Frog-I-More Rag*, James P. Johnson's *Blueberry Rhyme*, and his own *Authentic Rag* replete with many engaging musical ideas. Andrew Barrett (20) and Vincent Johnson (16), who perform regularly at Southern California's ragtime clubs, contributed three well received sets each. It was a moving experience to hear Andrew perform two of my compositions *Marching through Sedalia* and *Audacious Harmonies*.

String band ragtime was featured with the tight arrangements of the Ragtime Skedaddlers including such tunes as *Creole Belles*, *Peaceful Henry*, *Southern Beauties*, and *Bowery Buck*. In a more casual style the Plucking Wonders—plectrum banjo (**Scott Anthony**), tenor banjo (**Ken Keeler**), and tuba (Marty Eggers)—performed *Down Where the Sun Goes Down*, *Mississippi Delta Blues*, and *Floatin' Down to Cotton Town*. The twin guitars of **Craig Ventresco** and **Meredith Axelrod** shone in a rendition of *Temptation Rag*, among others.

At 4:00 P.M. Sunday evening all venues closed except for the ballroom where one and all were invited for an hour festival finale spectacular, hosted this year by genial **Merv Graham**. The fast-moving show featured 15 different performers and

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Up to New Tricks!

by Chris Bradshaw

Stephanie Trick, talented ragtime and stride youth performer who is finishing her senior year at the University of Chicago has just released her newest CD, *Hear That Rhythm!* For those of us who have been following and delighting in Stephanie's performances over the years this CD is a wonderful addition to our collections. Glowing with freshly acquired maturity that comes from much performing experience throughout the US and abroad, Stephanie takes us on a jaunty trip through some of the most beloved ragtime and stride pieces.



Equally at home with the flying finger trickery found in such numbers as Robin Frost's *Space Shuffle*, James P. Johnson's *Carolina Shout*, and Jelly Roll Morton's *Finger Breaker* or the elegance found in the melody-rich *Bethena* by Scott Joplin or Willie 'The Lion' Smith's *Echoes of Spring*, Stephanie displays a musicality that pulls you right in from the very first note. Brightly spirited, refreshingly clean playing that exudes confidence, Stephanie has hit her stride with this CD. You go, Girl!

Hear That Rhythm! is available on CD Baby. Visit www.stephanietrick.com for artist information, discography and selected performance videos.

Tom Brier Plays With The Trailer Park Troubadours

One way to increase your fan base quickly is to play with a well-known group of wonderful musicians. Tom Brier was able to do this on December 28 when, during a Troubadours performance, he was invited to join them on stage. Antsy McClain, lead singer and leader of the Troubadours, asked Tom to play something. Tom wowed the audience with *Redneck Rag* (played standing up on a keyboard - or played on a keyboard while standing up) and then joined the Troubadours in one of their best known numbers, *Skinny Woman Ain't Hip*. The audience clapped in rhythm to *Redneck Rag* and gave Tom the biggest applause of the evening.

Antsy said that he had been aware of Tom since he met him several years ago. "He is so unassuming and humble to be so good." Antsy said. The Trailer Park Troubadours can be seen on their website www.unhitched.com. Their clever lyrics and catchy tunes are all composed by Antsy McClain.

It was interesting that at the end of the evening, Tom was congratulated by many new fans, several of which said, "Aren't you the guy that plays in Sutter Creek?" Ragtime is growing, one fan at a time.

lia Ragtette. Robyn (tuba) has oompahed with orchestras, symphonic bands, and brass ensembles in California and the Midwest, including several European tours and Steve (percussion and vocals) tours with the Port city Jazz Band and the Washboard Wizards.

You won't want to miss this exciting weekend.

For more information about the festival call 559-641-2272.

9th Annual Fresno Flats Ragtime Festival

Press Release

The 9th Annual Fresno Flats Ragtime and Vintage Music Festival will be held February 27-March 1, in Oakhurst. The Friday and Saturday events, featuring six veteran performers, will kick off at 2 P.M. in the town's Fresno Flats Historical Park for two afternoons of lively ragtime music. At 5:30 P.M. on both days, the public is invited to join the performers for an evening at the Yosemite Coffee and Roasting Company, where a meal can be purchased. There will be plenty of open piano and others are invited and most welcome to listen or take part in all the musical fun.

On Sunday at 2 P.M., the artists will perform together at the Oakhurst Lutheran Church, presenting a ragtime concert for 2-4-6-8-hands. The concerts are all free, however donations will be accepted for the benefit of the Fresno Flats Ragtime Society and traveling expenses for the musicians.

This year's lineup includes pianists **Tom Brier, Chris & Jack Bradshaw,** and **Shirley Case.** The **Drivons, Robyn** and

Steve, will add tuba and percussion to the mix.

Tom Brier, a long standing Fresno Flats favorite, has been appearing as a featured performer at the West Coast Ragtime Festival and elsewhere for many years, and has composed over 200 rags. Tom brings his intense energy, skill, endurance and high musicality to his every performance.

Ragtime duo pianists Jack and Chris Bradshaw will be playing ragtime selections in Jack's unique four-hand arrangements. These two energetic players produce a varied and colorful sound with a sparkle reminiscent of old-time piano rolls. In addition to their duo performances, Jack also plays classic and new ragtime solos.

Shirley Case, from Laguna Beach, has performed widely as a soloist and has also appeared in many festivals including the West Coast, Sutter Creek, Scott Joplin and RagFest. She holds an advanced degree in music, and is known for her graceful and elegant performances.

The **Drivons** are active in the **Porcupines Ragtime Ensemble** and that **Ragno-**

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musical aggregations offering a single selection each. This was an opportunity to hear some of the performers that I had missed including **The Raspberry Jam Band** led by flutist Julia Riley with *Persia*, the **Ragnolia Ragette** with Lampe's *Dixie Girl*, and the **Crown Syncopators** with *Trilby Rag*. **Petra Sullivan** of the West Coast Ragtime Society acknowledged the cadre of volunteers who had made the festival possible and especially **Deborah Gale**, president, **Hal Krueger**, treasurer, and **Virginia Tichenor**, festival director. As the sprightly strains of *St. Louis Tickle* by the **Porcupine Ragtime Ensemble** died away, and the joyful enthusiasm of performers and audience came to mind, I began to wonder if I wasn't witnessing the start of a new ragtime revival.

Keys and Breeze in Concert

Keys and Breeze present a concert they are calling *Love is in the Air: A Musical Celebration of Romance*. To be held Saturday, February 14th at 7:30 in the Woodland Opera House, Woodland, California.

Keys and Breeze is a classical duo featuring Dr. Alice Lenaghan (flute, piccolo) and Dr. Jana Olvera (piano). Together, they have a fresh, joy-filled approach to live classical music performances. The duo enjoys performing both standard and "off-the-beaten-path" repertoire, and they seek to make classical concerts more audience-friendly through the use of humor, engaging verbal commentary, and well-balanced and intriguing repertoire choices, including a Fats Waller favorite.

Mimi's Valentines Tour A Reminder

A reminder of Mimi Blais' upcoming concert tour in northern California. See the special events section of the calendar on page 7 or refer to the full story in the December issue.



Pier 23 and Straw Hat Pizza Schedules

Pier 23

Tuesdays 5:00 to 8:00P.M.
Embarcadero (at Filbert)
San Francisco

Closed in January

Feb 3 Crown Syncopators
Feb 10 Virginia Tichenor
Feb 17 Marty Eggers
Feb 24 Frederick Hodges
Mar 3 Virginia Tichenor
Mar 10 Crown Syncopators
Mar 17 Ray Skjelbred
Mar 24 Marty Eggers
Mar 31 Frederick Hodges
Apr 7 Virginia Tichenor
Apr 14 Crown Syncopators
Apr 21 Marty Eggers
Apr 28 Frederick Hodges

For more information call 415-362-5125

Straw Hat Pizza

Wednesdays 6:30 to 9:00P.M.
2929 Mather Field Road (at Folsom Blvd)
Rancho Cordova

Jan 21 Frederick Hodges, piano
Jan 28 Marty Eggers, piano and bass,
Virginia Tichenor, piano and drums
Feb 4 Tom Brier, Kitty Wilson & Don Schumacher
Feb 11 Jim Maihack, piano
Feb 18 Frederick Hodges, piano
Feb 25 Norm Gary Trio
Mar 4 Pat Blucher, piano and Her Jazzin' Gents
Mar 11 Tom Brier, piano and Friends
Mar 18 Bob Hirsch, piano
Mar 25 Frederick Hodges, piano

For more information call 916-987-7434 or e-mail
Bs25ss28@aol.com

Ragtime Calendar

Sacramento Ragtime Society events are starred (*) and up to date information can always be obtained from the society's web site at www.SacramentoRagtime.com.

Please let us know as soon as possible about upcoming ragtime or ragtime related events so we may list them.

Events begin on next page

SPECIAL EVENTS

JANUARY

25* Sacramento Ragtime Society, *Red Lion Sacramento Inn*, 1401 Arden Way, Sacramento, 1:00–4:00 P.M. 916-4573324

FEBRUARY

- 7 & 8 **Mimi Blais Concerts in the Parlor at Reutlinger's Victorian**, San Francisco. CA 2:00 P.M. \$25.
Reservations only via: rnan@earthlink.net or 415-346-8669
- 8-13 **Tex Wyndham**, solo, teacher "The World Of Ragtime, Early Tin Pan Alley and Dixieland Jazz", Elderhostel program
Clarion Jekyll Oceanfront Resort, Jekyll Island, GA. Info: 912-260-4271 or e-mail Carol.Carver@sgc.edu
- 11 **Mimi Blais Early Valentine's Concert**, *1st Baptist Church*, Menlo Park, CA 7:30 P.M. \$25 donation.
Info: cjmaslin@juno.com or 650-323-8544 www.firstbaptist.com
- 14 **Mimi Blais Valentine Home Concert**. *Mission Viejo*, CA 7:30 P.M. Reservations only via: RagtimeBruce@cox.net
- 15 **Mimi Blais Performs at Old Town Music Hall**. *El Segundo*, CA 7:00 p.m. \$20 Info: www.otmh.org
- 20 **Mimi Blais Concert in Auburn**. *First Congregational Church*, 710 Auburn Ravine Rd., Auburn. 7:30 P.M.
Info: mimi@symestv.com
- 21 **Mimi Blais performs for West Coast Ragtime Society**. *1st Methodist church*, 2100 J St., Sacramento, CA 2:00 P.M.
Tickets \$18 in advance or \$20 at the door, Kids under 16 free with paid adult.
bubpetra@comcast.net; www.westcoastragtime.com, 916-457-3324 or 866-724-9273
- 22* Sacramento Ragtime Society, *Red Lion Sacramento Inn*, 1401 Arden Way, Sacramento, 1:00–4:00 P.M. 916-4573324
- 27-Mar 1 **Fresno Flats Ragtime and Vintage Music Festival**. Tom Brier, the Bradshaws, Shirley Case, the Drivons.
Fri. & Sat. 2:00-5:00 P.M. at the Cunningham School House, Fresno Flats Historical Park, Oakhurst.
Sun. 2:00 P.M. Finale Concert - Oakhurst Lutheran Church. Donations accepted. Contact: Bea 559-641-2272

MARCH

- 7 **Nan Bostick performs with Ivory & Gold**. *1st Baptist Church*, Menlo Park, CA 7:30 P.M. \$25
Info: cjmaslin@juno.com or 650-323-8544 www.firstbaptist.com
- 8 **Virginia Tichenor and the Bradshaws at Old Town Music Hall**, El Segundo, CA. 7:00 P.M. Tickets: \$20.
Contact: 310-322-2592 or www.otmh.org
- 14 & 15 **Ivory & Gold (Jeff and Anne Barnhart & Danny Coots)** perform ragtime at *Reutlinger's Victorian Parlor* at 2:00 P.M.
\$25. Reservations only via: rnan@earthlink.net or 415-346-8669
- 22 **Squeek Steele & Kitty Wilson** perform at *Old Town Music Hall*, El Segundo, 7:00 P.M., \$20, Info: www.otmh.org

REGULAR EVENTS

- Sunday **Brad Kay**, *The Unurban*, 3301 West Pico Boulevard, Santa Monica, 2:00–4:00 P.M.
- 1st Sunday **Friends of Scott Joplin—Ragtime Rendezvous**, *The Pub Above at Dressel's*, 419 N Euclid St. St Louis, MO, 5:30–8:30 P.M.
- 1st Sunday **Portland Ragtime Society**, *It's a Beautiful Pizza*, 3342 SE Belmont St, Portland, OR, 2:00–6:00 P.M.
- 1st Sunday **Classic Ragtime Society of Indiana**, Even-numbered months (e.g. February, April, etc.) only. For more info contact
Josi Beeler 317-359-6452, josibee@sbcglobal.net or Irene Weinberg 317-578-7883, turtleindy@aol.com.
- 1st & 3rd Sunday—**Sacramento Banjo Band**, *Straw Hat Pizza*, 2929 Mather Field Rd, Rancho Cordova, 2:00–4:00 P.M.
- 2nd Sunday **Tom Brier**, and sometimes guests, *Bellotti's*, at the *American Exchange Hotel*, Sutter Creek, Noon to 3:00 P.M., Admission, free.
Food available for purchase. Call 209-223-0867 or www.suttercreekragtime.com for further info.
- 2nd Sunday **Mont Alto Ragtime & Tango Orchestra—Tea Dance**, *Temple Events Center Uptown*, 16th & Pearl, Denver, CO,
Lessons 1:30–2:00 P.M. Dancing 2:00–5:00 P.M. Call 303-655-9413 or 303-449-5962 for more information.
- Last Sunday **Rose Leaf Ragtime Club**, *Aztec Hotel*, 311 W. Foothill Blvd., Monrovia, 2:00–5:00 P.M.
Participating musicians free, \$2 donation for others, 626-358-3231 or 818-766-2384
- Tuesday **Ragtime and Vintage Piano Music**, *Pier 23*, San Francisco (See separate listing)
- Tuesday **East Bay Banjo Band**, *Round Table Pizza*, 1938 Oak Park Blvd. Pleasant Hill, CA 7:30–8:30 P.M. 925-372-0553
- Tuesday **Victorian Dances**, *Lake Merritt Dance Center Lounge – Oakland Veterans Bldg*. 200 Grand Ave, Oakland, 7:00 P.M.
Beginning & Intermediate classes and dance. \$8, For more info: 530-759-9278 or www.vintagewaltz.com
- Tuesday **Peninsula Banjo Band**, *Straw Hat Pizza*, 1535 Meridian Ave, San Jose, 8:00–9:00 P.M.
- Tuesday **Piano Ragtime Cutting Contest**, *Frederick's Music Lounge*, 4454 Chippewa, St. Louis, MO, 7:00–9:00 P.M.
Contestants appear on the Ragtime St. Louis TV show. For more information 314-968-2635 or ragtimefest@aol.com
- Wednesday **Ragtime & Vintage Music**, *Straw Hat Pizza*, Rancho Cordova, (See separate listing)
- Wednesday **Craig Ventresco & Meredith Axelrod**, *Cafe Divine*, 1600 Stockton St. (across from Washington Square) San Francisco,
7:30–9:30 P.M. 415-986-3414
- 2nd Wednesday—**Marty Eggers & Virginia Tichenor**, Hot Ragtime & Classic Jazz Piano, *The Belrose Theater*, 1415 5th Ave. San Rafael
5:30–8:00 P.M. 415-454-6422 or 510-655-6728, Wine bar, beer & light food available. No cover charge.
- Thursday **John Partridge**, *Ragtime Piano*, *Cheeseboard Pizza*, 1512 Shattuck Ave. Berkeley, NOON to 2:00 P.M. 510-549-3055
- Thursday **Oakland Banjo Band**, *Porky's Pizza Palace*, 1221 Manor Blvd. (corner of Farnsworth) San Leandro, 7:30–9:30 P.M. 510-357-4323



SACRAMENTO RAGTIME SOCIETY

c/o Merv Graham
PO Box 2286
Grass Valley CA 95945

NEXT SESSION: January 25th, 1:00 to 4:00 P.M.
J.B.'s Lounge, Red Lion Sacramento Inn, 1401 Arden Way, Sacramento

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REGULAR EVENTS Continued

- Friday **Jerry Rothschild**, *Curley's Restaurant*, corner Willow & Cherry, Signal Hill (So. Cal), 7:00–10:00 P.M. 562-424-0018
- Friday **Keith Taylor**, *Mad Matilda's*, Baker City, Oregon. For more information call (541) 519-4072
- 1st & 3rd Friday—**Friday Night Waltz**, *1st United Methodist Church*, 635 Hamilton St. (& Cowper), Palo Alto, Lessons: 7:00–9:00 P.M., Dancing 9:00 P.M. to Midnight. 650-326-6265, scottFNW@pway.com or www.fridaynightwaltz.com
- 2nd Friday **Chico's Ragtime/Tin Pan Alley Sessions**, *The Terraces*, 2750 Sierra Sunrise Terrace, Chico, 6:30–8:30 P.M.
Contact: Bernie or Bob LoFaso 530-894-6854, b_lofaso@hotmail.com
- 4th Friday **Vintage Dance & Waltz Lessons**, Finnish Hall, 1970 Chestnut, Berkeley, \$6 for dance; \$8 lesson & dance
8:00 P.M. Lesson; 9:00 P.M. to midnight, Dance. For more info: 530-759-9278 or www.vintagewaltz.com
- 1st Saturday **Bitterroot Valley Ragtime Society**, *Hamilton Public House*, Victor, Montana, 2:00–4:00 P.M. 406-961-3248
- 1st Saturday **San Francisco Starlight Orchestra**, [Feb, May, Aug & Nov only] *Strawberry Recreation Center*, 118 East Strawberry Drive, Mill Valley, \$20. 7:00–8:00 P.M. Complimentary Dance Lessons with Cynthia Glinka, 8:00–11:00 P.M.
General dancing; Soft drinks and desserts available or BYO spread.
Contacts: 707-973-6107, 415-485-5500 (Cynthia Glinka) or 415-285-8409 (Lucia & Duke Edwards).
- 2nd & 4th Saturday—**Friday Night Waltz**, *Oakland Veterans Bldg.*, 200 Grand Ave. at Harrison, Oakland, 7:00 to Midnight 650-326-6265, scottFNW@pway.com or www.fridaynightwaltz.com
- 2nd Saturday **South Valley Music Makers**, [Even numbered months only], *Monterey Street Music Academy*, Gilroy, Time TBA,
Contact Candace Fazio: 408-848-1064 or doremifazio@earthlink.net
- 3rd Saturday **Mother Lode Ragtime Society**, *Sutter Creek Ice Cream Emporium*, 51 Main St. (Hwy 49), Sutter Creek CA,
7:30–9:30 P.M. [Odd numbered months only] For more information call 209-267-0543 or sodajerk@volcano.net
- 3rd Saturday **Cascade Ragtime Society—Ragtime Jam**, *Noah's Ark*, Winston, Oregon [Even numbered months only] 541-784-1261

RADIO

- Mondays **The Ragtime Machine**, KUSF, 90.3 FM, San Francisco. 9:00–10:00 P.M. Host: David Reffkin, www.kusf.org
- Sundays **Syncopation Station**, KDHX 88.1 FM, St. Louis, Missouri, 4:00–5:30 P.M. Host: Vann Ford, www.kdhx.org
- Thursdays **Ragtime America**, KGNU, 88.5 FM, Boulder, Colorado, 8:00–9:00 P.M. Host: Jack Rummel. www.kgnu.org
- Continuous **Elite Syncopations Radio**, All Ragtime 24 hours a day, www.ragtimeradio.org
- Continuous **Rocky Mountain Ragtime**, Ragtime 24 hours a day, www.live365.com/stations/rmragtime