

# The Edinburgh Jazz and Jive Club

The story of a traditional jazz club



Graham Blamire 2019

# The Edinburgh Jazz and Jive Club

Traditional jazz in Edinburgh blossomed in the wake of the remarkable 1940s worldwide turning back to earlier forms of jazz that came to be known as the Revival. Edinburgh produced a famous generation of jazz musicians in the 1940s, in particular clarinettists Sandy Brown, Archie Semple and Dave Paxton, trumpeters Al Fairweather and Alex Welsh, trombonist Dave Keir and pianist/drummer Stan Greig. That generation, together with the many other jazz musicians that were to follow, sustained an extremely healthy traditional jazz interest in the city that was to continue for decades. The 1940s crop was to be reinforced in the early to mid-1950s when an older, more fundamentalist form of jazz, to become known as New Orleans jazz, arrived in the City and attracted a new cohort of enthusiasts. There was also a good number of equally active local musicians from the 1940s onwards who were drawn to what was to become known as mainstream jazz and to the more modern and contemporary forms of jazz.

In the 1950s, in spite of constant opposition from the police and town authorities which saw venue after venue closed down, jazz was presented by local musicians in a range of premises, some of which functioned as a jazz club on a particular night of the week. These included the top floor of 1 India Buildings in Victoria Street and the Crown Bar in Lothian Street where Sandy Brown, who was to become a world figure in jazz, set up the Stud Club. This title was an abbreviation of Student Club and perhaps indicated a source from which came a lot of support for local jazz. A number of local jazz musicians, including Sandy Brown and the trumpeters Al Fairweather and Peter Davenport, attended the Edinburgh School of Art which became an important centre for local jazz. However, in spite of the difficulties and the departure south of many of the most prominent musicians<sup>1</sup>, local bands including Pete Davenport's Art College Jazz Band, the Nova Scotians, the Climax Jazz Band and the Charlie McNair Jazz Band continued, somehow, to thrive.

The Stud Club survived Sandy Brown's departure for London in the early 1950s and was later run by Jim Young, who played bass and was an energetic

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<sup>1</sup> Sandy Brown, Al Fairweather, Archie Semple, Alex Welsh, Dave Keir and Stan Greig all departed for London to make major careers in jazz and Dave Paxton went off to work in the oil industry in the Middle East.

organiser. Jim's recollection of the many venues which the Stud Club used, illustrating the constant need to find somewhere new, included the Crown Bar, the Orkney Rooms, the Dofos Pet Shop in London Road, the Caithness Rooms, the Roman Eagle Hall in Johnston Terrace and the Moir Hall in the Pleasance. Most of these were closed down by the police and, in desperation, Jim even ran the club in the basement of his own house, only to have this closed down as well, and finally presented jazz on a hired boat out in the Firth of Forth! Just what made the authorities so paranoid about jazz venues is not clear but it seems likely to have been either a continuation of post war authoritarianism or a belief that jazz was associated with illicit drink and drugs. Another important outlet for jazz in the 1950s was the West End Cafe in Shandwick Place, which not only featured local bands but also visiting bands from south of the border. Perhaps because it was not licensed to serve alcohol, it seems to have escaped the heavy handed interest of the authorities.

The early 1960s saw a more liberal approach and jazz clubs were more tolerated, although still subject to raids by the police who wanted to check that proper membership rules were in operation. A number of jazz clubs were set up by independent promoters, most of them but not all from outside the local jazz world. These included Bungy's and the Tempo Club in the High Street, the Jazz Gallery in Hanover Street, the Abanna Club in Waterloo Place, the 88 Club in the High Street and later Henderson Place, the Manhattan Club on Calton Hill and the Place Jazz Club in Victoria Street. These independent promoters were largely persuaded to try jazz clubs because of the so-called Trad Boom, an extraordinary period for jazz in the UK which saw jazz bands feature in the Hit Parade and a new audience open up for traditional jazz amongst the young, record buying public. This boom period was more or less over by the mid-1960s, taking with it the independently run jazz clubs. However, jazz in Edinburgh remained a lively and popular music supported by many enthusiastic followers, so new outlets were required. Happily and concurrent with the jazz clubs, there had been a good number of pubs willing to support local jazz, although no doubt also drawn in the first place by the temporary general popularity of what had become known as Trad Jazz.

By the end of the 1960s, traditional jazz in Edinburgh was almost entirely based in pubs although, as from the earliest days, jazz bands continued to be booked for private functions as well. The total number of pubs which featured jazz

at one time or another during the 1960/70s was considerable but over the years there were some which became quite established and continued with a jazz policy over a period of years. Amongst these were the Crown Bar, the Navaar House Hotel in Newington, the Blue Lagoon later renamed the Sample Room in Angle Park and Basin Street, the upstairs lounge of the Haymarket Station Bar. This last was particularly notable as it featured jazz bands 6 nights a week. There was another extraordinary boost for local jazz right at the end of the 1970s. In 1979, what was to become the Edinburgh International Jazz Festival (EIJF) was founded by banjo and guitar player Mike Hart, who had been an increasingly influential figure in Edinburgh jazz since the early 1950s. Within a few years, the EIJF had grown from small beginnings to become a major event which was attracting top jazz names from across the world. Naturally, the local bands were involved, indeed played a crucial part, and there can be little doubt that many of them benefitted from their increased exposure and experience. Many of the local jazz musicians not only had priceless opportunities to hear some of great names but a number even had the chance to play with these distinguished visitors. It has to be pointed out that Edinburgh itself had produced some very high class players of its own and the fact that a number of locals could hold their own in very fast company indeed during the EIJF certainly increased the interest in and respect for local jazz during the rest of the year.

The boost to jazz in Edinburgh through the 1980s was remarkable. Not only were local bands playing in more prestigious venues such as the Caledonian Hotel on Princes Street, but the increased confidence spurred some of the bands into making ambitious trips south of the border and abroad, playing at prestigious jazz festivals in the UK, on the Continent and even in the home of jazz, the USA. Several of the top Edinburgh New Orleans bands and individual musicians made big names for themselves including Jim Petrie, Kenny Milne, Jim Young and Jake McMahon, and featured in European jazz festivals. Bill Salmond's Louisiana Ragtime Band and Violet Milne's Spirits of Rhythm made successful appearances on the Continent and south of the border. Mike Hart's Scottish Society Syncopators and the Scottish Jazz Advocates made many foreign trips and each was crowned European Amateur Jazz Champions, in 1979 and 1980 respectively, at the Dunkirk Jazz Festival. In addition, each featured several times at the Sacramento Jazz Jubilee in California. The 1980s, fired by the success of the EIJF, were boom years for local jazz and at one

point there was the incredible total of 49 weekly jazz gigs in Edinburgh, almost all of them in pubs and free to whoever dropped in. Many followers would be at a given venue every week and had their own favourite seats in the bar where the music was played.

However, as the 1990s developed it started to become clear that the boom times for local traditional jazz were beginning to draw to a close. The EIJF had by then embraced blues and become the Edinburgh International Jazz and Blues Festival (EIJBF) and increasingly featured more modern and contemporary forms of jazz and the local bands, with the demise of the traditional EIJF free 'pub trail', took a less prominent place in the programming. In addition, the local traditional jazz fraternity began at last to diminish as older musicians stopped playing or died and it was clear that fewer and fewer youngsters were coming into the music. The result was that the number of bands, which had reached astonishingly high numbers in the 1980s, began to reduce markedly as did the total number of pub gigs. By the late 1990s, things had diminished to such a level that it was clear that the hay day of local traditional jazz in pubs was over and this further reduced the already dropping number of active bands. Happily the most prominent of the New Orleans styled bands, the Spirits of Rhythm and Bill Salmond's Louisiana Ragtime Band, soldiered on, as did trumpeter Jim Petrie's Diplomats of Jazz, John Russell's Swing 2000, Hamish McGregor's Fat Sam's Band, the Maid of the Forth Stompers and Dave Keir's Hot Five, but the Scottish Jazz Advocates were long gone and even Mike Hart only put his Society Syncopators together intermittently. Sadly too, the long serving and seemingly indefatigable trumpeter Charlie McNair had reached the end of the road when ill health brought his playing career to an end in the late 1990s.

In 2003, the EIJF celebrated its 25<sup>th</sup> anniversary with a Silver Jubilee Concert in the Queen's Hall paying tribute to and featuring the local bands which had played such a major role in the early days. It was a mark of the times that of the 7 bands that played, only 5 were existing bands, the remaining 2 being reconstructions of bands that had ceased to exist as active bands. However, the downward trend had not gone unnoticed and there were 2 people who were prepared to do something about it. These 2 were Violet Milne, the piano playing leader of the Spirits of Rhythm and wife of the fine drummer Kenny Milne, and long time jazz follower and something of a specialist in recording local bands, Norrie Thomson.

Violet and Norrie, concerned about the loss of almost all of the jazz residencies in the City, had already talked about setting up a jazz venue somewhere but, with no premises obvious to them, felt that it was wishful thinking. Their purpose was to set up a jazz club which would promote the enjoyment of live traditional jazz in all its forms while at the same time provide a platform for local bands to play on a regular basis. The premises issue suddenly looked more hopeful when they were contacted by Margaret Cutt, a long time follower of jazz in Edinburgh, with the information that the Fairmile Inn had a little used basement bar area which had hosted jazz in the past both as an EIJF venue and as resident spot for the George Penman Jazzmen from Glasgow. After discussing the idea with Violet, Norrie went to view the possible venue and felt that it would be a possibility, although far from ideal, being long and narrow with the area for a band at one end, a small dance floor and the bar half way along one of the long sides. Discussions with the manager of the Fairmile Inn, Doug Wilson, resulted in an agreement that they would give it a trial run, the pub retaining the takings over the bar and the embryo jazz club the fees charged at the door. The decision taken, Violet and Norrie proceeded to publicise the fact that they had premises at the Fairmile Inn and that they planned to open a jazz club. This was met with quite a lot of negative comment, doubters saying that it would be a waste of time, the venue being much too far from the City centre and that, in any case, Edinburgh jazz followers, who were used to having their jazz free in pubs, would not be willing to pay an entry fee. The first of these objections was perhaps a reasonable one as the Fairmile inn, owned by the Royal Bank of Scotland, lay right out on the City boundary near the Pentland Hills. In spite of this discouraging feedback, Violet and Norrie decided to go ahead.

It was decided that the venture would be set up as a jazz club on Friday evenings under the name 'The Friday Jazz and Jive Club'. The title Edinburgh Jazz Club, which they would have preferred, was already apparently registered to someone else at that time. The opening night was 20<sup>th</sup> September 2000 and to everyone's delight, there was an encouraging attendance of over 200. In the early days there was undoubtedly a preference for the New Orleans styled local bands and, as Norrie recalls, it was either Violet Milne's Spirits of Rhythm or Bill Salmond's Louisiana Ragtime Band or possibly both that featured on the first night. These 2 bands were to be the 2 house bands in the early days of the club.

Having made a successful start, the organisers set about organising the club programme. Violet agreed to take on the role of President, Norrie was willing to be secretary and Violet's husband Kenny Milne would handle the treasurer's duties, although these titles were quite informal at this stage. The club was to be non-profit making and a bank account was opened. There were also plans to issue a newsletter.

The local bands that were on the early rota were the Spirits of Rhythm, the Louisiana Ragtime Band and Jim Petrie's Diplomats of Jazz and later, Dave Keir's Hot Four. The club also adopted a policy of booking a guest band, that is a band that was not local to Edinburgh, on a monthly basis. Solo musicians were also to be arranged and they would play with a one of the local bands. Early solo guests included Keith Nicol, Martin Litton, Norman Field and Thomas L'ettienne with Lillian Boute. A surprising inclusion in the guest list was Mood Swing, the band of the Highland Regiment then based at Redford Barracks. They played at least twice although there were concerns about how this 18 piece band, which played standing up, would fit on the band stand!

Norrie Thomson was carrying out a lot of the work of running the club, booking bands, collecting money at the door and liaising with the pub people. Norrie recalls that sometimes non-members would turn up at the door and ask if there concessions available. Well aware of the high average age of the regulars, Norrie would tell them that there was a concession for anyone under 60!

Unfortunately, especially for anyone trying to write up the story of the Jazz and Jive Club, the newsletters were to peter out after the first few years although happily some of the early editions have survived<sup>2</sup>. It seems that the Newsletters became less important as the club's website was utilised to promote the club and disseminate information. An arrangement was set up with the Edinburgh International Jazz Festival organisers that, each year during the EIJF, the 2 Fridays would be played by EIJF guest bands and these included the Hot Antic band from France and the Swedish Jazz Kings. In addition, an annual jazz dance was organised at the Minto Hotel in Newington which featured guest bands including Phil Mason's New Orleans Jazz band and the New Black Eagle band from the USA.

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<sup>2</sup> An example of a Jazz and Jive Club newsletter from 2002 is shown as an appendix on pages 8 and 9

Another occasional 'external' event was a jazz dance at the Masonic Club in Pilrig, when the takings were split between the jazz club and the band.

It is not clear just how regular the Newsletter was (although it was initially planned for every 3 months) but an issue dated January 2002 and listed as number 6 reports on the business of the club's first AGM which took place on 24<sup>th</sup> October 2001 when the decision was taken to change the name to the Edinburgh Jazz and Jive club. It reported that the average attendance in the early days had been an encouraging 70. A committee was elected for the first time and was:

President: Violet Milne

Secretary: Norrie Thomson

Treasurer: Blair Nicolson

Committee members: Olivia Duthie, Helen Hamilton, George Kinnaird and Beverley Knight

A constitution had been produced and finances were in good shape, with a healthy balance to cushion the club against possible shortfalls on future events and to enable the fee paid to the bands to be increased. Healthy as the financial position was, Norrie remembers with some incredulity that someone suggested that the money could be used to lay on buses taking members back to the City centre! A more pertinent suggestion was that a 'decent piano' should be purchased. A proposal that publicity should be stepped up coincided with the committee's existing plans to distribute 5000 flyers in the area local to the club. An appeal was made for more members. Lighting on the band stand had been improved by the purchase of spotlights and the finishing time was brought back from 12.00 midnight to 11.30pm, as the last half hour was not wanted by members. Plans for the coming year included the appearance of the Rae Brother's New Orleans jazz band from Newcastle, Keith Stephen's East Coast Jazz Band, trumpeter Daniel Vernehettes from Paris, a Big Band Special featuring Mood Swing, the Vieux Carre Jazzmen, 2 bands arranged by the EIJF, Phil Mason's New Orleans All Stars and the Savannah Jazz Band.

Newsletter number 7 dated April 2002 reports that the membership stood at 150 and an average attendance of around 50 for local bands and around 80 for guest bands. Mood Swing, the Rae Brother's Band and the River City Jazz band had attracted large turnouts. Again, there was an impressive list of guests bands booked and the Minto Hotel event was to be on 22<sup>nd</sup> November. By the end of 2002, Newsletter 8 reported that membership had increased to 160 and average attendance was 50, although it also reports that average attendance across year one had been only 35. Further increase in publicity was in the offing, there were plans to issue a CD sampler of some of the bands appearing and an appeal was made for members to take a turn 'on the door'. The AGM was to be on 20<sup>th</sup> November and a Christmas party was to take place on 20<sup>th</sup> December. By the 9<sup>th</sup> edition in January 2003, the Newsletter was carrying more general information about jazz with news of Edinburgh's Criterion Brass Band<sup>3</sup> visiting the Davos Jazz Festival in Switzerland and an article about Lillian Boutte. It also confirms that the Club was running a regular raffle on club nights and had set up an email system for distributing the Newsletter. At present, no other Newsletters appear to have survived but may surface in time.

Norrie Thomson was responsible for the recording and production of 3 sampler CDs featuring both local bands that played regularly at the club and guest bands, all with the agreement of the band leaders. The first was issued in 2007 and featured local bands only. The second came in 2010 to mark the club's 10<sup>th</sup> anniversary and was a double album, with local bands on the first disc and visiting bands on the second. Another double album was produced in 2007, marking the 16<sup>th</sup> anniversary, and featured 16 tracks of local bands and 16 of guest bands. All the tracks presented on the 3 CDs were recorded at the club, mostly by Norrie, who also produced the CDs and liner notes with some help from Jim Callander on the 10<sup>th</sup> anniversary issue. Sales of the CDs were very good and added some welcome revenue to the club's coffers.

As the years went by, other local bands joined the regular rota or were occasional features including Rodger Hanley's Jazz Hounds, Brian Robertson's Forth River Ragtimers, and Mike Hart's Blue Blowers. The fine trombone player the

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<sup>3</sup> Also known as a Marching Band or Parade Band

late Alan Quinn even put together a band which included several former members of the famous New Orleans styled Climax band and played at the club as the Anti-Climax Jazz Band! However, in December 2006, to the consternation of the club organisers, they were suddenly faced with the news that the Fairmile Inn<sup>4</sup> was to close immediately, leaving them with an urgent problem if the club was to continue. After a brief use of the Charlotte Rooms in Leith, a club member with a contact at Heriots Rugby Club alerted the committee to the possibility of a new home in the rugby club pavilion at Goldenacre. An agreement was reached that the pavilion could be used, at first on a trial basis, on Friday evenings but now, for the first time, the premises came at the cost of a fee. However, the trial went satisfactorily and Heriots Rugby Club pavilion remains the Friday evening home of the Jazz and Jive Club at the time of writing in 2019. In fact, initially seen as something of a catastrophe, the closure of the Fairmile Inn came to be seen as a blessing in disguise as the club now had premises much closer to the City centre and with good listening, dancing and bar facilities

Of course there were changes over the years. Violet Milne remained President for many years but eventually stepped down, although she continued to play a very active role leading her Spirits of Rhythm at their regular appearances. The Jazz Hounds name dropped out of the rota when their leader, drummer Rodger Hanley, retired from playing but the other members of the band continued in the rota led by their veteran bass Fred Murray as 'Fred's Clubhouse Seven'. Brian Robertson's Forth River Ragtimers also withdrew and later Brian himself retired from playing at quite an early age. Dave Keir's band, which had featured as both his Hot Four and Hot Five, also disappeared from the rota when Dave and his wife moved to live in the south west of England and another local band, the four-piece Maid of the Forth Stompers agreed to join the rota in their place. This band's odd name is explained by their long term residency on the cruise boat the Maid of the Forth, based at South Queensferry. At first this band played at the club only in the winter months when free of cruise commitments but later they were to play throughout the year. They at first played as a quartet but eventually expanded for gigs at the club by adding a trombonist and a drummer to their line up and were billed as the Maid of the Forth Stompers + 2. This band was and is led by the present writer and he

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<sup>4</sup> The building never reopened as a pub and was later demolished

remembers vividly a club member coming up to him during an early club session and saying *'It's a great band but the fast tempos are too fast and the slow ones too slow'*, bringing about a hasty revision of what they were required to play at a club that has always stressed its support for dancing to jazz! Another addition to the programme was the occasional invitation to a local musician to put together a guest band of their own choosing which resulted in some sparky combinations that generally were much enjoyed by musicians and punters alike.

At the time of writing in the summer of 2019 and with the Jazz and Jive Club approaching the completion of its 20th year, the venture has to be seen as a considerable success. The willingness of pubs to feature live jazz is now almost a thing of the past, with even such redoubtable band leaders as Jim Petrie and Bill Salmond unable to secure a regular gig. It is quite likely that local traditional jazz would have all but disappeared altogether over the 20 years since the millennium but for the chance to play regularly at the Jazz and Jive Club. In spite of its rather remote location and predictions of poor attendance, the Fairmile Inn years were highly successful and ensured that when the Inn closed, every effort would be made to find a new home. The Goldenacre pavilion, while not meeting everyone's approval acoustically, is comfortable, warm and welcoming as well as being handily placed for buses and parking. It is true that the average age of the musicians and their followers tends to increase by a year every year but there are encouraging signs too. On some club nights a group of much younger punters arrives and swells the attendance. These are young enthusiasts who enjoy dancing to earlier forms of jazz to the extent that they belong to clubs which promote this as a hobby and even run occasional events. Violet Milne reports that the numbers of these young dance enthusiasts have now increased very considerably and even pondered on whether they might, in time and as the original group of founding members dropped out, take over the running of the club. Now, in 2019, there is an occasional grumble that the local bands are becoming too similar with musicians increasingly playing in several bands. This is undeniably true but it has to be recognised that the pool of players on whom band leaders can call is much smaller than it once was.

Over the years, many guest bands of considerable quality were featured and local jazz musicians, recognising that the club was not in a position to pay high band fees, were nonetheless enthusiastic and constant in their support. A great deal of

credit is due to the 2 founders and a committed group of volunteers, some of whom have served the club almost as long as Violet Milne and Norrie Thomson. Long-serving volunteers include Blair Nicolson, who served for about 10 years as both treasurer and president, current president (now called chairperson) Margaret Richardson and current secretary Christine Swanson. In addition, Norrie's work with the agreement of the bandleaders in making recordings of sessions has provided a large body of music which represents Edinburgh traditional jazz in the early years of the 21<sup>st</sup> Century. Much of this will be lodged with both the Edinburgh Jazz Archive at Edinburgh Central Library and the Scottish Jazz Archive in Napier University, for the interest of students of jazz in the future. Just how long the club can survive may be uncertain as the pool of traditional jazz musicians and punters diminishes but it would not be untrue to say that the Edinburgh Jazz and Jive Club has extended the history of traditional jazz in the City by many years. That is no small achievement.

*(Compiled from information provided by Violet Milne, Norrie Thomson and surviving copies of the Edinburgh Jazz and Jive Club Newsletter)*

**Graham Blamire 2019**

Appendix: An example from 2002 of a Jazz and jive Club newsletter



**The  
Edinburgh  
Jazz 'n Jive  
Club**

A NON-PROFIT-MAKING MEMBERS CLUB

**NewsLetter** April 2002  
**Issue 7** Tel: (0131) 312 8243



**The Fairmile for  
your function**

On nights other than Fridays the Fairmile's super Function Suite (44 Biggar Road, Edinburgh) is available for private functions.  
Phone (0131) 445 2056.

**Sponsors wanted**

If you would like to help the Jazz Club financially and get an advertisement in this newsletter or in our publicity flyers in return, please speak to Norrie Thomson  
Tel: (0131) 312 8243

**Raffle Prizes**

Donations of Jazz CDs, Bottles of Wine and Spirits, etc, are always welcome for use as prizes in the weekly Club Raffle.

**E-mail Newsletters**

If you have E-mail please inform Norrie Thomson on [jnt@nosmoth.fsnet.co.uk](mailto:jnt@nosmoth.fsnet.co.uk) so that we can E-mail you this newsletter in future using PDF files, opened by Adobe Acrobat Reader.

# The Joint sure is Jumpin' !



**F A T S  
W A L L E R**  
s a n g  
'The joint is jumpin' and I'm sure he would have enjoyed the jumpin'

atmosphere at the Fairmile last Friday night; great jazz bands on the bandstand and happy couples cavorting on the dance floor. He would certainly have agreed with the members and the musicians that the Club's recent acquisition of a real piano (you remember, the kind with strings) has added to the authentic sound of traditional jazz as we like it.

**Pennies from Heaven?**

It is worth stating here that our Club is a Non-profit-making Members Club. We neither get nor need subsidies or grants, a fact which must be the envy of some other jazz ventures. Any financial surplus is used for the benefit of the Club and its Membership. This means that we have no strings attached and have only to satisfy our Members and Guests.

The Club Committee is grateful to The Fairmile's Dougie Wilson for the use of his fine premises and for the provision and friendly staffing of the bar.

**Don't go 'way Nobody**

The Club is still expanding its Membership which now stands at 150. Attendances on average have also increased this year with about 50 people on nights when there are local bands and 80 on guest band nights. New Members, like those from the Singles Club and the Walkers Club, are welcomed by existing Members and it all adds to the good atmosphere. Most people are happily staying right to the end of the evening which is now 11.30pm.

**S'wonderful**

A bit of variety is good for the soul, and we have been very successful with our programming, adding *The Esk Valley Big Band* and *Mood Swing* (the very professional Highland Regiments' 18-piece Big Band from Redford Barracks) to our usual traditional fare, with the popular *Rae Brothers New Orleans Jazz Band* and the *Riverside Jazz Band* attracting large audiences. These bands will be invited back, so look out for them in the Club's events publicity.

**One Sweet NewsLetter from You**

We have recently distributed about 3,000 *Jazz 'n Jive Club* publicity leaflets to households and premises in the vicinity of The Fairmile and this has generated some new interest and a few new members. We also advertise in various jazz publications and we will be targeting hotels and caravan parks this summer. Word of mouth is a very strong persuader and we would like to encourage you to tell your friends about the Club. If you get this newsletter by e-mail please e-mail it on to your contacts worldwide. The more people that know that the Club exists the better. We welcome holidaymakers from all over; you don't have to be a Member to get in.

**It's Jazz Festival Season again**

There are several jazz festivals particularly popular with club members. For newer club members or visitors to the club who would like to attend these festivals but are unsure of the format or who are unaware of who is going to one or more please contact Norrie Thomson (0131 312 8243).

**Orkney:** 26th - 28th April (for bookings phone 01856 850298)

**Bute:** May 2nd - May 6th (inclusive)

**Peebles:** May 10th - May 12th

**Keswick:** May 17th - May 19th (there are no tickets left for this event - sell-out prior to Christmas. Be warned for next year!)

**Leith:** June 14th - June 16th

**Whitley Bay:** July 12th - July 14th

## A splendid selection of guest bands will be appearing in 2002

Buchaneers Jazz Band	Friday 12th April 2002
Taff's New Orleans Stompers	Friday 24th May 2002
Phil Mason guesting with the Louisiana Ragtime Band	Friday 31st May 2002
Mick Burns & Karl Hird with local rhythm section	Friday 7th June 2002
Vieux Carre Jazzmen	Friday 28th June 2002
Blomman's Dixieland Band	Friday 26th July 2002
Cell Block 7	Friday 2nd August 2002
to be arranged	Friday ? September 2002
Phil Mason's New Orleans All Stars – at the Minto Hotel	Sunday 20th October
Savannah Jazz Band	Friday 22nd November 2002

## Guest Band profile

**The Buchaneers jazz Band** (formed 1995) from North-East Scotland is a popular band at festivals and clubs, especially with dancers.

**Taff's New Orleans Stompers**  
Taff Lloyd who put the band together is one of the finest new Orleans style drummers around. He has selected some of the best UK musicians to recapture the ensemble style of the Crescent City. The band features Norman Thatcher on trumpet and Jeff Milner on trombone.



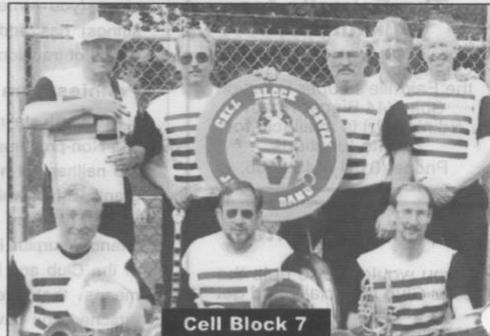
**Blomman's Dixieland Band**

**Phil Mason** is able to fit Club gigs in twice this year despite his busy schedule. Hear him playing first as a guest with the the Louisiana Ragtime Band and again with his own band.

**Mick Burns & Karl Hird** – Mick is one of the UK's leading New Orleans style trombonists and a jazz author while Australian clarinettist Karl is an accomplished George Lewis stylist.

**The Vieux Carre Jazzmen** are returning by popular request after a resounding success at the Club in 2001. Get your tickets early.

\* **Blomman's Dixieland Band** is one of Sweden's leading jazz bands featuring music of the Classic period of jazz. Not to be missed.



**Cell Block 7**

\* **Cell Block 7** is an 8-piece band from California, followers of the great Lu Watters Yerba Buena Jazz Band but taking its music from a variety of other sources.

\* *these two bands appear by courtesy of the hugely popular Edinburgh International Jazz and Blues Festival, don't forget to order your tickets early.*

*For information about the Edinburgh International Jazz and Blues Festival phone 0131 225 2202.*

**The Savannah Jazz Band** is making its second appearance at the Club. This is one of the most popular bands in the UK and Europe. This will be a sell out.

**September and December 2002** arrangements are in hand for guest bands for these months. Details will be notified in due course.

### BILL BRUCE

Bill died suddenly on 6th February this year. His death came as a shock to everyone who knew him. He was well known in jazz circles in Edinburgh and throughout the jazz world and he will be sadly missed by all.

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