

The Rag Bag

You should know that one summer about 1950 I was in the studio audience for a radio broadcast of Jimmy Wakely's Coleman Corral on which Ziggy Elman was the featured guest and did "And The Angels Sing" splendidly. This was in L.A. As I recall, it was a musical variety show, sponsored by Coleman, the maker of camp stoves and such.

That was a marvelous story about Ziggy.

Dave Pfankuchen
Madison, Wisc.

For the most part, I agree with Jim Leigh's review of the film *Chicago* in the February 2003 issue. A good time can be had - but for a more jazz-tinged and lyrical presentation of the music (without the excessive burlesque percussion on every bump and grind), I suggest you see the Broadway show and hearing that buy the original Broadway cast album with Bebe Neuwirth and Ann Reinking on RCA Victor 09026-68727-2.

Bob Erdos
York, Pa.

In the November issue of *The Mississippi Rag* in 2002 you printed an obituary of banjoist/vocalist Robert (Gil) Roberts who died at age 106.

I have a recording of Gil Roberts that was made at the Sticky Wicket with the New Black Eagle Jazz Band, and I would like to obtain more of his work, especially his earlier recordings. Have you any information on where I might find a full list of his recorded material and can you tell me who might be able to

supply such recordings to me?

I would be most grateful for any help you can offer me in this respect as I truly would like to have more of this excellent banjoist.

Tom Peckham

Surprisingly, Art Fell's review of *Stardust Melody* makes almost no mention of Louis Armstrong. The book itself was more informative.

Armstrong recorded more of Carmichael's music than any other artist. His recording of "Star Dust" gave the song its jazz immortality. The Armstrong "Star Dust" recording resurfaces throughout the Ken Burns film *Jazz*.

At about the same time (1931), Armstrong also recorded "Rockin' Chair" (with Hoagy himself in duet) and "Lazy River," all of which became staples in the Armstrong repertoire. His "Rockin' Chair" duet with Jack Teagarden (1941) is the definitive recording. Armstrong gave Carmichael more attention than any other composer, recording virtually all of his popular works. Several of Carmichael's songs were written expressly for Armstrong: e.g., "My Sweet," "Ev'ntide" and "Jubilee."

Hoagy was M.C. at Armstrong's "Seventieth" birthday, an epochal event in each of their lives as well as in race relations. The symbiotic relationship between these two should not be overlooked.

But then, what can you expect when both the author and his reviewer fail to list Carmichael's name correctly (see photo of gravestone).

William J. Peverill
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