

Gregory Page, The Lost Son.

(Green letters, introduction) Having big examples in Al Bowley, Louis Armstrong and Cole Porter, Gregory Page balances, to his own saying, on the tightrope both in between tradition and progress and history and fantasy. Quote: "I am the songbird, and at the same time the worm."

Q: You have already been active for years in music, but now, with Promise of a Dream, you finally have an official CD release in Europe. How come?

A: For starters I should say there never was any real big interest in me from the music industry. My frustration about that lack of interest came to a breaking point. Promise of a Dream is a compilation CD from three earlier music albums. It's released by a Dutch label. I owe lots of thanks to Angelique Stein from the radio programme Sandwich for this.

Q: You're the son of an Armenian father and an Irish mother, who were both active in music. What was it like to be raised by parents with such different cultural backgrounds?

A: That's a question I can't answer, because my parents never lived together. For a long time I didn't even know about the existence of my real father. The man, which whom my mother married, pretended to be my real father. But there wasn't any real contact between me and him. A couple of years ago I met my real father in Paris. He and I directly had a click. Now I visit him often, particularly since Paris became my favourite city.

Q: Where does your devotion for music from the 1930's come from?

A: Because my mother was touring through the foreign country's all the time, I lived with her parents in London. Her dad, David Page, was part of various Irish Folk groups. He was often visited by colleagues, with which he then played Folk. Upon moving to San Diego I met my musical advisor and dear friend Lou Curtiss who

owns a record shop. There were lots of Folk records and also a lot of American jazz legends like, Ella Fitzgerald, Harold Arlen and Cole Porter, and of course a vast amount of records of the English Crooner Al Bowlly. The music and way of living from that era appeal to me. I don't have a lot in common with the present times. I hate the speed with which everything happens in the here and now.

Q: How do you handle the financial effects of the recession?

A: I don't attach value to luxury items at all. I rent a small apartment in San Diego and I use public transportation to get around. What I notice is that there are less places for me to perform. I perform playing at people's houses and recently I played at a wedding. They had asked me if I wanted to write an applicable song for the occasion. I didn't mind at all, so I wrote a song.

Q: Despite being little known by the big public, there are big names working with you on your albums.

A: On the West Coast I am slowly getting to know jazz musicians. For them, me being little known, doesn't seem to be important. They visit my performances on their own initiative and they like to help me with my records. On the last album, Heartstrings, I was accompanied by, among others, Bob Magnusson on the upright bass, a man who played with legends like Ella Fitzgerald, Count Basie and Duke Ellington. For a shy person like myself, that help from such legends, keeps on being almost inconceivable.

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