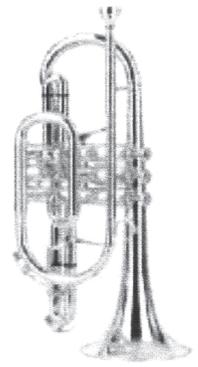


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



November 2013

Volume 38, Number 09

JACOBUS RE-GATHERS EVERGREEN CLASSIC J.B. FOR ANNUAL PSTJS PLAYDATE NOVEMBER 17

By Rod Belcher

Tom Jacobus, as a U. of Oregon alumnus / griddier, is justifiably proud of the exploits of the Oregon football team over the past several seasons. He's always been proud, too, of being the engine that drove the Evergreen Classic Jazz Band to prominence as one of the Northwest's top trad groups in the 1980s and '90s.

More recently he manages to get the disbanded Evergreen septet back together once a year to perform at a monthly concert of the Puget Sound Traditional Jazz Society. So be prepared, on November 17th, to hear the re-constituted, re-assembled, and re-invigorated group led by Jacobus one more time!

For several years Tom had been the trombonist for Uptown Lowdown, the band led by another U. of Oregon product, Bert Barr. But for this date he returns to his Evergreen instruments – the string bass and tuba. Joining him are these old hands, all familiar to Northwest jazz audiences: Dave Loomis, trombone; Dave Holo, cornet; Steve Wright, reeds; Andy Hall, piano; Mike Daugherty, drums; and Al LaTourette, banjo.

Evergreen's repertoire includes a few tunes seldom performed by other jazz bands, including an emphasis on numbers originally recorded by Jimmie Noone's Apex Club (Chicago) combo in the late 1920s. Quality of both scripted arrangements and free-flowing improvisational solos is unchallenged.

This writer heartily recommends attendance to hear this seldom-assembled gang of talented jazz players.

WHERE: Ballard Elks Lodge, 6411 Seaview Ave. NW, Seattle.

WHEN: 1 p.m. - 4:30 p.m., Sunday, November 17th.

ADMISSION: \$12 PSTJS members; \$15 non-members.

Pay only at door.

FURTHER INFO: Carol Rippey, 425-776-5072. Or - website:

www.pstjs.org. Plenty of free parking; great view & dance floor, Snacks, coffee, and other beverages available.

FROM the PREZ!

Puget Sound Traditional Jazz Society traditionally has their board members election-re-election every December, it's in our By-Laws. This December is no exception. Last month I asked you to let me know if you are interested in serving on the Board. So far I haven't heard from anyone. The four Executive positions - President, Vice President, Secretary and Treasurer - are up for re-election every year. Four of the eight Directors positions are up for re-election each year; this year those four are Leroy Johnson, George Oelrich, Ed Lewin and Gary Lydum. If any of you are interested in becoming a board member now's the time to let me know by emailing me at jazzdancer2@msn.com.

Membership in PSTJS is a wonderful thing. First of all it helps the Society continue to hire bands so we can all enjoy live traditional jazz each month. I want to be sure that all of you realize how important it is for you to renew your membership when it is due. You will know when it's due because on your address label on the Soundings you will see (2) **XX's** by your name. The annual dues for a single person is \$25. The annual dues for a couple is \$40. Not a huge outlay in money, but when you don't renew it makes a big difference in our General Fund.

Without the funds to continue our live jazz Sundays, they will come to an end. Over the years many of you have enjoyed what I call our extended jazz family, let's do everything we can to keep the music and the family alive – please pay your annual dues as soon as you see the **XX's**.

Other ways to help the Society remain solvent are to (1) bring in **new members**, (2) become a **Lifetime** member of PSTJS (cost is \$200 for singles and \$350 for a couple. When you are a Lifetime member you will no longer need to renew annually. (3) become a **Patron** member, the cost for that is \$500 which covers one or two Lifetime memberships. The By-Laws also say that in order to come in and pay your member price at the door you must be an active member. Which means, if you don't pay your dues annually then you need to pay the entrance fee for non-members. Over the years' 10 Jazz Sundays you will be paying \$30 more than if you were an active member, and that's more than the single membership. If you are in doubt of your status with PSTJS please contact Carol Rippey, our Membership Chairman, and she can give you any info you need. If you are renewing after more than a year has passed, don't worry, you don't need to pay any past due fees, just the current year. See you on the 17th for Evergreen Classic. Cheers, and please do your part to Help Keep OKOM Alive. Judy

Puget Sound Traditional Jazz Society

19031 Ocean Avenue
Edmonds, WA 98020-2344
425-776-5072 www.pstjs.org

UPCOMING EVENTS

Elks Lodge, Ballard, 6411 Seaview Ave N.W., Seattle

Nov 17 Evergreen Classic
Dec 15 Ray's First Thursday Band
Jan 19 Uptown Lowdown
Feb 16 Ain't No Heaven Seven
Mar 16 Crescent City Shakers
April 27 Sidewalk Stompers
May 18 holotradband
June 15 New Orleans Quintet

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Gigs for Local Bands

BELLINGHAM TRADITIONAL JAZZ SOCIETY

1st Saturday 2 - 5 pm VFW Hall 625 N. State St
Nov. 2 Updown Lowdown
Dec. 7 Company B

GRAND DOMINION JAZZ BAND

Nov 28 - Dec 1 "34th Annual San Diego Jazz Festival" - San Diego, CA
www.dixielandjazzfestival.org

GLENN CRYTZER AND HIS SYNCOPATORS

1st Sunday and 3rd Wednesday of the Month
9:30 pm -12:30 am Century Ballroom 915 East Pine Seattle, WA,
206-324-7263

NEW ORLEANS QUINTET

Mondays, 6:30 - 9:30 pm, New Orleans Restaurant, 114 1st Ave S., Seattle, WA

GREATER OLYMPIA DIXIELAND JAZZ SOCIETY

2nd Sunday 1:00 - 4:30 PM Elks Club 1818 4th Ave, Olympia, WA

PEARL DJANGO

Nov 15 7pm Crossroads Bellevue Shopping Center 15600 NE 8th St.,
Bellevue, WA
Nov 20 Jazz at the Center - in Camano Island Camano Center,
606 Arrowhead Road; Camano Island, WA 98282
Phone: (360) 387-0222
Nov 22 8pm The Royal Room Douce Ambiance will also perform.
5000 Rainier Ave S, (Columbia City) Seattle 98118 206-906-9920

UPTOWN LOWDOWN JAZZ BAND

Nov 2 2-5pm Bellingham Trad Jazz Society - Bellingham Vets Hall
6 piece band
Nov 3 1pm Traditional Jazz Society of Oregon - Springfield Elks
Nov 10 12-3pm Jazz At the Library - Anacortes Library Uptown "Lite"

JAZZ SOUNDINGS

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Anita LaFranchi, Editor, jazzeditor@q.com
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Deadline is the 10th of the month for the next month's issue

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On Your Dial.....

Saturday
7 - 12 pm Swing Years and Beyond KUOW 94.9 FM
Sunday
3 - 6 pm Art of Jazz, Ken Wiley, KPLU 88.5 FM

CLEANING OLD RECORDS CAN BE CHALLENGING.

by Doug Smith

The column below is from the Quad-City Times titled "Doug's Q-C" Doug answers questions about collectibles. The Quad Cities includes Davenport, Iowa, Rock Island, Moline and East Moline, Ill.

"Hello! I saw your column a while back regarding a guy who found a box of records in a garage. I've been meaning to write because something similar happened to me. I have a rental property, and a renter left boxes and boxes of old records behind when they moved out. Now recently I was given a record player, and I have been enjoying treasures that were given up as trash. My question to you is: What is the best way to clean them?" Thanks for your column, Kraig.

Dear Kraig,

It makes my day to hear that someone rediscovered the joy of playing records. So let's talk a little about it.

Collecting records, or anything for that matter, is very much like playing the stock market. You want to buy when the market is down and nobody is buying, and sell when everybody else is buying. Obviously, you acquired this collection at the right price, but if you are truly enjoying it, I would urge you to jump in with both feet and buy more.

Because of the compact disc, or CD, many people have completely abandoned their record collections as "outdated technology" and have reinvented hard-earned money into CD reissues of the old stuff. Of course, they've made two bad decisions here. They've given up what they had that was valuable and original, then paid a premium for a reproduction, mostly of inferior quality to vinyl, which has little likelihood of increasing in value. The bottom line is the market is flooded with records, there are fewer people buying them and the prices are at rock bottom.

Cleaning records, for the true audiophile, can be an expensive proposition. One cannot

only invest in cleaning solutions and supplies, but very costly machines also exist for the purpose of getting the best sound possible. For the vast majority of us, this is hardly necessary, and cleaning records can be accomplished easily and at little cost.

First of all, you didn't specify whether you had found boxes of 45, 33-1/3 or 78 revolutions-per-minute records, and it really does make a big difference. Really, the different has nothing to do with speed, but with what the record is made of. Most records, like standard 45-RPM singles are made of shellac.

Lets talk first about cleaning vinyl. What I have used for the past 35 years is isopropyl alcohol, or what is commonly referred to as rubbing alcohol. The percentage content is of little concern, but the higher-percentage products will evaporate faster, which is a good thing. I put a little rubbing alcohol on cheesecloth and just go around and around on the record until I'm satisfied that I have gotten every inch and loosened up any dirt, removed fingerprints and smudges.

Immediately, I follow this with a soft rag to help evaporate the alcohol quickly, so there are no unsightly streaks, watermarks or residues left. A standard baby diaper works great. Most of the time, residues are left if you happen to touch the label of the record with your wet cheesecloth, nothing will be harmed, but there are some such as the red Columbia label issues from the early 1950's that will be damaged, both from color bleeding and deterioration of the paper surface. So my advice would be to stay away from the center label. Water can be used as a substitute for alcohol, of course, but it takes seemingly forever to completely dry the record. If you've got a pile to clean, you won't like the wait or your tired arms.

As mentioned previously, 78's are a horse of a different color. These are really old records that were made until

1960. The majority of what you find is big-band recordings from the 1940's by Glenn Miller, Tommy Dorsey and crooners such as Bing Crosby. Many of the record players produced by the 1970's would no longer even play at that speed, so I am guessing you do not have 78's or you probably would have mentioned it.

Because they are made of shellac, rubbing alcohol would instantly ruin such records. The alcohol records with the shellac, actually melt into the grooves and coating the musical content to the point where listening is no longer enjoyable and volume is greatly reduced. Good old cold water is the safest way to clean a 78, and then follow it up again with a dry cloth. People have been known to dunk 78's into dish soap, clean them with a soft brush and rinse them thoroughly before drying, but I don't see any need to. If the record is extremely dirty, just wash it several times.

I also have known collectors spray a 78 with soapy water or Pledge, cleaning it coats the groove for a smaller needle rise and a softer, "cleaner" sound by eliminating the snap, crackle and pop. I guess I never have been so deeply into the perfect reproduction of sound that I desired to experiment with such things. I grew up playing scratchy old 45's brought for a nickel in a garage sale and loving every minute of it. Mint records just don't sound right to me.

Here's an important part of record maintenance: Be sure not to stack 78's too high. Their weight literally will crack the records on the bottom of the stack if it becomes too tall. They would be stored upright like a book on a shelf and preferably out of the basement and other areas of high dampness.

Reprinted from Bix Notes, the newsletter of the Bix Beiderbecke Memorial Society in Davenport, Iowa. This is also a reprint from Jazz Soundings published June 2009.

NO BIG DEAL, BUT SHARING A BIRTHDAY DATE WITH THESE TWO PIANISTS IS PRETTY COOL

by Rod Belcher

With my birthday (#93) coming up in November, some research seemed in order as to whether there were any prominent jazz musicians with the same debut day in this world.

Well, it turned out two of my favorite pianists did indeed share the same date. **Joe Sullivan** was born on 11/4/1906 and **Ralph Sutton** 11/4/1922. Sad to say, neither is still around to share the good cheer I will experience with family and friends that day.

In last month's Soundings, local jazz piano whiz Ray Skjelbred penned an excellent memoir about learning to play the instrument in a jazz manner. One of his friends – and strong influences – during Ray's years spent in the SF Bay Area was Sullivan, whose employment diminished in the declining years of his life, which ended in that city in 1971.

Skjelbred wrote about being taught by legendary Seattle pianist Johnny Wittwer to “move his hands loosely and to create a jangly feeling that would allow a natural

and warm sound.” Joe Sullivan was noted for this same loose-wrist style.

He was a Chicagoan who came to prominence through early recordings with other Windy City youngsters. Though some writers described him as an “Earl Hines-influenced stride pianist,” he was really his own man with a distinctive style, easily identified as a tad different from Hines and the New York stride guys of his day. About the only recordings Joe made with a “big band” were a few excellent ones with the Bob Crosby outfit. But most of his output, live or recorded, was with smaller groups, or as a soloist.

As a composer he's noted for “Little Rock Getaway,” “Gin Mill Blues” and “My Little Pride and Joy,” tunes that have become almost standard fare for pianists of today. When Skjelbred's “First Thursday Band” is featured in the PSTJS concert coming up on December 15th you can almost be assured of hearing one or more Joe Sullivan tunes.

Ralph Sutton, a Missourian, first gained attention when, as a 20-year-old, he

toured with Jack Teagarden's big band. Later, like Sullivan, he spent a majority of his energy playing with smaller groups and as a soloist, making many recordings of high quality up until his death in 2001.

Jazz writer Scott Yanow said this of Sutton: “the greatest stride pianist to emerge since World War II, with his only competitors being the late Dick Wellstood and the versatile Dick Hyman.” That is deserved high praise.

He spent several years touring with the Yank Lawson-Bob Haggart “World's Greatest Jazz Band” and also put in some time recording with Bob Scobey's groups in the San Francisco area.

Sutton was not exactly the “loose wrist” stylist like the Sullivan-Skjelbred-Wittwer approach described above. But he was a two-handed, hard-striking player with an extensive and complete knowledge of classic jazz repertoire.

It's hardly of much import, but it's kinda nice to discover I share a birthday date with two of the really great piano artists of the previous century.



Tom Jacobus, leader of the Evergreen Classic Jazz Band, has made a **GENEROUS CONTRIBUTION**

to our Youth Scholarship Fund by giving us CDs and tapes to sell with the money going to the fund.

The CD is Evergreen's "Tribute to Fletcher Henderson".

The tape is Evergreen's "Jazz That Time Forgot".

They will be available at the front desk for \$5 each.

Remember, Christmas is coming, and these would be excellent "stocking stuffers"

On the same subject, we also still have a supply of "The Best of the Best" which includes music by Uptown Lowdown JB, Phoenix Jazzers, Evergreen Classic, CANUS, and Ain't No Heaven Seven.

They are also \$5 each.

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Admission is payable at the door.

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