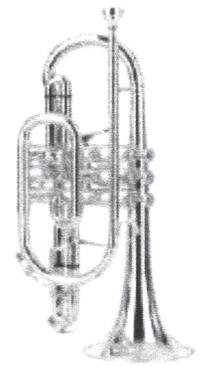


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



November 2017

Volume 42, Number 9

ON NOVEMBER 19 IT'S EVERGREEN CLASSIC, WITH ECHOES OF HOT CHICAGO IN THE TWENTIES!

by George Swinford



If you were an up-and-coming dance band musician in the early years of the prohibition era, Chicago was the place to be. Specifically, somewhere on Chicago's south side, where thousands of dancers were thronging ballrooms, dance halls, cabarets and the notorious "black and tan" clubs. Chicago's blue-nosed social reformers had already failed in their attempts to suppress public dancing. They were forced to accept decorous ballroom styles but still strove to discourage sensual slow body-contact dancing. They urged arms-length stepping to brisk up-tempo tunes instead. Many owners and managers of dance venues yielded to their demands. They

often employed floor monitors, charged with keeping the dancers moving. Jazz Age youth enthusiastically complied!

In the early 1920s the vulgar term "jazz" was just beginning to be applied to hot music. Record companies and promoters first employed the term to describe the hot black bands and their music. The audience for the white bands on Chicago's north side got "hot dance" music instead. Thirty-some years ago the Evergreen Classic Jazz

Band was formed to specialize in lesser-known music from that era. On the 19th they will likely bring us tunes from both categories. Expect the music of Clarence Williams, Jimmy Noone, Tiny Parham, Junie Cobb and others, as well as better known stuff from Jelly Roll Morton, King Oliver and Louis Armstrong. All of it was, and still is, aimed straight at the dancers.

Tom Jacobus leads the Evergreen band on tuba and upright string bass. Rick Holzgrafe will play cornet, as he did just last month with Black Swan. (In the picture, Dave Holo is shown.) Dave Loomis will be responsible for trombone and vocals. From

the Yeti Chasers, Steve Wright will play reeds. Josh Roberts will be here from Vancouver, BC to play guitar and banjo. Ray Skjelbred's fine piano and Mike Daugherty's enthusiastic drumming will round out the rhythm section. Credit the majority of the arrangements to Tom, Dave and Steve.

This will be Evergreen's ninth consecutive pre-Thanksgiving appearance on our stage, and the third session in a row for this particular lineup. They will bring us an afternoon of classic hot music, much of which we won't hear elsewhere. Put aside your Turkey Day preparations for a few hours. On November 19th The Evergreen Classic Jazz Band will be cooking! Join us and enjoy them at the Ballard Elks!

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle

WHEN:

1 p.m. - 4:30 p.m November 19

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.

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. 19	Evergreen Classic Jazz Band
Dec. 17	Ray's Yeti Chasers
Jan. 21	Uptown Lowdown Jazz Band
Feb. 18	Ain't No Heaven Seven
Mar. 18	Crescent City Jazzers

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Jazz Soundings

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Half Page	\$60.	7 1/2" wide by 4 1/4 " tall
Quarter Page	\$40.	3 5/8 wide by 4 1/4 " tall

Deadline is the 10th of the month for the next month's issue

Gigs for Local Bands

AIN'T NO HEAVEN SEVEN

Nov. 11 The Spar Tavern in Old Tacoma. 8-11 PM.
Nov. 18 The Royal Room in Columbia City 6-8 PM.

BELLINGHAM TRADITIONAL JAZZ SOCIETY

1st Saturday, 2-5 pm VFW Hall 625 N. State St., Bellingham, WA
Nov. 4 Market Street Dixieland Jass Band
Dec. 2 Crescent City Shakers
Jan. 6 Clamdigger Jazz Band

DAVE HOLO TRIO

Salty's on Alki 1936 Harbor Avenue. SW Seattle, WA 98126
206-937-1600 <http://saltys.com/seattle>
Nov. 3 5-8pm
Nov. 17 5-8pm

JONATHAN DOYLE

Nov. 10 9pm Eastside Stomp (Redmond, WA) 9 pm - Midnight For more info visit: <http://eastsidestomp.com/>

GRAND DOMINION JAZZ BAND

Nov. 22-26 "San Diego Jazz Fest" - San Diego, CA
www.sdjazzfest.org

OLYMPIA JAZZ SOCIETY

2nd Sundays 1-4:30pm Elks Lodge. 1818 Fourth Ave E., Olympia, WA
Nov. 12 Uptown Lowdown Jazz Band Lite
Dec. 10 Evergreen Classic Jazz Band
Jan. 14 Black Swan Classic Jazz Band

PEARL DJANGO

Nov. 10 7:30pm Appearing at Seasons Performance Hall. We will do one set of our own and will be joined by Rondi Marsh for a CD release event 101 N Naches Ave; Yakima, WA 98901; 509-453-1888
Tickets at Brown Paper Tickets
Nov. 17 8pm Art House Designs Appearing with our friend and Olympia guitarist , Vince Brown. This is a wonderful, intimate, environment for live music (and art) 420 Franklin St. SE Olympia, WA 98501 360-943-3377
Nov. 24 & 25 8pm Morso Wine Bar Good food, good wine, what could be better? 9014 Peacock Hill Avenue at North Harborview Drive at the head of the bay, Gig Harbor, WA, 98332; 253.530.3463

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J THE PUGET SOUND TRADITIONAL JAZZ SOCIETY
JAZZ SOUNDINGS



On Your Dial.....

Sunday

3 -6 pm

Art of Jazz, Ken Wiley,

KPLU 88.5 FM

Hoagy's Songs Contain More Jazz Than We Think

by Curt Beard - Reprint from Dec 2005 Jazz Soundings



They aren't exactly "jazz" songs, as Jelly Roll Morton wrote, but they had distinctive jazz flavorings and some of them have deep jazz qualities. And they didn't have the sophisticated, urban character, as the songs George Gershwin or Cole Porter wrote. Rather, they were heartwarming songs that captivated America for decades because they represented its heartland.

We think of them as standards. They have been so popular, so enduring and so rooted in our culture — at least until recent decades, when many of their admirers from past generations have left us — that the man who wrote them is grouped with Gershwin, Porter, Kern, Berlin, Arlen and their ilk as national treasures.

Among these classic is, debatably, the most-loved song, the most-hummed song, the most-sung song and, if memory serves me well, the most-recorded song of all time, as measured in the 1980s, all in one song.

Perhaps you recognize the verse. The lyrics start like this: "And now the

purple dust of twilight time, steals across the meadows of my heart Now the little stars, the little stars pine, always reminding me that we are apart." You don't recognize it? Perhaps you recognize the chorus. The lyrics start like this: "Sometimes I

wonder why I spend the lonely nights Dreaming of a song, that melody haunts my reverie." Of course, you say, it's "Stardust." Richard Sudhalter, an eminent cornetist and writer, puts this historical perspective on Stardust: "No other song even begins to challenge its unique primacy as a kind of informal American national anthem."

The man who wrote it, Hoagy Carmichael, had a way with songs, didn't he? So many of them are so familiar to so many people. Have been for decades. "Georgia On My Mind," "Lazy Bones," "Rockin' Chair," "OP Buttermilk Sky," "Heart And Soul," "Skylark," "Baltimore Oriole," "The Nearness Of You." Dam right they are familiar. But how about "Riverboat Shuffle," which is played liberally by jazz performers since he wrote it in 1924 as "Freewheeling?" Or "Washboard Blues," also played liberally, from 1925? Or how about "In The Cool, Cool, Cool Of The Evening," a collaboration with lyricist Johnny Mercer, that won an Oscar in 1951.

Arguably, the long list of Carmichael songs seem to fit the pop field more than the jazz field. His songs were deeply rooted in his native Indiana, in the jazz and ragtime that accompanied him while growing up. He wrote about small-town America, about love and romance, about the South, about the simple things of his time that are long gone and dearly missed.

Nonetheless, Carmichael composed more jazz in his songs that listeners may suspect. Among the subscribers to that contention is Bud Freeman, a tenor saxophone player judged one of the best players and one of the notable stylists in jazz history. Freeman once observed, "If anyone is a true jazz composer, we have to call Hoagy a true jazz composer, because his tunes seem to carry their own improvisation... his songs seem to improvise themselves, in that they are based on true jazz phrases."

Carmichael, born Hoagland Howard in 1899 in Bloomington, Ind., loved hot jazz, loved his mother's piano as a young boy. He listened to bands, played with bands, jammed with Indiana University classmates at the Book Nook, a precursor to the coffee houses of the 1950s, and trekked to Chicago to hear King Oliver and countless New Orleans players who had migrated.

As Carmichael's pursuit of hot jazz hastened as a young adult, he befriended in 1922 a pure-toned cornet player, just 19 at the time, who destined to change hot jazz with his innovative

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Hoagy Carmichael - continued from page 4

ideas, many of them derived from European classical composers. They met at the Friars Club in Chicago.

The cornetist was Leon "Bix" Beiderbecke, who by that time was beginning to acquire notoriety, who would establish in a short time the groundwork as one of jazz's great players and who, in 1931, died at the age of 28, essentially from alcoholism. To say that Bix dazzled Hoagy with his music would be an understatement. As Carmichael's career took him from Indiana to New York to Hollywood, his compositions never forgot Bix. A phrase here, another there. Hoagy continued including such references to Bix for years after after Bix had died, which was a testament to how much Hoagy revered him. Carmichael once acknowledged, "The Bix influence was there. And the improvisations are already written."

Carmichael's composing history began with "Freewheeling," which he wrote with Bix in mind. Renamed "Riverboat Shuffle," it was a fresh addition to the world of hot music and ultimately became a staple in the white jazz band repertoire. Bix recorded the song with the Wolverines on Gennett Records in 1924, but it was renamed to "Riverboat Shuffle."

So Carmichael's foot was in the door of the jazz composing world, so to speak. In 1927, both of his feet crossed over the threshold toward greatness with another tune that evolved from a year earlier at the Book Nook piano "Stardust." We remember it as a ballad with wonderful lyrics, but that isn't how Carmichael wrote it. Bud Dant, a cornetist who played off and on with Carmichael, remembers the song as a medium-tempo whose flavor and shape are heavily indebted to Beiderbecke's phrasing, Sudhalter says.

A lead sheet submitted for copyright in early 1928 suggests Carmichael really wasn't sure how he wanted the tune to go. And the song was wordless until Mitchell Parish wrote lyrics in 1929, when Carmichael reworked the song into a ballad.

Hoagy and Bix were included in the first recording. But the song was initially a thud. Then a recording by Isham Jones in 1930 started the song on a rapid accent, as jazz musicians were increasingly attracted to the melody and Parish's romantic lyrics. By 1932, more than two dozen bands recorded it. In the decades that have followed, Stardust has been recorded by many premier performers, among them Louis Armstrong, Benny Goodman, Glenn Miller, Tommy Dorsey. The most-famous version was

recorded by Artie Shaw, with Billy Butterfield playing solo trumpet. Guitarist Django Reinhardt recorded it. Frank Sinatra, Billie Holiday, Nat "King" Cole recorded it. Pianist Dave Brubeck recorded it. And even country legend Willie Nelson included the song in an album.

Sudhalter, in his book on Carmichael titled "Stardust Melody," wrote: "Mostly startling of is that this idiosyncratic melody, so unlike either Broadway or Tin Pan Allen songs, should have become the quintessential American standard, surpassing the best of Rodgers, Kern, Porter and Berlin, and even such beloved evergreens as 'Body and Soul.' Like them, it is a love song but with a difference, and not only because its roots are in jazz; various tunes by both Duke Ellington and Harold Arlen share that distinction. It deals with love and loss; but those are the themes, if expressed in different ways, of such disparate items in Porter's 'Begin the Beguine' and Berlin's 'Remember.' Even such Tin Pan Alley trifles as the 1927 'Blue River' offer fond remembrances of departed love.

"But 'Stardust' stands alone. The most plausible, if elusive, of young Carmichael's heartland upbringing, Bix's uniquely bardic sensibility, and the unself-conscious emotional direction that characterizes such non-urban American popular music."

Stardust, and later Skylark, reveal deep jazz influences, lyrical, striking, eloquent melodies that seem like Bix solos captured for posterity.

When Bix died, Carmichael's fire for jazz seemed to wane. He was financially secure and mainstream music beckoned him; he continued writing a long string of successful songs. He left for New York, then Hollywood to write music for and ultimately to act in at least 14 films. When television became a common item in households in the 1950s, he was playing and acting including Westerns.

And in the 1950s and 1960s, Stardust grew taller and stouter. But by that time, the influence of his music and the writings of his contemporaries had waned, as rock 'n' roll became the staple of American popular music, and his frustration had grown.

Hoagy died in 1981, 50 years after Bix, from a heart attack. The legacy he left was powerful in the American popular songbook and in jazz. Especially, the incomparable Stardust, a love song with licks for Bix embedded in the phrasing. As Sudhalter said, no other song challenges it as an informal American national anthem

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The Puget Sound Traditional Jazz Society is a nonprofit, tax-exempt organization dedicated to the performance and preservation of traditional jazz. Your membership and contributions are tax-deductible. Thank you.

Gigs - continued from page 2

THE YETI CHASERS

Nov. 18 9:30pm Third Place Commons (Lake Forest Park, WA) 7:30 - 9:30 pm For more info visit: <http://thirdplacecommons.org/>

UPTOWN LOWDOWN JAZZ BAND

Nov. 22-26 "San Diego Jazz Fest" - San Diego, CA
www.sdjazzfest.org

JACOB ZIMMERMAN

Nov. 24 9pm Eastside Stomp (Redmond, WA) For more info visit:
<http://eastsidestomp.com/>

**PLEASE SHARE
 YOUR FAVORITE
 JAZZ MEMORY WITH US!**

You may put your memories down on paper
 and mail to:

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 or email your stories to: jazzdancer2@msn.com.



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