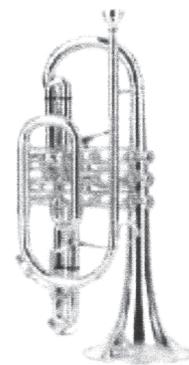


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



May 2018

Volume 43, Number 5

ALEX GUILBERT PRESENTS HIS STAMPEDE SEVEN ON MAY 20TH

by George Swinford

Pianist Alex Guilbert was profiled in last month's Jazz Soundings. He will lead his own Stampede Seven in the next of our spring concerts. This fledgling band has already played a few gigs at the Eastside Stomp, but they will certainly be new to us.

Leader Alex Guilbert is no stranger, having appeared on piano in each of holotrad's PSTJS appearances since 2009, save 2012 when Peter Kok substituted for him. Veteran trombonist



Dave Loomis is also very much an old friend, as well as being the only brass player in the Stampede Seven lineup. Instead of using trumpet or cornet the band carries two reed men. Jacob Zimmerman we know from several of our recent concerts. In fact, he just led his own group for our April concert. The other reed player is Jonathan Doyle. Cole Schuster will be playing guitar, Greg Feingold, bass and Max Holmberg, drums.

Without the usual trumpet (or cornet) lead, the band will have a distinctive sound, but the presence of Alex Guilbert on piano and Dave Loomis on trombone assures that the sound will be traditional. We can expect listenable and danceable music from them. Come on out to the Ballard Elks on the 20th and share the music of the Stampede Seven.

PRESENTING!
ALEX GUILBERT'S
STAMPEDE SEVEN

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle

WHEN:

1 p.m. - 4:30 p.m May 20

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

May 20	Alex Guilbert's Stampede Seven
June 17	Paul Woltz & Friends
Sept 16	TBA
Oct 21	TBA
Nov 18	TBA
Dec 16	TBA

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JAZZ SOUNDINGS

Published monthly except July and August by the
Puget Sound Traditional Jazz Society.

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Ads must be submitted in a jpeg or PDF format

Payment in advance to: Gloria Kristovich, P.O. Box 373,
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Deadline is the 10th of the month for the next month's issue

Gigs for Local Bands

BELLINGHAM TRADITIONAL JAZZ SOCIETY

1st Saturday, 2-5 pm VFW Hall 625 N. State St., Bellingham, WA

May 5 Crescent City Shakers

June 2 Market Street Dixieland Jazz Band

DAVE HOLO TRIO

Salty's on Alki 1936 Harbor Avenue. SW Seattle, WA 98126

206-937-1600 <http://saltys.com/seattle>

May 4 5-8pm

May 18 5-8pm

EASTSIDE STOMP

15300 NE 95th St, Redmond, WA 98052

May 4 8:30 - 12:30pm Jonathan Doyle

May 18 8:30 - 12:30pm Jacob Zimmerman

May 25 8:30 - 12:30pm Matt Weiner

OLYMPIA JAZZ SOCIETY

2nd Sundays 1-4:pm Elks Lodge. 1818 Fourth Ave E., Olympia, WA

May 13 Mardi Gras Jazz Band

June 10 Dukes of Swing

PEARL DJANGO

May 4 8pm North City Bistro 1520 NE 177th St; Shoreline, WA; Reservations highly recommended. Tickets and reservations made directly through the Bistro will be required to guarantee seating. Call (206) 365-4447 Or email rbloom888@gmail.com for reservations. Tickets through Brown Paper Tickets

May 18 6-8pm Chelan Wine and Jazz Festival Karma Vineyards, with Gail Pettis Chelan, WA

May 19 4-6pm Chelan Wine and Jazz Festival, Ruby Theatre Chelan, WA

May 26 Juan de Fuca Festival, Port Angeles, WA

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On Your Dial.....

Sunday

3 -6 pm Ken Wiley's Art of Jazz on KNKX - 88.5FM

PAUL WOLTZ

by George Swinford

If ever a successful jazz professional can be described as “unsung,” that term fits Paul Woltz. Most of us recognize him as the Uptown Lowdown Jazz Band’s versatile reed player, but that’s just one aspect of his multi-faceted life in music. Here, in the third of our series on band leaders, we introduce this very experienced musician.

WW2 the two were reunited and in 1948 they married.

Paul was born in 1950, in Venice, CA. He has early memories of all sorts of music coming from the family hi-fi. His father loved the free-wheeling jazz of The Firehouse Five Plus Two and by the time he was ten Paul knew all their tunes. On a family

a while he concentrated just on the bassoon, and on classical music.

Paul attended Newport Harbor High School in Newport Beach, CA. There the school’s pep band had morphed into a Dixieland combo. Paul talked his folks into buying him an alto sax, but when a spot in the band opened up for him, it was on tuba rather than saxophone. There was also a bass sax available and from 1968 Paul played both bass instruments.

While exploring a pile of 78rpm records in a Hollywood music store, Paul was drawn to the ensemble sound of Lu Watters’ Yerba Buena Jazz Band. Later, when he first heard those same powerhouse two-cornet arrangements played live by Vince Saunders’ South Frisco Jazz Band, he was truly hooked.

From 1969 to 1972 Paul majored in bassoon performance at the University of Southern California. He played bassoon in the school’s classical orchestra and clarinet in a woodwind quintet led by Mitchell Leary. Even as he studied classical music, his love for early jazz remained alive. He spent many a lazy afternoon playing ukulele with an informal group on the campus lawn. Even to this day he’ll “still play tunes on his banjo, like a uke.”

Paul’s first regular jazz gig was a Friday night job with his own Happy Jazz Band, at a restaurant in Corona del Mar. It was there that he experienced that “Aha!” moment when the music really came together for him as a working jazz musician.

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Above: Paul Woltz, center, with Paul Hagglund and Bert Barr

Paul was born to musical parents who had been high school sweethearts in Wichita, KS, prior to WW2. His father, Robert, was a high school drummer who joined the Royal Air Force after graduation. Virginia Friend, who would later become his mother, came to Hollywood to be a singer at Earl Carroll’s Theater on Sunset Boulevard. As a member of a vocal trio, “The Tailor Maids”, she appeared in several movies. After

walk through Plummer Park one day, where they heard an orchestra in the performance hall, Paul advised his parents that playing music might be something he wanted to do. He soon began to do just that, first on tuba and banjo, then on a metal clarinet loaned by a grade school teacher. In junior high he was introduced to the bassoon, which he volunteered to play. He found it difficult to keep up with both clarinet and bassoon, so for

Paul continued from page 3

Overlapping his time with the Happy Jazz band, he also played alto sax and banjo with childhood pal Jeff Beaumont's Fink Street Five, from 1969 to 1974. On a visit to Lu Watters' rustic bungalow, Lu loaned the Fink Street band twelve spiral-bound notebooks containing his hand-written charts, which he let them copy. Paul was with that band on May 31st, 1970 when they performed at a benefit for the very ill Clancy Hayes, at Earthquake McGoons' in San Francisco. The audience included their jazz heroes from the Watters and Turk Murphy bands.

From 1974 Paul played tuba in the Back Bay Jazz Band, organized by trombonist Dan Barrett. At the Italian Affair in Garden Grove they rubbed elbows with such jazz notables as Ed "Montudie" Garland, Barney Bigard, Roy Brewer and the Firehouse Five's Ward Kimball, who often came by to sit in with this young band.

In 1975 Paul accepted full time work at Disneyland, where he played for nearly ten years. In addition to his work at Disneyland he played bassoon and worked as a studio musician. During these years he also played with the Golden Eagle Jazz Band at festivals and private parties.

Paul had married his wife Linda in 1977 and their first child was born in 1981. Home prices and rents in southern California were going up and the California weather in areas more affordable than L.A. were uncomfortably hot. Bert Barr's offer of full-time work with his Uptown Lowdown Jazz Band sounded interesting. After a visit to Seattle which included a few jobs with the band, the Woltz family made the move north in November 1984. Full-time work almost immediately

took a hit when the Seattle Mariners' new owners failed to re-hire Uptown Lowdown for their accustomed 80 home game gigs. Paul took up the resulting slack in his musical income by applying his expertise in reed instrument repair, while continuing with Uptown's numerous other jobs for the past 34 years.

Paul is known to us as a skilled jazz man, but he is at least as well-known locally as a classical musician and a premier repairman of reed instruments. He is the principal bassoonist of the Cascade Symphony Orchestra and the Emerald City Wind Quintet. He also plays bassoon and alto and bass saxes for the Fifth Avenue and Village Square theater groups. In addition, for seven holiday seasons he sang Victorian-era Christmas carols with the Dickens Carolers vocal quartet.

It will be interesting to follow Paul's trad jazz career as those years with Uptown Lowdown fade into musical memory. Perhaps next month his first PSTJS appearance in a leader's role will offer us a foretaste of the future.

Thanks to music director John Ochs, for notes on his interview with Paul. As usual, I have appropriated several of John's well-chosen words and phrases.



NOTES FROM THE PREZ.

As announced, we had a musical experiment last month with Garfield High School musicians playing one of the three sets. We, informally, solicited your comments and eight members responded. Thank you for doing so.

Four respondents were very pleased with the arrangement and the talented performers and the quality of the music over all. The other four acknowledged the talent, but were critical of one thing, there was no trad jazz, and expressed their deep concern accordingly.

I share your concern. Jacob Zimmerman's band is very good, but his music is more Big Band Era swing music than trad jazz. The students played swing music also. We had Jacob because we needed a convenient interface with Garfield to make the connection as easy as possible for this inaugural experiment. Because of that, we missed one of our most important objectives; to have the students play with a bona fide high profile trad jazz band so they would experience what trad jazz is.

We are planning to do this again this fall, with another high school band, and will make sure that it will be associated with one of our favorite trad jazz bands. We are not going to corrupt our primary mission of preserving trad jazz. The students will play one set. Realize, that's only two sets out of thirty sets each year. I think that is a worthy sacrifice if we can encourage our young musicians to explore trad jazz as an integral part of their professional careers

I welcome your comments. Feel free to email me anytime.
Faithfully, John.

Puget Sound Traditional Jazz Society
19031 Ocean Ave., Edmonds, WA 98020-2344

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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.

WELCOME NEW MEMBERS:

STEVE HEINZ

JULIE NASH



We're looking for new

Members

YOU can help with little effort and that's by bringing just one of your friends or family members into our club. If WE ALL do that, our membership will double.

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JAZZ SOUNDINGS



NOTICE

The June St. Martin's Jazz Festival
in Lacey/Olympia has been
permanently cancelled.

Red X on your Jazz Soundings mailing address label with **your name** on it - means it's time to renew your membership.

TWO red XX means last chance to **Renew Now!**

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