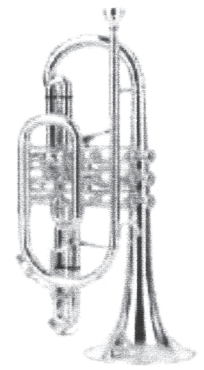


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



May 2019

Volume 44, Number 05

## IT'S JONATHAN DOYLE'S LINGER LONGER ORCHESTRA ON MAY 19TH!

by George Swinford



*Jonathan Doyle on the left, Joel Paterson on the right.  
Photo by Joel Paterson - note: Joel will not be performing at this concert.*

For our May meeting Jonathan Doyle will bring us an octet of younger musicians with impressive credentials and a genuine interest in playing older styles of jazz. The instrumentation of the band is going to be a little out of the ordinary, including as it does a pair of reed players and a couple of guitar and banjo men, but no drummer. In addition, five of the eight will be new faces to us.

Jonathan Doyle was profiled in last month's Jazz Soundings. He'll lead the group on clarinet and tenor sax. Jonathan will be joined by Dennis Lichtman on clarinet and alto sax. Since 2007 Dennis has been leader of the Tuesday night traditional jam sessions at Mona's, in downtown New York.

The front line will be completed by Michael Van Bebber on trumpet and Jerome Smith on trombone. Michael played trumpet

alongside Dave Holo in the Good Herb band we heard last September. He has taught music, directed various bands and jazz ensembles and has appeared with the Woody Herman Orchestra, guitarist John Pizzarelli and numerous others. Jerome Smith has been a professional musician for more than 20 years. He was born in Austin, TX but music has taken him all over the world. Jerome delights in teaching, even bringing lessons into the home.

Pianist Alex Guilbert is the really familiar face in the group. The upcoming session will be at least his tenth with us. He's been a long-time member of holotrad and also played with the Monday night band at the old New Orleans Restaurant. Alex was profiled in the April 2018 issue of Jazz Soundings before leading his Stampede Seven last May.

Much of the band's rhythm will be provided by Greg Ruby and Jake Sanders, both men playing guitar and banjo. Greg has been a member of Pearl Django and now collaborates with New York and New Orleans musicians in The Rhythm Runners, a Prohibition-era dance band. Jake Sanders has recorded with the great stride and ragtime pianist Paul Asaro, as well as with many others. Jake and Paul are members of The Fat Babies, the renowned hot jazz band which plays weekly at Chicago's Green Mill Cocktail Lounge, a famous venue since Prohibition days. (A personal aside here: Years ago, my brother Chuck played banjo in that joint.)

*Doyle Continued on page 5*

### WHERE:

Ballard Elks Lodge  
6411 Seaview Ave. NW, Seattle

### WHEN:

1 pm - 4:30 pm - May 19

**ADMISSION:** Pay only at door.

\$12 PSTJS members

\$15 non-members.

*Free admission for those under 21 who accompany a person paying admission.*

### FURTHER INFO:

Carol Rippey 425-776-5072.

Or - website: [www.pstjs.org](http://www.pstjs.org). Plenty of free parking; great view & dance floor, snacks, coffee, and other beverages available.

# Puget Sound Traditional Jazz Society

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

## UPCOMING EVENTS

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

May 19 Jonathan Doyle's Linger Longer Orchestra  
June 16 Marc Caparone's Fewscians

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

May 4 Market Street Jass Band  
June 1 Evergreen Classic Jazz Band

## DAVE HOLO TRIO

Salty's on Alki 1936 Harbor Avenue. SW Seattle, WA 98126  
(206) 937-1600 <http://saltys.com/seattle>

May 3 5 - 8pm  
May 17 5 - 8pm

## OLYMPIA JAZZ SOCIETY

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

May 5 Gerry Green's Crescent City Jazzers  
June 9 Evergreen Classic Jazz Band

## PEARL DJANGO

May 10 8pm North City Bistro Call (206) 365-4447 Or email  
rbloom888@gmail.com for reservations. Tickets through  
Brown Paper Tickets 1520 NE 177th St; Shoreline, WA;  
May 11 7:30pm Jensen Art Center For this performance we will  
be joined by the amazing vocalist, Gail Pettis 321 Front  
Street, Lynden, WA 98264 Contact Us 360.354.3600  
May 17 8pm Lake Chelan Jazz Festival at the Vogue  
May 18 1:30pm Lake Chelan Jazz Festival at Succession Winery  
see website for details for the 17th and 18th shows.  
May 28 6-9 pm McMenamin's Elks Temple - The Spanish Ballroom:  
565 Broadway; Tacoma, WA 98402; (425) 219-4370  
May 31 7:30pm Marysville Opera House Reservations  
(pre-registration) suggested 1225 3rd St;  
Marysville, WA, 360-363-8400

## SWINGIN' IN THE RAIN W/DINA BLADE

May 18 8pm Leif Erikson Hall 2245 NW 57th St., Seattle  
[www.dinablade.com](http://www.dinablade.com)

**J** THE PUGET SOUND TRADITIONAL JAZZ SOCIETY  
**JAZZ SOUNDINGS**



## On Your Dial.....

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

## MARC CAPARONE RETURNS TO PSTJS IN JUNE AFTER 25 YEARS!!

by John Ochs



Above: Marc Caparone

The last time **Marc Caparone** played for the **PSTJS** was in the 1990s as a sideman in **Clint Baker's New Orleans Jazz Band**. He had barely turned 20 and had yet to graduate from college. Next month, on June 16, he returns 25 or so years later, as a seasoned veteran at the peak of his considerable powers.

A historian both by education and temperament, Caparone is a veritable walking encyclopedia of jazz trumpet styles. Not content to learn from books, music scores, and recordings, he spent a major portion of his younger years seeking out older practitioners of traditional jazz wherever he could find them. The result of his research is evident in his playing. His whimsical habit of evoking the sound of past trumpet greats sends shivers down the spines of record collectors (at least the one writing this article!). He numbers Louis Armstrong, Henry (Red) Allen, Jim Goodwin, Mutt Carey, Kid Howard, Percy Humphrey, Wild Bill Davison, Jack Purvis, and Herman Autrey among his many influences.

One of Caparone's most ambitious projects was to organize a recording session for his "**Imperial Serenaders**" band

as a musical tribute to legendary cornetist Buddy Bolden, whose sole wax cylinder (if it was ever recorded at all) has never been found. The resulting CD, issued on the Stomp Off label in 1999, remains the most likely example of what the Bolden band may have sounded like. Marc's album liner note is a classic of its kind and attests to his prowess as a musicologist.

The foundation for Marc's musical development was laid long before he was born. The Caparone family's interest in jazz dates back to the late 1920s when Marc's paternal grandfather, Michael, attended dances featuring the Fletcher Henderson, Jean Goldkette (with Bix), and Paul Whiteman Orchestras while a student at Penn State. Growing up, Marc's dad, Dave, was a friend of John Kimball, whose father Ward founded the **Firehouse Five Plus Two**. While still in his teens, Dave organized the **Essex Seven**, a Lu Watters-style band good enough to play at one of the celebrated Dixieland Jubilee concerts in the late 1950s. A few years later, he obtained a music degree at UCLA.

Dave Caparone moved to the Central Coast region of California in 1966 and became an early member of the **Basin Street Regulars**, a jazz club founded by K. O. Eckland which met monthly at Pismo Beach and which organized the **Jubilee by the Sea Jazz Festival** beginning in 1976. Dave also played with the **Desolation Jazz Ensemble** and the **Mess Kit Repair Battalion** before becoming the regular trombone player for clarinetist Jeff Beaumont's **Rent Party Stompers** in the 1980s.

Marc was born in 1973, and, needless to say, he grew up listening to music. "I started hearing jazz before I was born," he laughs. "I listened to all my dad's records and had access to his extensive library of jazz books. I started on cornet in the fourth grade and became serious about it at 13. The first LPs to really impress me were "Bix and His Gang" on the Columbia label and the "Jabbo Smith Melodeons."

Before long, Marc was accompanying his dad to gigs with Beaumont's band. When Jeff learned Marc was taking cornet

lessons, he took an interest: "Jeff gave me a big stack of LPs. The timing was right because I had just read about many of the same musicians in my dad's copy of *Jazzmen*. I played along with the records, and pretty soon Jeff was letting me play second trumpet. Then, when the band's regular trumpet player left, I became the lead. I was 17 at the time." By then, Beaumont had changed the band name to the **Creole Syncopators** to avoid confusion with Tex Wyndham's **Rent Party Revelers**.

Up until this time, the geographic nexus of Marc's music experience had been Central California, but that soon changed: "I went up to the **Sacramento Jubilee** festival during Memorial Day weekend in 1991 and met some of the great musicians from the Bay Area including Jim Borkenhagen, Earl Scheelar, Clint Baker, and Jim Klippert. At the same festival, I was also bowled over by the trumpet of Bob Jackson with the **Grand Dominion Jazz Band**."

Shortly afterward, Scheelar hired Caparone to play with Earl's **Zenith Jazz Band** at a weekend gig in the Bay Area, where he first met trombone legends Bob Mielke and Bill Bardin. Marc also solidified his connection with Clint Baker, the Zenith's 20-year-old drummer who played lead horn and trombone in his own band: "Clint was into the New Orleans revival stuff, with which I was not familiar at the time, and he was to be a big influence. I also met bassist Mike Fay and Ray Skjelbred."

Marc's friendship with Fay led him to Southern California in 1992: "I went down to meet the **Golden Eagle** guys Mike was playing with: Dick Shooshan, Glenn Calkins, Walt Sereth, and Robert Young. Mike also recommended me to Hal Smith. Through him, I met Denis Gilmore, Ron Going, Vic Loring, and Jim Leigh of **Gremoli**; Jerry Kaehele of the **Good Time Levee Stompers**; Mike Baird of the **South Frisco**; and Alan Adams, chair of the **San Diego festival**." Fay also introduced Marc to Ray Ronnei, an elusive cornetist who recorded for the obscure Epitaph label in the '50s and then disappeared (Ronnei, born in 1916, is rumored to still be living somewhere in Southern California, but that's another story!).

Caparone enrolled at the University of California at Davis as a history major in 1993: "UC Davis was close enough to the

*continued on page 4*



## PREZ SEZ

by Jim Blokzyl

We seem to be living in an era when our friends are leaving us, ever so gently. We were so fortunate to be able to celebrate a segment of BERT BARR's life, prior to his recent passing. He gave us so much during his time with the UPTOWN LOWDOWN band, but more importantly, his involvement in forming the PSTJS is monumental.

So now it's our duty to look inward and find ways to make our Society successful, if only in his memory. First, we must find those people who will listen to us when we tell them how much we enjoy the music that is played, and dance to the music that was once so popular it made our feet itch. We must translate that into making them interested enough to be with us on once-a-month Sundays and let them see for themselves. Finally, we must learn to bring the best parts of each one of us to the meeting, introduce ourselves and get to know one another. Let's make a new friend every time we meet and watch our Society grow.

*Marc- continued from page 3*

Bay Area so I could continue to play music. I played trumpet in the Good Time Levee Stompers and kept busy jobbing around during the mid-'90s retro-swing revival. I graduated in 1995 and returned to Paso Robles to work in the family winemaking business. My dad supported my interest in music, and we were able to set up the business so I could still play."

Marc learned string bass in the 1990s because Clint Baker needed a bassist. Around this time, Caparone formed the **Elysian Fields Orchestra** which, according to trombonist Jim Leigh's liner notes, featured a relaxed, free-swinging brand of traditional jazz less concerned with following rigid convention than upholding the more basic traditions "of listening closely to the rest of the band, and keeping the ensembles loose, coherent and straight-ahead."

A signal event occurred in 2000 when clarinetist Paul Constantino invited Marc to play trumpet for Paul's Pittsburgh-based **Boilermaker Jazz Band** on an East Coast tour. Dawn Lambeth, then a piano student of

Tom Roberts, was subbing for the band's pianist at the time. Marc and Dawn had their first date at a Jay McShann concert in Kansas City at the Folly Theater, and not long afterward she moved to Paso Robles. They married in 2005 and are now the parents of Emmaline, age 6, and James, 8. Today, Dawn performs as a vocalist and pianist at festivals and for private parties in Central California.

Marc's versatility has kept him busy with many bands other than his own. Besides the Creole Syncopators and Clint Baker, he has played with **Hal Smith's Roadrunners**, the **Rhythmakers**, the **New El Dorado Jazz Band**, **Gremoli**, and **Barbara Dane**, among others. "My busiest weekend ever was when I played 21 sets at San Diego in 2000. In addition to my own jobs, I substituted for Clint Baker when his twins, Ramona and Riley, were born."

In recent years, Caparone has been most visible as lead horn with the **High Sierra Jazz Band**. Sadly, the band played its last festival this past April, but there has been no letup for Marc. Presently, he plays trumpet in five bands: **Sonny Leland's House Party**,

CD Release Party

## *Shall We Dance?*

(Heck yeah!)

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the **Ivory Club Boys**, **Dave Stuckey and His Hot House Gang**, the **Holland-Coots Jazz Quintet**, and the **Dawn Lambeth Trio/Quartet/Quintet**.

Marc's band for our June concert is called **Marc Caparone's Fewsicians**, a name inspired by a recording contingent from the 1927 version of the Fess Williams Orchestra. To date, he has secured commitments from four of five local musicians to make up the six-person, all-star lineup. Stay tuned to **Station PSTJS** for a rundown on the complete personnel in next month's *Jazz Soundings* issue!

**WELCOME NEW**

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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.*

Doyle- continued from page 1

Finally, Jen Hodge, playing bass. She was profiled in last January's Soundings, anticipating her leading her All-Star quintet the following month. February's weather intervened and our meeting was cancelled, but Jen is back for our May session. She's been playing bass since age 11, and playing it professionally since she was 15. Her expertise has taken her all over Canada and the US and to China, Spain, France, the UK, Sweden and the Caribbean. Jen last played bass for us with Claire (McKenna) Piersol's all-star group, in 2016.

Jonathan says, "The lineup is solid. I'm really happy with it." Listening to any one of these artists would command our attention. Hearing all eight together will provide a real festival afternoon. Come early, stay late, listen and dance to Jonathan Doyle and his Linger Longer Orchestra on May 19th!

**WE'RE STILL LOOKING FOR YOUR  
 "JAZZ MEMORIES"**

There have been some great articles written by you folks on the subject

"Jazz Memories", but we need more.

Perhaps you're new to PSTJS, or maybe you've already written one - please don't hesitate.

Send one (or more) by email to:  
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It'd be great to learn more about YOU.



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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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