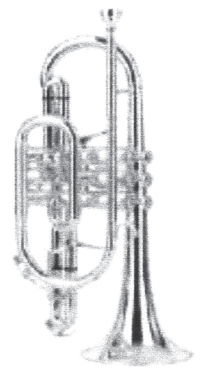


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



September 2019

Volume 44, Number 07

## FALL CONCERT SEASON OPENS ON SEPTEMBER 15, WITH THE EVERGREEN CLASSIC JAZZ BAND!

by George Swinford

Tom Jacobus and his Evergreen Classic Jazz Band have played a long series of our pre-Thanksgiving concerts. This year, breaking with that tradition, they will play our first fall concert. For this appearance, Evergreen's roster will include two players who are new to the band, plus one welcome alumnus.

Returning to the band, Dave Holo will play cornet. Dave plays a strong lead horn. It will be good hearing him with Evergreen again. As in past years, Steve Wright will play reeds. Dave Loomis will play trombone and handle the vocals. Mike Daugherty will provide his usual tasty percussion work and leader Tom Jacobus will play tuba and string bass.

The new faces in the band are David Deacon-Joyner on piano and Kevin Johnston on banjo. Back in the ragtime era, pianists were often referred to as "Professor". That appellation certainly fits David, since he teaches piano at the University of Puget Sound. Although a few of us may have heard him with Casey McGill, he'll be a new face for most of us. Although this will be the first time we've heard Kevin Johnston with the Evergreen band he's far from being a stranger to PSTJS listeners. His last appearance with us was just a year ago, with Dave Loomis and the Good Herb Jazz Band. Kevin's jazz history goes back to the Duwamish

Jazz Band, founded by his father Ray Johnston, many years ago.

The Evergreen Classic band features seldom-heard tunes from the golden age of classic jazz, along with a nice selection of more familiar music from that era. Their musicianship is solid and their tempos are danceable. Come and enjoy them at the first of our society's 2019 fall concerts. See you there, on September 15th at the Ballard Elks.



Left to right - Dave Loomis, Mike Daugherty, Dave Holo, Steve Wright, Tom Jacobus

### WHERE:

Ballard Elks Lodge  
6411 Seaview Ave. NW, Seattle

### WHEN:

1 pm - 4:30 pm - September 15

**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

19031 Ocean Avenue  
Edmonds, WA 98020-2344  
425-776-5072 [www.pstjs.org](http://www.pstjs.org)

## UPCOMING EVENTS

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

Sept. 15	Evergreen Classic Jazz Band
Oct. 20	Jen Hodge All Stars
Nov. 17	Jacob Zimmerman and His Pals
Dec. 15	Dave Loomis' Good Herb Jazz Band
Jan. 19, 2020	Ray Skjelbred's Yeti Chasers

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## JAZZ SOUNDINGS

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Mail (in advance) check (payable to PSTJS) to:

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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

## BELLINGHAM TRADITIONAL JAZZ SOCIETY

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

Sept. 7 Bellingham Dixieland All Stars

Oct. 5 Uptown Lowdown Jazz Band

Nov. 2 Bonnie Northgraves & Friends

Dec. 7 Crescent City Shakers

## DAVE HOLO TRIO

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

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

Sept. 6 5 - 8pm

## OLYMPIA JAZZ SOCIETY

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

Sept. 8 Ray Skjelbred's Yeti Chasers

## PEARL DJANGO

Sept. 10 7:30pm Jazz Alley CD Release Party  
2033 Sixth Ave. Seattle, WA (206) 441-9729

Sept. 11 7:30pm Jazz Alley CD Release Party  
2033 Sixth Ave. Seattle, WA (206) 441-9729.

Sept. 18 8pm Djangofest NW Whidbey Island Center for the Arts; 565 Camano Avenue, Langley, WA 98260  
<http://www.pearldjango.com/files/calendar.html>



**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

## MIKE DAUGHERTY BALTIMORE'S LOSS IS SEATTLE'S GAIN

by John Ochs

The June 2019 issue of *Jazz Soundings* profiled bassist Matt Weiner. This month we're featuring irreplaceable drummer and vocalist Mike Daugherty who, like Matt, came to Seattle from the Eastern Seaboard. Those unaware of Mike's importance to the PSTJS need look no further than our most recent season (2018-19). Of nine concerts, he was the drummer in six bands. This year, he returns with the Evergreen Classic Jazz Band to help lead the charge in kicking off our new season on September 15.

Daugherty moved to Seattle in 1998 from Baltimore with his then wife, who wanted to study at John Bastyr College of Naturopathic Medicine. "I was in my early 30s," he recalls, "and I always thought to play jazz, you had to go to school and study music. Until then, I thought of myself as a working-class dude who liked to play drums. The music I had played was punk rock from East Baltimore all the way. But I appreciated the old stuff, and, after moving to Seattle, I was open to anything. I phoned everyone I knew. I answered ads in *The Stranger* newspaper. I played in a honky-tonk country band."

Mike was born in Baltimore on May 24, 1967, and was adopted by Bob and Joan Daugherty. Bob, born in 1935, escaped the West Virginia coal country by joining the Army in 1957. Although he was of Irish descent, he identified more with the Appalachian culture of West Virginia. Joan, however, was very much a product of her Polish-German roots. She enjoyed cooking for Mike and his friends: "Maybe that was so she could keep an eye on me. I don't know, but she tried to make everyone feel at home." She was a large woman, who used a gingerbread cookie cutter to dress up the peanut-butter sandwiches she served to Mike's guests. She ate the leftover edges so the food would not go to waste.

Neither of Daugherty's parents were musicians, but they did listen to music. His dad favored Country-Western while his mom loved Polish-German polka tunes. She especially treasured a record of Bobby Vinton

singing songs in Polish. She also belonged to the Columbia Record Club, and Mike listened to her records of Nat King Cole, Johnny Mathis, and even Louis Armstrong's Hot Five. He enjoyed the Armstrong LP, but was more influenced by music from TV shows like the Muppets and *Saturday Night Live*: "I liked music. I listened all the time. I wasn't allowed to have a stereo, so I listened to music on my clock radio. The radios had those cheap cloth speakers, and I used to blow them out regularly."

Daugherty grew up in an all-white Catholic neighborhood in East Baltimore just inside the city-county line. He enjoyed grade school at McCormick Elementary, but middle school at Holabrid Junior High was another matter: "It was a working class school. You had to conform or you were gonna get your ass beat. Heavy metal was the order of the day. I remember getting punched for saying 'I didn't like Led Zeppelin.'" Another row occurred after he heard Leon Redbone sing *Ain't Misbehavin'* on the radio. Mike was in the 7th grade, and he sang the tune all the time. He was warned by a classmate that if he didn't shut up, he was going to suffer dire consequences: "The guy punched me in the back of the head, but I'm still enjoying the last laugh. Now, I'm paid to sing, and who knows what he's doing now."

Mike didn't play in the band or sing in the chorus, but he did become the star pupil in Mrs. Kowalski's music-appreciation class: "While everyone else ignored the music and wreaked havoc, I listened. She turned me on to Beethoven and Bach's organ music. Junior High was all about survival. I was smaller than most guys, and I survived by being funny. If you were funny, the big kids wouldn't beat you up."

His high school experience was better: "I wanted to be a writer. I was an assistant to the English teacher. I was in the honors program and wrote for the newspaper. I loved old movies. I sat in on court proceedings and developed my journalistic skills writing articles and throwing them away afterward.



Above: Mike Daugherty

I got into vintage clothes and dressed like guys in the movies. I hung around downtown Baltimore and went to punk-rock and new-wave shows because they were exciting and because the girls liked them."

After high school, Mike enrolled in Boston University. For the first time, he lived in a downtown district. "I would walk down the street, and there were bands everywhere. I attended tons of shows and had my first real girl friend. I went to college for two years and hated it. It was boring. I was tired of people telling me what to read. These days, I might listen to suggestions, but I pick what I want to read."

"After college, I worked the line in restaurants, cooking and flipping burgers. Cooking comes in handy when you're supporting yourself. Girls like it when a guy can cook. Some friends and I rented a house for \$400 to \$500 a month and divided the rent. It was a cheap way to live. I started playing drums. No lessons, but I wanted to sing. I played in a couple of different bands and decided I'd start my own band. The name I chose was, now get this, 'Kneeling on Beans.'"

"The name came from a lesson my mother taught me when I was about five years old. I had been restless in church, and she

*continued on page 4*

*Daugherty - continued from page 3*

made me kneel on beans on our hardwood floor when we got home, and told me to think about it. After five minutes, she came back and said I was lucky I only had to kneel there for five minutes because when her father was my age, he'd been forced to kneel on beans for an hour."

"My idea at the time was just to play music. I really gave no thought to playing any particular genre. I wanted to lead a band and sing. The music popular at the time was punk rock. We played original songs and country covers – Hank Williams tunes really rocked up so you could hardly recognize them."

Daugherty tired of playing punk rock after a few years: "I was looking for something more authentic. Listening to different music every so often is a palate cleanser. I moved to San Francisco in 1989 with \$300 and took another job flipping burgers. I wasn't playing music, but I listened all the time. There weren't many Hispanics in Baltimore, so I got into Mexican and Cuban music. The first time I went to a bar and saw a real Mariachi band with musicians wearing hats like in the movies I was blown away."

Mike moved to New Orleans in 1991, working and listening to more music: "I saw Ellis Marsalis a lot. I returned to Baltimore in 1993, bought a drum set and began playing again. I studied with an awesome drummer named Phil Cunneff and learned good drumming was way more complicated than I thought. I joined the Matt Clark Five. We played amped-up surf rock -- raunchy, raw stuff with a punchy beat."

"The first genre band I played in was the Blue Diamonds. I'd always liked old songs, beginning with cartoons and even Al Jolson as a kid. I liked stuff with a beat, and I listened to bebop, Western swing and blues. By 'genre band,' I mean a band that learns old songs and makes them sound like the band that first played them. We played a lot of Chicago blues by Little Walter, Muddy Waters, and Elmore James. The leader was a great guitar player, but he lived alone and died of an overdose."

When he moved to Seattle in 1998, Mike was ready for another change. Opportunity knocked when he attended a

Christmas party at Hattie's Hat Restaurant in Ballard: "The party was boring, so I went outside and heard music coming from the Old Town Ale House next door. The band had no drums, so I introduced myself to the leader. I never played traditional jazz before, but when he asked, I said, 'Sure.' I wrote my number on a beer coaster and gave it to him, and he called and invited me to a rehearsal."

The band was the Evergreen Classic Jazz Band. Although it was soon apparent Daugherty had oversold himself as a jazzman, leader Tom Jacobus ignored the discrepancy because Mike was familiar with source recordings, had obvious talent, could sing, and was enthusiastic about playing in the band. At the time, the Evergreen's personnel featured Jacobus on tuba, Dave Holo cornet, Craig Flory clarinet, Dave Loomis trombone, Steve Wright reeds, Dan Grinstead piano, and Jeff Woistman banjo.

The Ale House job ended a year or so after Daugherty joined the Evergreen. The loss of the gig limited the band to occasional performances at local festivals like Aberdeen, Port Angeles, Long Beach, and San Juan. By then, however, Mike was already committed to pursuing jazz as a lifelong endeavor. Partnering in 2001 with Flory, Matt Weiner, and roots-music virtuoso Del Rey, he formed the Yes Yes Boys, a quartet which performed songs in the style of the 1920s and '30s. Longtime PSTJS members may recall that Mike and Matt Weiner's first jazz society concert was with the Yes Yes Boys in 2002.

Mike brings an infectious, unabashed enthusiasm to whatever he does: "I love hanging around show people and musicians. Traditional jazz is a perfect combination of intricacy mixed with simplicity. It is earthy. You can go anywhere with it." As stated in his website, the places he has gone during his career range "everywhere from New York's prestigious Lincoln Center to Seattle's Fifth Avenue Theater and Benaroya Hall ... with artists as diverse as Dave Frishberg and [Jamaican guitarist] Lynval Golding." Currently, he plays regularly with Ray Skjeldred's Yeti Chasers, the Jen Hodge All Stars, the Black Crabs, Kevin Connor's Swing 3PO, and his own groups: Uncle Mike's Sudbusters and the Washboard Cut-Ups. Regionally, he is a first-call substitute for many highly regarded West Coast festival bands, including those led by Bob Schulz, Carl "Sonny" Leyland, Jonathan Stout, and Dave Stuckey.

For those of you who missed out on seeing Daugherty at the Old Town Ale House, our September 15th concert will be a rare opportunity to catch up on a bit of local jazz history. Come and see the Evergreen Classic as Mike returns to play with the same band in which his jazz odyssey began over 20 years ago.

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IF ANY OF YOU  
ARE THINKING  
ABOUT MOVING,  
NOTIFY US  
PROMPTLY OF  
YOUR NEW  
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**EMAIL TO:**

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**OR PHONE:**

**425-776-5072.**

**THANK YOU.**

**WELCOME NEW**

**MEMBER:**

**GRIGGS IRVING**

**APOLOGIES TO:**

**DOUG PARKER &**

**GEORGE AND PAT SWINFORD**

Their names were left off the  
Lifetime Members list  
published in June 2019.

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

Please (enroll) (renew) (me) (us) as a member or members

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Dues for 12 months: Single \$25 Couple \$40 Lifetime single \$200 Lifetime Couple \$350  
Patron \$500 (One or two lifetime membership)

**Please enclose a self-addressed, stamped envelope.** \_\_\_\_\_

*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.*

**TOWARD IMPROVED  
PSTJS FINANCES**

by Bill Julius

**Background**

Over the past few years, PSTJS has seen its membership numbers decline and attendance fall significantly at the monthly concerts. Your board of directors has discussed various means of reversing these trends and regaining sufficient income to cover the costs of our ten monthly events.

The board rejected two proposals: to eliminate one month's concert, or to raise the fees for annual membership and entry to the monthly concerts. The board feared that a price increase would further reduce attendance, and both proposed actions would not be consistent with the society's mission--to preserve and promote the performance of traditional jazz.

**A New Direction**

As an alternative to raising fees or eliminating one concert, the board of directors believes that many PSTJS members would respond positively to a plan to seek pledges of financial support from those members who want to see the society continue to thrive.

A call for pledges could be targeted to a specific band (for instance, when major travel expenses must be covered). The board could also initiate an annual pledge drive, an opportunity for members to help balance the society's budget.

Your board of directors will continue to evaluate these and other means of regaining adequate income to support the society's activities. Please consider how you can help preserve OKOM.



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.

**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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terry.rogers@mac.com 206-465-6601

**JIM ARMSTRONG GROUP** - armsjv@shaw.ca 604-560-9664

**BARRELHOUSE GANG** Leader: James Walls

206-280-1581 email: barrelhousegang@gmail.com

www.barrelhousegang.com

**BOURBON STREET ALL STARS**

Leader: Jeff Winslow (360) 731 0322 drjw jazz@gmail.com

**COAL CREEK JAZZ BAND** Leader: Judy Logen, 425-641-1692

Bookings: judy@coalcreekjazzband.com

**CORNUCOPIA CONCERT BAND** Leader: Allan Rustad

www.comband.org 425-744-4575

**CRESCENT CITY SHAKERS** - gfgreen12@icloud.com 604-291-2486

**DAVE HOLO TRIO** Leader: Dave Holo email: dave@daveholo.com

www.holotradband.com

**DUKES OF DABOB** Bookings: Mark Holman, 360-779-6357, sea-

clar7@embarqmail.com.

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**GRAND DOMINION JAZZ BAND** Bookings: Bob Pelland

bobpelland@gdjb.com 360-387-2500

**HOT CLUB SANDWICH** Contact: James Schneider

www.hotclubsandwich.com 206-561-1137

**HUME STREET PRESERVATION JAZZ BAND**

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