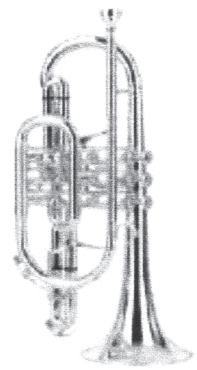


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



January 2015

Volume 40, Number 1

## UPTOWN LOWDOWN JAZZ BAND Comes To Us On January 18th

By Rod Belcher - Reprinted from *Jazz Soundings* 2011

Not many musical groups playing the classic jazz of the period between World Wars One and Two are still going strong into a fourth decade of adherence to its faithful style, but that's the case with cornetist Bert Barr's Uptown Lowdown Jazz Band.

The sextet has continued to land top-drawer bookings at festivals, cruises, recording dates and special events ever since Barr organized the band in the early 1970s. It's been playing a steady gig each January for the members and guests of the Puget Sound Traditional Jazz Society for many years and this year is no exception.

Uptown's musicians are all well-known to aficionados of this genre of

American popular music (sometimes referred to as "Dixieland" though Barr and his fans rarely use the term.)

His lineup of sidemen includes Paul Woltz (reeds); and Andy Hall (trombone); RoseMarie Barr (piano); Paul Hagglund (tuba); Al LaTourette (banjo).

They play mostly a repertoire of tunes they know so well that there is a minimum of referring to arranged passages. Their "book" includes a combination of early blues and ragtime, plus music related to such legends of jazz as Jelly Roll Morton, Turk Murphy, Fletcher Henderson, King Oliver, Louis Armstrong, Bix Beiderbecke and many others. It also delves into the arena of 1930s "swing."

Come, one and all, to hear our "old reliable" purveyors of truly TRADITIONAL jazz.

**WHERE:**

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

**WHEN:**

1 p.m. - 4:30 p.m. **Sunday, January 18**

**ADMISSION:**

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

Pay only at door.

**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.

## Notes From the Prez

HAPPY NEW YEAR EVERYONE!

As I write this, the sun is shining and it's a beautiful day. Let's hope the bright sunshine is a good omen for 2015.

Many thanks to all of you who submitted your survey comments, it was a good exercise and basically PSTJS and its Board of Directors earned high marks. Many things go into the once a month Jazz we all enjoy at the Ballard Elks. It's good to know all our efforts

are appreciated. Making suggestions for the future is a positive step for you, our members. We are working on adding a few new bands to our lineup, and as soon as we can work out the details for dates you will see it in the Soundings, by mail, or on our website. Here's to a wonderful musical New Year and lots of warm and friendly times with our extended Jazz family. Cheers, Judy

### New Members

BEV TEMP  
MICHAEL FALTESEK  
TAYLOR KENT.

# 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  
Jan 18 Uptown Lowdown Jazz Band  
Feb 15 Ain't No Heaven Seven  
Mar 15 Gerry Green's Crescent City Shakers  
Apr 19 Ray & Friends, guest artist Jim Buchmann  
May 17 holotradband  
Jun 21 New Orleans Quintet

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## JAZZ SOUNDINGS

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

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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  
Jan. 3 Halleck Street Ramblers  
Feb. 7 Clamdigger Jazz Band  
Mar. 7. Bob Storms' Dixieland All-Stars

## DAVE HOLO TRIO

1st and 3rd Fridays 5 - 8pm Salty's in West Seattle, (*Salty's is located at  
1936 Harbor Avenue. S.W Seattle, WA 98126 206-937-1600*  
For more information visit: <http://salty.com/seattle>)

## GREATER OLYMPIA DIXIELAND JAZZ SOCIETY

2nd Sundays 1:00-4:30pm Elks Lodge. 1818 Fourth Ave., Olympia  
Jan. 11 Hume Street  
Feb. 8 Clear Brooke  
Mar. 8 Uptown Lowdown Lite  
Apr. 12 Columbia Classic

## PEARL DJANGO

Jan 2-4 7:30pm Jazz Alley Our guest artist will be the wonderful  
singer Gail Pettis, 2033 Sixth Ave., Seattle, WA 206-441-9729

## RAY SKJELBRED AND THE YETI CHASERS

4th Saturdays Jan, Feb, Mar, & April.  
5 - 7:30pm at the Royal Room, 5000 Rainier Ave. S., Seattle

## UPTOWN LOWDOWN JAZZ BAND

Jan 18 1 - 4:30pm pm Jan 18 Puget Sound Traditional Jazz Society  
Ballard Elks

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**JAZZ SOUNDINGS**



**On Your Dial.....**

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



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or 1-866-345-6257; M-F; 9 – 5 PM only.**

A portion of this project was made possible from a Tourism Grant by the City of Seaside.

## BEING A JAZZ LEGEND

By Ray Skjelbred

When I was in my early 20's and spending a summer going to graduate school and listening to music in San Francisco, I went one night to Bimbo's to see Eddie Smith's band which included two absolute legends of jazz: bass player Pops Foster and clarinetist Darnell Howard. Through his long career Pops had played with Louis Armstrong, Earl Hines, Luis Russell and many others, and his approach to playing the bass was considered the standard for bass players in traditional jazz bands. Darnell Howard on clarinet had recently played with the Hines band at the Club Hangover in San Francisco, but he had also played with the Hines Orchestra through the 1930's, teaming up with another legend, Omer Simeon, to make some powerful, hot music. Darnell recorded with many great musicians in Chicago in the 1920's but perhaps most notably with King Oliver and Jelly Roll Morton, including some famous Morton Red Hot Peppers sides like Dead Man Blues and Sidewalk Blues. In later years Darnell provided sensitive playing in a series of recordings with the wonderful pianist Don Ewell, and some soulful work on a great blues recording with Barbara Dane.

That night I was sitting sort of in the back of the room on the edge of an open pathway and when the musicians took their first break, they headed down my way where I happened to be sitting casually with my legs crossed. Pops headed straight for me, grabbed my foot and tried to pull it over my head. Of course I was surprised but I also thought it was pretty funny, and so did he. Pops was playful and a little unpredictable as well as being a legend of jazz. Then Darnell came along. He seemed gentle and soft spoken and asked to sit down. We talked

for a while, he learned that I was a piano player, then he suggested we go out to eat later at Tiny's, a spot that I guessed he frequented. Right away he wanted to be friends.

That summer he called me every day and almost every day we went somewhere. We saw Joe Sullivan play piano at Earthquake McGoon's, we went out to see the great cornet player Muggsy Spanier at his home in Sausalito. We visited various fan friends and where they had a piano, Darnell and I played music. I discovered that Darnell and his wife Armanda lived in a tiny room in the Grant Hotel near the Club Hangover, something they clearly arranged when Darnell played there, and then they continued staying there even after the job was over. He loved electronics and the little room was filled with tape recorders and cameras. But I could see he was isolated. He didn't have a car and it looked like he didn't have much work. He wasn't destitute, but he certainly wasn't rich and famous, which is what I used to think jazz legends would be. He was ready for a friend and I happened to come along at the right moment. I was happy to drive Darnell all around the bay area and get to know the rest of his world. He had no big shot qualities, he did not see himself as a legend. He was just someone looking for work. Darnell was also a wonderful violin player (his first instrument) and when I asked him if he still played he said no one ever asked him anymore. But if anyone did he said he would practice. "You'd see such scrambling."

Darnell had a large, open tone on his clarinet. He seemed to be swooping up the air as he played and his work was as soulful as it could be, a quality that seemed to match the man himself. I was very lucky to have met him.

## WHAT KIND OF SWING IS THAT?

By Anita LaFranchi

*Anita is a dance instructor for Seattle colleges and has taught in the PNW for over 25 years.*

There is a lot of confusion pertaining to "Swing Dance." So, just what is the difference between Jitterbug Swing, Slow Lindy, Lindy Hop, West Coast Swing, East Coast Swing, (single, triple and double) and Jive.

For one – Jitterbug isn't really a dance, it's a motion of dance. So Jitterbug can refer to any of the swing dances. All the swing dances were born in the United States.

East Coast Swing comes in three flavors, single, triple and double time. Single Time East Coast Swing is also commonly referred to as Jitterbug, Slow Lindy, and Swing. Single Time East Coast Swing is danced to fast music. The foot work involves taking one step to two beats of music – with a rock step. "*In the Mood*." is one example of music danced to Single Time East Coast Swing. Triple Time East Coast Swing is danced to slower music and requires three little steps inside two beats of music and a rock step. Jive is actually Triple Time East Coast Swing but its used as an jazz term for international dance. Jive is done to very fast music, so it's a lot more challenging. Double Time East Coast Swing is used for styling and isn't used much anymore. It involves a tap step, tap step and a rock step. All the East Coast Swings take 6 beats of music.

The Lindy Hop is the mother of both East Coast and West Coast Swing dances. It is an eight beat dance with a step–step–triple, step–step–triple. It also incorporates some of the Charleston dance steps. The Lindy Hop was named after a dance done in Harlem called the Hop, but after Charles Lindberg flew over the Atlantic Ocean in 1927, the Lindy Hop was named in his honor.

West Coast Swing is a smoother and more sophisticated dance, done to either 6 or 8 beats of music depending on the dance step. The basic step is a step-step, triple, triple done as a slot dance. West Coast is done to 80's rock, country, slow blues and jazz, as is Triple Time East Coast Swing.



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