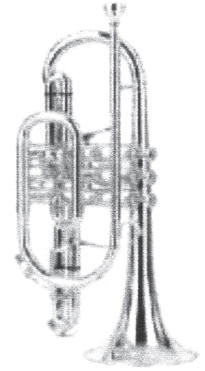


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



March 2022

Volume 47, Number 3

ANOTHER NEW BAND! T.O.P. JAZZ BAND MAKES ITS PSTJS DEBUT ON MARCH 20!

By George Swinford

What's in a name? It's been four centuries since Shakespeare's Juliet raised that question, but it sometimes still resonates. It certainly does with the newly formed T.O.P. Jazz Band. Drummer Mike Daugherty maintains that the meaning of T.O.P. is a closely guarded secret, so we are left to guess. What we do know is this: On March 20, drummer Mike Daugherty and pianist Alex Guilbert will bring their T.O.P. Jazz Band to PSTJS, to present a special program of small combo jazz.

For more than ten years, Mike and Alex played together in the band that Dave Holo led at the New Orleans Restaurant in Pioneer Square. With Dave and that venue gone and a pandemic disrupting musical life, they decided to form a band together. So far, they have played about ten gigs, in formats ranging from duo and trio to quintet. Recently they have done some recording, as well. The program they plan for us will feature some of the small-combo specialties of Chicagoan Jimmy O'Bryant's Washboard Band. Mike will be emulating O'Bryant's percussionist Jasper Taylor on a washboard he built himself. They will also include some of Benny Goodman's small

group stuff. There, Mike will be channeling Gene Krupa on drums. In addition, he will also be doing more vocals than he has in previous sessions as a sideman. According to Mike, they will break the program up with several small groups and end with a slightly larger group, probably a quintet.

Co-leader and pianist Alex Guilbert frequently appears at our sessions. In addition to his other gigs around town, for the past four years he has been organizing and playing in a series of solo piano concerts at the Royal Room. Along with Alex, various local pianists are featured in those concerts, playing tunes associated with such artists as James P. Johnson, Fats Waller, Earl Hines, Mary Lou Williams, and others. Alex has a deep bag of tunes from which to draw his contributions to our March concert.

Jonathan Doyle is the reed player who will cover both the century-old clarinet style of Jimmy O'Bryant and the swing and sophistication of Benny Goodman. John Ochs has written much about Jonathan's musical background in a previous issue of *Jazz Soundings*. He's done

(Continued on page 3)

Per Washington State guidelines, please be prepared to show proof of COVID-19 vaccination when attending PSTJS events. Masks are required to be worn.

WHERE:

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

WHEN:

March 20, 1–4 p.m.

ADMISSION: Pay only at door
PSTJS members, \$12
Nonmembers, \$15

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

FURTHER INFO: Carol Rippey,
425-776-5072, or www.pstjs.org.

Plenty of free parking; great view & dance floor; snacks, coffee, and other beverages available.

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UPCOMING PSTJS EVENTS

March 20: T.O.P Jazz Band (a band led by Mike Daugherty and Alex Guilbert)

April 24: Jacob Zimmerman and His Pals

May 15: Ain't No Heaven Seven Jazz Band

June 19: Andrew Oliver and His Buddies

GIGS FOR LOCAL BANDS

RAY SKJELBRED TRIO

Sunday, March 13, 1–4 p.m., Yeti Chasers
Greater Olympia Dixieland Jazz Society at Olympia Elks,
1818 - 4th Ave. E., Olympia

Saturday, May 21, 7–9 p.m., Yeti Chasers, Third Place
Commons, Lake Forest Park

Saturday, June 11, 7:30–9:30 p.m., Ray Skjelbred Trio,
Kenyon Hall, 7904 - 35th Ave. S. W., Seattle

MATT WEINER & FRIENDS

Wednesdays, 7–10 p.m.
The Pink Door, 1919 Post Alley, Seattle
(206) 443-3241; website: <http://thepinkdoor.net>

JACOB ZIMMERMAN 3

Thursdays, 9–12 p.m.
Il Bistro, 93 Pike St. Suite A., Seattle
(206) 682-3049; website: ilbistro.net

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the next month's issue.**

Ads must be submitted in a JPG or PDF format.

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PREZ SEZ

By Terry Rogers

So, we are back at it, and how cool is that?

There is something about having regular exposure to traditional jazz that seems to feed the soul and keep us on the right path. Having this opportunity taken from us by the pandemic has been really hard to bear.



Venues are slowly opening, and there are a few more opportunities for us to not only hear, but also to be able to play, this wonderful music.

It is great to know that our monthly meetings are back on schedule so that we can gather to listen, visit, and dance as we always have.

I am hoping that each of you will at least offer an invitation to someone you know to join you at the next meeting. Who knows, they might even take you up on the offer and become a member! It's a lovely way to spend a Sunday afternoon, and it would be terrific to see some new faces.

With the new schedule of three 45-minute sets, we will be all wrapped up well before 4 p.m.; still time for a nice walk before the dinner hour.

I look forward to seeing you in March!

T.O.P JAZZ BAND (Continued from page 1)

the same for both Mike and Alex. Search PSTJS.org to access the April 2019 issue for Jonathan, April 2018 for Alex, and September 2019 for Mike.

When we think of hot jazz from the twenties, the name of Jimmy O'Bryant doesn't come immediately to mind. There is not a lot about him to be found, but here is what could be extracted from Wikipedia: He was born in Arkansas in 1896 and was a black jazz clarinetist of some repute, often compared to Johnny Dodds. He played with a band called The Tennessee Ten in 1920–21, and with Jelly Roll Morton and W.C. Handy in 1923. In 1924, he played with King Oliver. From 1923 to 1926, he recorded extensively with Lovie Austin's Blues Serenaders and with his own Washboard Band. Jimmy O'Bryant died in Chicago at the peak of his career, in 1928. His entire output as a leader is contained on two compact discs by RST Records.

The Benny Goodman material is almost certain to be familiar. Benny was a masterful clarinetist and band leader who came to be called "The King of Swing." Chicago born and raised, he began learning clarinet at age ten. At age thirteen, still in short pants, he was playing professionally in dance bands and beginning to jam with young jazz enthusiasts such as Jimmy McPartland, Bud Freeman, and Dave Tough. He went on to lead the top swing band of the thirties, as well as a series of terrific small jazz combos.

In the twenties, white jazzmen in Chicago were often welcomed in the black venues on the South Side (of Chicago), to listen and learn (some say to copy), to socialize, and even to sit in. Benny Goodman certainly did that, and it's fascinating to think that he and Jimmy O'Bryant might have sometime rubbed elbows.

As this article is being submitted more than a month before our March meeting, the identity of the other players who will complete the T.O.P. roster hasn't been confirmed. Mike says, "These days are rough for us musicians, and getting the people we want for this gig is taking longer than usual." No doubt, by the 20th the band will be complete.

The T.O.P. Jazz Band is new, bringing us a different presentation of classic jazz. We can expect to hear and dance to some energetic stuff we've not heard before, as well as lots that we have. We've got to keep this music alive and flourishing, so let's turn out on March 20th to support and encourage them.



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RESTORING A FORGOTTEN LEGACY

Bringing Jimmy O'Bryant's Music Back to Live Performance

By John Ochs

Chicago clarinetist Jimmy O'Bryant recorded for Paramount Records between 1924 and 1926 as leader of his own Washboard Band (with Jasper Taylor on washboard) and as sideman with pianist Lovie Austin's Blues Serenaders. But for collectors of obscure, low-fidelity 78-rpm records, O'Bryant's music was mostly forgotten until the reissue of a two-CD set in Europe during the 1990s. Even so, opportunities to hear live performances of his arrangements remain virtually nil.

Virtually nil, that is, until the T.O.P. Jazz Band decided to introduce O'Bryant's music to present-day audiences. On the second week of February 2022, Alex Guilbert, Mike Daugherty, and Jonathan Doyle entered a studio to record music based on Jimmy's original arrangements. The music you will hear at our March concert is the band's debut performance of the arrangements recorded at the sessions. All T.O.P. Jazz Band photos accompanying this Jazz Soundings issue are courtesy of the band members.



Jasper Taylor, washboard



Lovie Austin, piano



Jimmy O'Bryant, clarinet



Left to right – Mike Daugherty, Alex Guilbert, and Jonathan Doyle



Good vibes were evident from the beginning to the end of the sessions.

RICHARD HADLOCK

By Ray Skjelbred



Richard Hadlock, a major figure in jazz as a musician, writer, philosopher, and historian, has died at the age of 94. He was also my dear friend, going back to 1964, and a gentle, thoughtful, and patient force in the world of jazz. I have a couple of wonderful personal stories about Richard, but first I should list some of the amazing things about his life.

He was the last publisher of *The Record Changer*, a magazine devoted to traditional jazz. He was a regular contributor to *Downbeat* magazine. He wrote *Jazz Masters of the '20s*, a sensitive and literate exploration of jazz in the 1920s, and one of my favorite books. His radio program "Annals of Jazz" began in 1959 and ran continuously to this year, most recently at KCSM in San Mateo. I shared the program with Richard for about 10 years when he was at KQED in San Francisco. He produced reissued recordings of classic jazz for RCA Victor. He recorded thoughtful interviews with jazz musicians for decades. He wrote liner notes for many recordings and was nominated for a Grammy award for his writing that accompanied a Time-Life multi-LP reissue of the music of Chicago pianist Joe Sullivan. (It

was through Richard that I got to know Sullivan, one of my musical heroes.) He studied clarinet and saxophone with Sidney Bechet, Garvin Bushell, and Lee Konitz. He was jazz critic for the *San Francisco Examiner*. He was a teacher at a Pomo Indian reservation and for many years a kindergarten teacher in Berkeley, California. And he was my close friend in jazz and in any conversation about music, dogs, teaching, baseball, literature, or whatever we stumbled into.

In 1963 I was living in Seattle but met Richard on a trip to California. We played music together at LaVal's in Berkeley that summer, and then for many years after that. When my family moved to Berkeley in 1969, Richard and I began a long music association, playing and/or recording with our singing friends, Barbara Lashley and Barbara Dane, and cornet players like Jim Goodwin and Leon Oakley. And with Butch Thompson, Victoria Spivey, Bob Mielke, Garvin Bushell, and many others. Richard and I played duet jobs and he was a permanent member of my Berkeley Rhythm band.

And here I have two unusual stories about a unique scrapbook and a wild adventure in Scotland. Around 2005, I let Richard know I was soon going to retire from my teaching job and we would probably move away. Although we did move back to Seattle, my original choice had been Madison, Wisconsin, a liberal city I could feel at home in and a place near farms and my last few U.S. relatives. Richard was against the idea, but he never said much. Then on our annual Boxing Day get together he gave me a gift, an old-fashioned photo album book with his title "Society to keep Johnny, Elsa Bouman, and Ray in Eastbay Domicile." It was a major production of clippings, headlines, photos, and full newspaper stories that featured negative, silly, or preposterous stories about Wisconsin. They had been painstakingly cut out, organized, and glued in. It must have taken him a slow, patient year to assemble it. And he had used a red pen to highlight especially bad things that should prevent a person from moving to Wisconsin. It was heartfelt, bizarre, and really very funny. He had comic articles about cheese curds, the Green Bay Packers, an overdose of polkas, terrible crimes, airplane collisions, library censorship, sex crimes, family murders, alcohol violations, winter storms, train derailments, and more. His methodical approach overwhelmed me, and in his quiet way he could see things on a grand scale.

And then there was the trip to Scotland. In 2006, he invited about 16 people (including his wife Ruth) to join him on a mystery adventure. He wanted a commitment; he said he would pay for it and it would involve a foreign country. It was going to be a surprise and obviously very expensive. He asked a few musician friends, a few other friends, jazz

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writers and relatives. He gave us all money to make our

own travel plans. It had to involve many thousands of dollars. Then he told us we were to meet on a certain day at the Stuart Castle in Inverness, next to Loch Ness in the highlands of Scotland. And we did it. Musicians in the group included Leon Oakley on trumpet, Richard on soprano sax, Clint Baker on guitar, Alisa Clancy on drums, and me on piano. We all played music for fun, stayed in beautiful rooms at the castle, toured the countryside, learned the history of Scotland, ate haggis during huge meals at the castle, then after a few days, took off for Edinburgh to play at a jazz festival, where we stayed in more modest quarters but had a good time playing music.



Richard was a rare soul—deeply intelligent, creative, devoted to jazz, literacy, good taste, human rights, and the force of slow, quiet wit. I will miss him. The world will miss him.



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