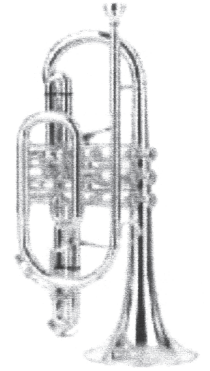


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



Summer 2023

Volume 48, Number 7

PREZ SEZ

By Terry Rogers

We don't usually publish a summer edition, but decided to do one this year to keep the energy going.

The June meeting was a really good one, with a quintet led by Jacob Zimmerman. Yes, the instrument makeup was unusual, but the music was terrific.



I know that there are those folks who consider that this music should be played only by the traditional seven instruments, but the harsh reality is that the number of people who play this music well is steadily diminishing. What this means is that different combination of musicians are what we will be seeing.

What really is important is the music. It is the rhythm, the melody, the harmony, and how the musicians listen to each other and interact. The musicians in June did exactly that, so that the combination of clarinet, clarinet/sax, bass sax, banjo and accordion sounded superb. Great session.

What I really want you to do this summer is renew your membership. Please do it now, so that we can have some comfort that our season starting in September will begin on a solid financial footing. We need to keep this music going, and your support is critical to making that happen.

I also am requesting that you step up to volunteer to assist in our monthly meetings. We need assistance at the door to receive guests and accept their money. We need assistance in obtaining and selling our snack food, and would benefit from assistance in setting up

and taking down the sound system. Surely you are able to assist with one of those tasks.

The other request that I have is that you consider becoming a candidate for the board. We meet only four times a year and do whatever necessary to sustain this organization.

We would love to have you join us. Please contact any one of us. Our contact information is in the Soundings.

Stay well and have a great rest of the summer.



Thanks to...

Karla West

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UPCOMING PSTJS EVENTS

July–Aug Summer break

Sep 17: Simon Stribling's New Orleans Ale Stars
Oct 15: Andrew Oliver's Bridgeport 7
Nov 19: Black Swan Classic Jazz Band
Dec 17: Ray Skjelbred's Yeti Chasers

GIGS FOR LOCAL BANDS

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Jacob Zimmerman, alto sax and clarinet; Chris Spencer, guitar; Matt Weiner, bass
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Place Pigalle
81 Pike Street (in the Pike Place Market)

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: www.ilbistro.net

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TRADITIONAL JAZZ AUSSIE STYLE—THE EARLY DAYS

By John Ochs

Before you read this article, I must confess to a special affection for Australian traditional jazz. The scheduled appearance in September of the New Orleans Ale Stars, led by trumpeter Simon Stribling, has caused me to revisit this connection more fervently than I have in quite a while. Simon is the son of the late Neville Stribling, a leading Aussie reed player, band leader, and second-generation Aussie jazz musician, who worked with a great many of the country's first-generation jazz artists, including each of the musicians named in this article. Simon himself credits Bob Barnard, Ade Monsborough, and Roger Bell as having personally encouraged his development. My own mentor was record collector Bob Graf, to whom I owe an everlasting debt of gratitude for introducing me to Australian jazz.



Bob Barnard chats with John Ochs at the 1983 Sacramento Jazz Jubilee.

The isolation of Australia from the original sources of U. S. jazz in the 1940s gave creative musicians in Australia license to use the precious few records available to them as inspiration to fill in the gaps and develop their own

style. Multi-instrumentalist Ade Monsborough, sometimes called the “Father of Australian Jazz,” was an early advocate of this approach. While listening to 1920s records by the Clarence Williams Washboard Band, he noticed the trumpet and clarinet often played together in almost the same register. As he later told jazz researcher Diana Allen, “The trumpet was fairly high so it could pitch against the clarinet and start “clashing” with it.’ At the time, Ade resolved, ‘well this is it, this is what I’m going to do...you have to get that good sound between two instruments.’”

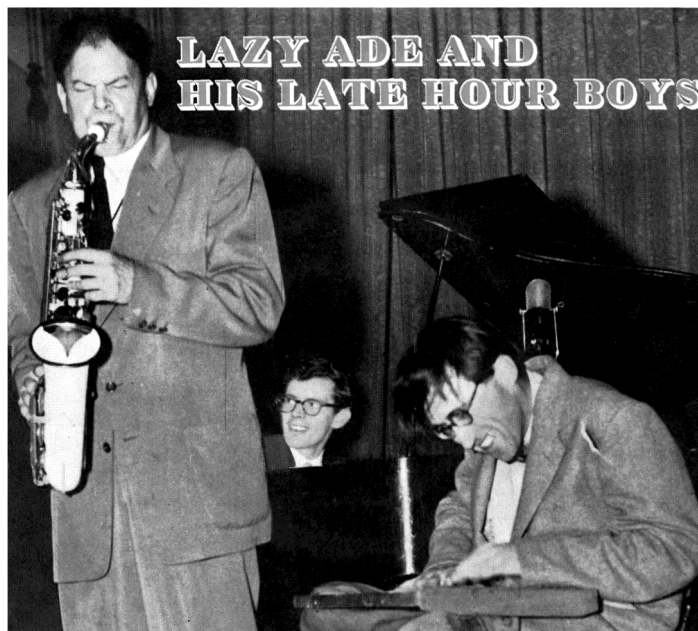
Monsborough was also inspired by the recordings of the Washboard Rhythm Kings, whose ensemble work on occasion dispensed with the lead trumpet in favor of the alto saxophone. Ade’s attraction to the gritty saxophone sound on those records eventually led him to take up the alto sax and to employ it as the primary lead instrument in small ensemble settings. As time

went on, his arrangements experimented with different combinations of reed instruments in the front line, even to the extent of mixing and matching the clarinet in duets with a tenor or alto sax, or even with another clarinet.

As early as 1946, “Lazy Ade” (“I majored in Lethargy,” he explained to an interviewer asking about his university days) laid out his theory of hot ensemble integration: “First, the tone of the instruments. All the front line men should have a certain rough, hard tone, which in ensembles seems to magnify and produce that exciting edge. Secondly, we have what I call ‘running chords,’ by which I mean a discord or a series of discords played for the purpose of accentuating the correct harmony. The feeling of relief and exhilaration produced when the final or significant chord is reached adds to the excitement.”

Ade met future trumpet player Roger Bell at Scotch College, a secondary school in Melbourne (grades seven through 12) in 1932, and their mutual interest in jazz formed the basis of a lifelong friendship. During this same period, Roger’s older brother Graeme was studying classical piano. At first, Graeme found his brother’s records to be “a cacophonous jungle,” but after a few years of Roger’s patient indoctrination, he

(Continued on page 4)



Ade Monsborough and Roger Bell

(Continued from page 3)

came around, and began to play in small dance combos with Roger on drums.

In the 1940s, the Bell brothers and Monsborough joined forces to form Graeme Bell's Australian Jazz Band. Although Graeme was the band's nominal leader, Roger and Ade served as its musical gurus, with each furnishing original arrangements and compositions as well as an honest onstage presence. With Roger, the latter contribution came in the form of jaunty vocals and droll banter designed to punctuate important moments in the music. In Ade's case, it was the uninhibited body language and fierce facial expressions during his solo work that conveyed a genuine feeling of pent-up emotion.

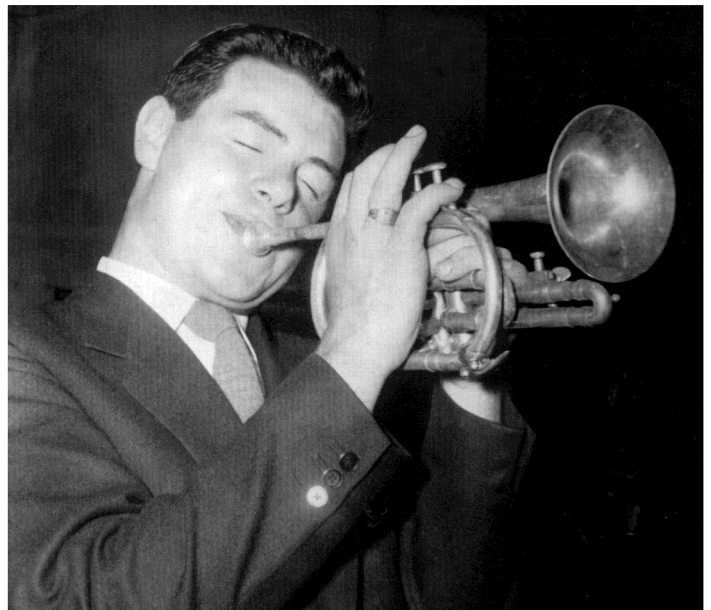
Roger's trumpet work was also a key to the band's success. Having been with Monsborough since the beginning, Roger was wholly committed to developing the band's unique sound. He possessed a flexible and understated style that allowed him to adjust his tone to enhance whatever ensemble sound Ade was striving for. Roger's contribution did not end there. His skill on washboard provided the perfect rhythm on those occasions when Ade elected to give the brass section a rest and switch to a small-group setting with "Lazy Ade's Late Hour Boys."

The Bell band rose to prominence in 1947–48 as a result of an extended tour that spread the gospel of Down-Under jazz to Prague, London, and Paris, where they played to enthusiastic audiences who had never heard live traditional jazz before. The band left Melbourne in July 1947 to play at the World Youth Festival in Prague and didn't return home until a year later. The tour included several runs in Paris and multiple residencies at their own club at Leicester Square in London. To call the tour a success is an understatement. The band's visit is credited by many jazz historians with kicking off the revival of jazz in Great Britain and Europe after the devastation of World War II. A second tour of Europe, begun in November 1950 and lasting until March 1952, was also well-received.

While Melbourne's Graeme Bell band is now generally recognized as Australia's first traditional-jazz band, Adelaide's Southern Jazz Group led by trombonist Dave Dallwitz was not far behind. Bell told writer Bruce Johnson that although his own band was well received, the SJG was "the hit" of the first Australian Jazz Convention held in Melbourne in 1946. Dallwitz's tight ensemble arrangements, the

front line's excellent solo work, and the rhythm of a tasteful washboard backed by a steady tuba and banjo all combined to produce music that Graeme described as a "bouncy, limpid style, light and airy."

When the Southern Jazz Group broke up in 1954, Dallwitz took a long leave of absence from jazz. He returned in 1971, but with the desire to showcase his talent as a composer rather than as a bandleader. For the rest of his life, he indulged his passion for composing in the early jazz and ragtime idiom by writing pieces inspired mostly by Australian themes and cultural lore. His most highly acclaimed work was the Ern Malley Jazz Suite, which an American *Downbeat* reviewer described as "a brilliant, beautiful piece of eccentricity." In Australia, critic Bruce Johnson wrote that Ern Malley established Dallwitz as "the most original composer we have working exclusively within his chosen idiom."



Young Bob Barnard

No discussion about the early years of the Australian traditional-jazz revival would be complete without mentioning Len Barnard's Jazz Band. Unlike the Bell and Dallwitz bands, the Barnard band wasn't known for the originality of its compositions or arrangements but rather for its remarkably hot brand of New Orleans jazz patterned after the Louis Armstrong Hot Five. More than any other factor, it is the stunning trumpet work of Len's younger brother Bob that makes the band memorable.

Bob Barnard was 18 years old in 1952 when the band's first records were issued on a major record label (Australian Parlophone), but he remained

Australia's best-kept secret until he began touring overseas with his own band in the 1970s. It was a gradual process, but by the year 2000 he came to be recognized by his peers all over the world as an immense talent, so much so that the Wikipedia page on "Australian Jazz" describes him as "an icon of Australian jazz (who) has probably made more of an impression internationally than any other Australian jazz musician." Barnard died in May 2022 at age 88.

Seattle had the good fortune to host Bob Barnard's Jazz Band for two nights at Jack Parnell's Pioneer Square jazz club during Bob's first U.S. tour in 1977. The band was booked to play at the Sacramento Jubilee Jazz Festival, and Seattle was one of the first stops along the way. Other than that, opportunities to hear live traditional jazz played with an Australian flavor in Seattle have been virtually non-existent, the lone exception being Simon's appearance at one of our concerts in 2004. We plan to run a feature article about Simon in next month's *Jazz Soundings*, but in the meantime, please mark your calendars and plan to see his New Orleans Ale Stars at our first concert of the new season on September 17.



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THANK YOU.

MY FIRST JAZZ ENCOUNTER

By George Peterson

The earliest years of my life occurred in a small mining town in northern Michigan. No one in my family was particularly musically inclined, but there was the popular music of the time on the radio and a few phonograph records we had. The population was predominately descended from Finnish, Scandinavian, and Slavic countries, so it was polkas, schottisches, and waltzes as far as any live music was concerned. When I was in high school, we got our first TV set. A new station, about 66 miles away as the crow (and TV signals) flies came on the air. One of the local programs was a kiddies' show where the host "Al Brown, the kiddies' pal," with some props and assistants, would provide some amusement for the younger crowd. I didn't think this included me, but what I did tune in for were some ancient Max Fleischer cartoons, with their jazz background music. I don't remember any particular numbers except for the show's theme song, which I later found out was the Mississippi Rag played by the Firehouse Five + Two. I have that ten-inch LP stored around here somewhere. Among the other musical genres that I met after being out in the world, traditional jazz, as I learned it is called, is the most addictive.

Historical side note regarding Al Brown:

My onetime favorite show, alas, suddenly went off the air. Host Al Brown's retinue consisted of two young ladies, Ruby Reindeer, another whose name I don't recall, and Carlton, a non-living snake. It turns out that Al also had been conducting a side business involving his two human assistants, who had been providing unsanctioned adult entertainment for some of the personnel from a nearby military base. The two ladies went to jail and Al left the area and presumably was never seen again. It is not known what became of Carlton.

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Photo Review of Market Street Jazz Band, May 21, 2023

Courtesy of Lynn Graves and Bob Morgan



Band (center): John Mascarella, trombone; Patrick Roulet, drums; Jim Dejoie, clarinet; Brady Kish, bass; Ansgar Duemchen, cornet & other assorted brass instruments; and Tim Sherman, banjo.

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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 to the extent provided by law. Thank you.

PLEASE SHARE YOUR FAVORITE JAZZ MEMORY WITH US

We know that there are many, many jazz events and stories that have played an important part in your life. Our goal is to gather a collection of stories for our editor to use in the *Jazz Soundings*, when space is available. The topics could include such things as:

- When did you first listen to this kind of music?
- Where did you hear it?
- Who were you listening to?
- Is there a particular melody that brings back a flood of memories?

Did you ever have the opportunity to listen to or chat with the musicians, (or leader) of any bands that are no longer in existence? This invitation is not only extended to our listening and reading members, but also to our musicians. Don't worry about grammatical or spelling errors; we have an expert proofreader.

You may put your memories down on paper and mail them to PSTJS, 19031 Ocean Ave, Edmonds, WA 98020, or email your stories to pstjs.editor@gmail.com. We hope to be overwhelmed with stories and memories sharing the joy of loving this music.

PSTJS HAS A YOUTUBE CHANNEL!

We are pleased to announce that you can access the Puget Sound Traditional Jazz Society's new YouTube channel as follows:

1. If you read *Jazz Soundings* online, click this link: <https://www.youtube.com/channel/UCKrTj5vJuXGkztByAZzMXkw>
2. If you read the *Jazz Soundings* paper edition, either type the above link onto your browser's address line or go to the YouTube website and search "PSTJS." The PSTJS channel should appear at or near the top of the listings.

Presently, the channel offers three videos:

- Andrew Oliver and His Buddies' June 2022 Jelly Roll Morton concert
- A Day of Appreciation for Bert Barr - Part 1
- PSTJS Bert Barr Event 2019 Part 2 YT

There will be more to come. Please subscribe (at no cost) and help us grow our channel!

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