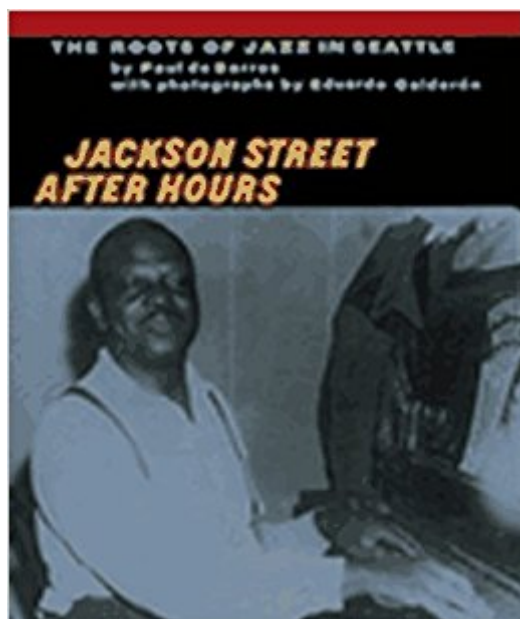


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Jackson Street After Hours: The Roots Of Jazz In Seattle



Synopsis

Vintage photographs and 24 contemporary portraits capture the style and flavor of Jackson Street and its jazz legacy. Based on extensive interviews with jazz musicians, this significant new volume documents the smokey rooms, Prohibition antics, wartime parties, and unforgettable riffs that characterized great moments in Pacific Northwest jazz. Also available in hardcover: \$35, ISBN 0-912365-86-2

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Customer Reviews

In jazz, as in so many arts, journeymen (and journeywomen) gravitate toward Manhattan, the proving ground and graveyard of the music world. But most of them get their start in local scenes, which tend to remain undocumented along with the players who populate them. In *Jackson Street After Hours*, Paul de Barros takes a meticulous, affectionate look at one such scene that thrived in Seattle during the 1940s and 1950s. Part of the fun comes from seeing legends--say, Ray Charles or Quincy Jones--in their pre-legendary state, scrapping for a decent gig. But even better are the oral history bits, like the one in which Ernestine Anderson discovers her true vocation: "When I went to audition at the Eldorado Ballroom, the piano player asked me what key did I do these two songs that I knew in. I automatically said C. It turned out to be the wrong key. So I improvised around the melody, because my grandmother had told me that if I wanted to be a professional singer, once you start singing, you don't stop. When I finished, one of the musicians told me I was a jazz singer."

Seattle receives little mention in jazz histories, but journalist de Barros argues that it's a fertile

ground for jazz talent. His exhaustive chronicle outlines the careers of Seattle musicians who achieved fame (Ray Charles, Quincy Jones, and vocalists Ernestine Anderson and Mildred Bailey) and the many who remained local (including bassist Red Kelly, pianist Jack Perciful, and "Junior" Raglin). The interviews with musicians provide a rich perspective on local jazz history, including the effects of racism on musicians' careers. There are few if any other studies of jazz of the Northwest; this one sets an example for historians of regional jazz to follow. It will prove useful to researchers and will please readers familiar with the Seattle area.- Paul Baker, CUNA Inc., Madison, Wis.Copyright 1993 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Great book, I didn't think I was going to be able to find a copy. Will order more.

Very good book. Well documented with great pictures.

A must own for anyone interested in the Seattle music scene. The picture portraits are well done and presented in a separate section and can be viewed as a separate book almost. I thoroughly enjoyed it and will pick it up from time to time to look at it.

I was born in Seattle and knew some of these people. We drove past the Black and Tan club to get home from my Aunts house and reading this book brought back memories.

Great to have this book about jazz as I as a teenager attended many of the clubs and am still an avid fan of jazz.

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