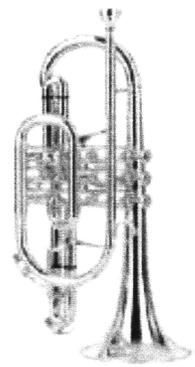


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



October 2013

Volume 38, Number 08

OREGON'S "BLACK SWAN CLASSIC JAZZ BAND" WITH VOCAL STAR MARILYN KELLER FEATURED IN OUR OCTOBER CONCERT

By Rod Belcher

Probably the most popular trad group performing out of Oregon for long years, the "Black Swan Classic JB," comes back to entertain us again on October 20th. They've made PSTJS appearances often over the past several seasons.

One undeniable reason for their popularity is the presence of vocalist Marilyn Keller, whose versatile command of song styles and pure-toned voice quality never fail to impress. She fits nicely with the musical talents of the seven-piece band,

Black Swan's lineup of veteran players is: Rick Holzgrafe (cornet); Steve Matthes (clarinet); John Bennett (piano); Ron Leach (drums); Alan Phillips (banjo/vocals); Art Horgen, (tuba); and Don Stone (trombone). The first five are Oregonians, Horgen is from Bellingham and Stone is a Montanan.

They – and Marilyn – have been regulars at West Coast jazz festivals, cruises, and recording sessions, building a strong following wherever they're heard. Their "book" of both familiar and semi-obscure material shows off their high degree of professionalism and dedication to the jazz idiom.

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

WHEN: 1 p.m. - 4:30 p.m., Sunday, October 20th.

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

Pay only at door.

FURTHER INFO: Carol Rippey, 425-776-5072. Or - website:

www.pstjs.org. Plenty of free parking; great view.

Snacks, coffee, and other beverages available.

FROM the PREZ!

Bob Schulz and his Frisco Jazz Band were tremendous last month. Thanks to all of you who helped bring them here again with your Schulz Fund contribution. We can't do it without you.

December is our election month. Each year four of our Directors are up for re-election. This is also the time for those of you who would be interested in joining our board to let me know. Each year the Executive members, President, Vice President, Secretary and Treasurer are also up for re-election. If you are interested in serving on our board, please let me know via email and we'll put your name on the ballot. jazzdancer2@msn.com. We have four board meetings each year on a quarterly basis. We meet in the morning in either Bellevue or North Seattle.

We are also looking for a purely VOLUNTEER webmaster. For some time now we have been limping along without a webmaster and it's time to do it right. We have just renewed our license so we're good to go. For the time being we'll put very simple information on the existing site and work on putting up a one with a new webmaster. If you're interested in this project please let me know via email jazzdancer2@msn.com.

That's it for this month. Come join us for Black Swan on the 20th and bring a friend, OKOM is too good not to share it with our friends. See you soon.

Cheers, Judy

Puget Sound Traditional Jazz Society

19031 Ocean Avenue
Edmonds, WA 98020-2344
425-776-5072 www.pstjs.org

UPCOMING EVENTS

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

Oct 20 Black Swan
Nov 17 Evergreen Classic
Dec 15 Ray's First Thursday Band
Jan 19 Uptown Lowdown
Feb 16 Ain't No Heaven Seven
Mar 16 Crescent City Stompers
April 27 Sidewalk Stompers
May 18 holotradband
June 15 New Orleans Quintet

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JAZZ SOUNDINGS

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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

Oct. 5 Red Beans & Rice

Nov. 2 Updown Lowdown

Dec. 7 Company B

GRAND DOMINION JAZZ BAND

Oct. 3 - 6, "Glacier Jazz Stampede" - Kalispell, MT

www.glacierjazzstampede.com

GLENN CRYTZER AND HIS SYNCOPATORS

1st Sunday and 3rd Wednesday of the Month

9:30 pm -12:30 am Century Ballroom 915 East Pine Seattle, WA,
206-324-7263

NEW ORLEANS QUINTET

Mondays, 6:30 - 9:30 pm, New Orleans Restaurant, 114 1st Ave S., Seattle, WA
206-622-2563

GREATER OLYMPIA DIXIELAND JAZZ SOCIETY

2nd Sunday 1:00 - 4:30 PM Elks Club 1818 4th Ave, Olympia, WA

PEARL DJANGO

Oct. 4, 8pm, Jazzbones 2803 6th Ave, Tacoma, WA 98405; 253-396-9169

Oct. 6, 4-7pm Capitol Cider - Downstairs, 818 East Pike Street

Seattle, WA 98122; 206-397-3564

Oct. 11, 7pm Mayne Island Agricultural Hall Mayne Island, B.C, Canada

Email: kwarning@shaw.ca

UPTOWN LOWDOWN JAZZ BAND

Oct. 3-6, Glacier Jazz Stampede - Kalispell, MT

Oct. 13, 1 - 4:30pm Olympia Elks Uptown Swing

J THE PUGET SOUND TRADITIONAL JAZZ SOCIETY
JAZZ SOUNDINGS



On Your Dial.....

Saturday

7 - 12 pm

Swing Years and Beyond

KUOW 94.9 FM

Sunday

3 - 6 pm

Art of Jazz, Ken Wiley,

KPLU 88.5 FM

How Do You Learn to Play the Piano?

By: Ray Skjelbred

I am pleased that Judy has asked me to do some writing for the Puget Sound Jazz Newsletter, and since I have just finished writing liner notes for a new piano CD where I consider jazz as a “tribal” experience, I thought I might use that idea as a starting point for this writing.

So, I include here the opening paragraph from my liner notes: “How does a person end up playing jazz piano? How do you learn? It’s not just keys and sheet music. How do you learn good taste or how to express passion, or a good instinct for what to do or not do at a given moment, especially in relation to other people who are playing with you? I really believe for me that it has been a kind of tribal experience. I mean it. The elders of the tribe pass on their wisdom. They tell stories. They sit a certain way. They see things and they give out “tribal magic.”

The pianists who as “elders” most affected me were Johnny Wittwer (my teacher from Seattle), Art Hodes, Burt Bales, Joe Sullivan, Jess Stacy and Earl Hines. One of the first things Wittwer wrote in my notebook was “Make ‘em dance,” which referred to wrists. He got me to move my hands loosely and to create a jangly feeling that would allow a natural and warm sound to come from either hand. You don’t play with your arms. Your wrists move loosely up and down and from side to side. He also said “Think Swinging” before you play. Silently imagine the sound and let yourself slide into it. He also believed that piano duets were important as learning experiences. We had to share a piano. We had to see

and hear where someone else was going. It trained me in seeing, listening and editing, especially in finding the important open spaces between notes. And playing duets with him prepared me for playing in a band. Through many years I also learned from the other piano players I listed above.

This opportunity to learn musical wisdom from elders has always been there in jazz history and that doesn’t mean just how to play an instrument that someone else plays, but learning how to blend with others or how to be surprising or how to be subtle or understate an idea or even how to live in a world where the life of the artist is often questioned or misunderstood. If you find the right human connecting links the life of jazz history is amazingly short. For example, I learned a lot about lyrical, beautiful playing by playing music with Darnell Howard, one of the great clarinet players of early jazz. He, in turn, had learned from his experiences and recordings with people like Jelly Roll Morton and King Oliver, his elders, and they can take you back to the earliest days. I think I can safely say that swinging with a sense of abandon mixed with subtle beauty has always been part of jazz; that is what I see as passed on by the elders.

Of course as time passes, the original elders disappear and others who seem more contemporary are the survivors, but they have held the wisdom. The great Chicago drummer Wayne Jones just died and Hal Smith wrote an appreciation about him in the Michael Steinman blog Jazz Lives. Hal noted Wayne’s intelligence, kindness, sensitivity and his playing as always appropriate to a musical situation. Other

drummers wanted to hear Wayne and know him. He was an elder. Hal learned from him.

An elder often slithers through the world like smoke. He rarely has an ambitious sense and usually avoids being a star or an “all-star.” He stays true to himself but takes the art of jazz seriously and he learns how to survive with talent and wit. So I have one last good story for an example. I used to play trombone in a kind of pep band for the San Francisco 49’ers. We wore white pants and shirts but still had a disheveled quality that should have been apparent to anyone who saw us. Some of the best San Francisco traditional jazz musicians played in this band that was the size of about three regular bands. One day I happened to be playing alongside Bob Helm, an artist, a swing era veteran and the clarinet mainstay of the Lu Watters and Turk Murphy bands. Bob had high principles and was also a survivor, a man who could figure out a way of making it through anything. An elder. At halftime I remember we sort of blended in with some other entertainment going on but it was pretty bizarre. Gina Lollobrigida was there in some kind of acrobatic costume and was spinning around. There were lions on the field and mostly I remember tigers jumping through flaming hoops. It was all loud, bright, fast and spectacular and at the height of it Helm turned to me and very quietly said, “Do you like this kind of life?” I was stunned. His timing and wit were perfect. And of course he was suddenly dealing with – everything! Did I like this kind of life? I don’t know. But I enjoyed watching him observe it. I had things to learn.

A "GUEST MUSICIAN'S" VIEW OF "CAMP HEEBIE JEEBIES"

By Doug Parker

Could any setting for Our Kind of Music possibly be more beautiful than one by a lake in the mountains, specifically Lake Crescent in the Olympics, about 30 miles west of Port Angeles? One of the musician-instructors said to this writer, "It's like being in a picture postcard!

"Camp Heebie Jeebies", held annually at "Camp David, Jr.", was well-attended by many enthusiastic young budding musicians this year. The camp is under the very able direction of Karla West, pianist-business manager of the Hume Street Jazz Band, and director of the excellent "Glacier Jazz Stampede", which is held each October in Kalispell, Montana. She is assisted by a topnotch crew of experienced traditional jazz musicians and by a hard-working staff of volunteers, many of whom are active on the administrative end of the Puget Sound Traditional Jazz Society.

Your correspondent accepted Karla's invitation to sit in on banjo with the "faculty" band, which included

several members of bands who are active on the jazz festival circuit. This roster included: Dan Comins-trumpet (leader, Titanic Jazz Band); Howard Miyata-trombone and tuba (High Sierra Jazz Band); John Goodrich-clarinet and soprano sax and Tom Jacobus-tuba, string bass and trombone (Uptown Lowdown Jazz Band); Marty Eggers-piano (Yerba Buena Stompers, and also an A-1 solo ragtimer); and Marilyn Keller-vocalist (Black Swan Jazz Band). Also: trombonist Jackson Stock, who this writer believes was a member of the "Abalone Stompers", from Monterey, CA, and drummer John Hall who is the leader of the recently revived "Chicago Six". It was a pleasure and privilege to be included in this stellar crew!

The response to our efforts was very positive, and it was good to see so many people dancing to the music.

This seems to verify a statement, in a recent issue of "The American Rag", by New York trumpeter Ed Polcer, who said that this music will survive

because people can dance to it!

At times, the "faculty" members (and their sit-in guest) were joined by some of the students, who did well for themselves. Your writer was particularly impressed by the young reed man (clarinet and soprano and tenor saxes) Thomas Harris, a graduate of Camp Heebie Jeebies and now leader of his own four piece band in the Bellingham area, who played alongside John Goodrich and fit in quite well; also by the bassist, who was featured on a tune he claimed he didn't know, but played a fine solo on it. A great example of learning as one goes along!

(From a musician's standpoint, your correspondent can say that applies to all of us who play it!)

If these young musicians stick with it, perhaps "OKOM" has a future after all, refuting the claims of those "Jeremiahs" who claim it is a dying art form. To paraphrase Mark Twain: "Rumors of the demise of OKOM are greatly exaggerated!"



Tom Jacobus, leader of the Evergreen Classic Jazz Band, has made a
GENEROUS CONTRIBUTION

to our Youth Scholarship Fund by giving us CDs and tapes
to sell with the money going to the fund.

The CD is Evergreen's "Tribute to Fletcher Henderson".

The tape is Evergreen's "Jazz That Time Forgot".

They will be available at the front desk for \$5 each.

Remember, Christmas is coming, and these would be excellent "stocking stuffers"

On the same subject, we also still have a supply of "The Best of the Best"
which includes music by Uptown Lowdown JB, Phoenix Jazzers, Evergreen Classic,
CANUS, and Ain't No Heaven Seven.

They are also \$5 each.

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Your invitation

(This invitation is **MANDATORY**
for the Puget Sound Traditional Jazz
Society event this month.



You and your friends are cordially
invited to hear sizzling-hot jazz
as a guest of Elks Club Jazz Society
member Colin Dearing.

Admission is payable at the door.

BANDS, CONTACTS

AIN'T NO HEAVEN SEVEN Leader: Terry Rogers
terryrrogers@comcast.net 206-465-6601

COAL CREEK JAZZ BAND Leader: Judy Logen, 425-641-1692
Bookings: judy@coalcreekjazzband.com

COMBO DE LUXE Bookings: Candace Brown
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CORNUCOPIA CONCERT BAND Leader: Allan Rustad
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GRAND DOMINION JAZZ BAND Bookings: Bob Pelland
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www.holotradband.com

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