On May 15th, holotradband Returns to PSTJS!

By George Swinford

Their annual appearance on our PSTJS stage seems to be one of the few bookings Dave Holo’s fine trad group can count on. This situation presents quite a contrast to their nine-year run as the regular Tuesday night band at the New Orleans Restaurant, but times continue to change. Now smaller groups are more readily booked. Fortunately, there is enough small combo work available to keep each of these fine musicians in front of the public. At least a few times a year holotradband can reassemble, as they will for us on the 15th.

We’ll hear leader Dave Holo on cornet, alongside the long-time holotradband trombonist, Dave Loomis. This year Jacob Zimmerman, a fine young clarinetist, will complete the front line. Jacob has been playing around town a lot lately, sometimes fronting his own small combos. Quoting Dave Holo, Jacob is “a highly trained, highly skilled, and (has) a great feel for the music.” It will be a treat to hear him with a full trad band.

Also new to us this year will be Geoff Cooke playing bass, along with regulars Alex Guilbert on piano and Ron Peters on guitar. As this is being written the availability of a drummer is uncertain, but with or without percussion, plenty of rhythm is assured. Both Daves sing well, so expect a lot of vocals.

Many of the selections we’ll hear are drawn from old recordings, but thanks to the arranging skills of Holo and Loomis they sound fresh, not just copied. They’ll be skillfully played, in danceable tempos. Join us at the Ballard Elks on May 15th, and bring a friend or two to enjoy this year’s session with holotradband.

WHERE:
Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle
WHEN:
1 p.m. - 4:30 p.m. May 15
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 & dance floor, snacks, coffee, and other beverages available.

LAST CALL FOR SPONSORSHIPS

Our goal of reaching $3000 to cover the air travel expenses for the Bob Schulz Frisco Jazz Band, to kick off our Fall season in September 2016, to date has NOT been met. In previous years we have received pledges from 40 to 45 members to cover the expense. This year, we have only received pledges from 19 members, leaving us barely half-way to our goal. We will be unable to invite the band if we can’t reach the travel expense goal.

If you wish to continue the “tradition” of featuring the Bob Schulz Frisco Jazz Band on September 18th 2016, then we must hear from you as soon as possible. Send your pledges to:

Puget Sound Traditional Jazz Society
19031 Ocean Ave, Edmonds, WA 98020

or email them to: trianglejazz@comcast.net

or call: 425-776-5072 and leave a message
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
May 15  holotradband
June 19  New Orleans Quintet

PRESIDENT  Judy Levy  jazzdancer2@msn.com
425-890-6605
VICE PRESIDENT  Jack Temp  425-242-0683
SECRETARY  Cilla Trush  paultrush@yahoo.com
206-363-9174
TREASURER  Gloria Kristovich  gkristo@live.com
425-776-7816

BOARD OF DIRECTORS
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206-363-6171
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206-550-4664
Joanne Hargave  shorejo1@comcast.net
Edmunds Lewin  latitude47.8@comcast.net
425-412-0590
George Peterson  ggpeters99@gmail.com
425-453-5218
Carol Rippey  trianglejazz@comcast.net
425-776-5072
George Swinford  grs-pms@comcast.net
425-869-2780

MEMBERSHIP COORDINATOR  Carol Rippey  trianglejazz@comcast.net
425-776-5072

EDITOR  Anita LaFranchi  jazzeditor@q.com
206-522-7691
WEBMASTER  George Peterson  ggpeters99@gmail.com
425-453-5218

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Anita LaFranchi, Editor,  jazzeditor@q.com
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Half Page  $60.  7 1/2” wide by 4 1/4 “ tall
Quarter Page  $40.  3 5/8 Wide by 4 1/4 “ tall
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., Bellingham, WA
May 7  Leigh Smith’s Maple Leaf Jazz Band
June 4  Arnt Arntzen Jazz Band

BOURBON STREET ALL STARS
1st Tuesday, 5-9pm at McCloud’s Grillhouse  2901 Perry Ave, Bremerton, WA 98310 Res: 360-373-3093

DAVE HOLO TRIO
Salty’s on Alki 1936 Harbor Avenue. SW Seattle, WA 98126
206-937-1600  http://saltyseattle.com
May 6  5-8pm
May 20  5-8pm

GREAT OLYMPIA DIXIELAND JAZZ SOCIETY
2nd Sundays 1-4:30pm  Elks Lodge.  1818 Fourth Ave., Olympia, WA
May 1  Hume Street
June 12  Dukes of Swing

PEARL DJANGO
May 6  8pm  North City Bistro  Reservations recommended.  1520 NE 177th St; Shoreline, WA; 206-365-4447
May 7  8pm  Morso Wine Bar  9014 Peacock Hill Avenue at North Harborview Drive at the head of the bay Gig Harbor, WA, 98323 253.530.3463
May 26  7pm  Performing at Rick Singer Photography Studio  This time we will be joined by Gail Pettis 415 ½ West Main Ave, Spokane, WA 509-838-3333
May 27  TBA  Gesa Power House Theatre We will be joined by Gail Pettis 111 N 6th Ave, Walla Walla, WA: 509.529.6500

Gigs continue on page 5
A LOVE STORY

By Bob Jackson *Adapted from the liner notes of the LP recording, “Remembering Joe” Voyager Records, Seattle

“The body goes over there,” I said, pointing to the back of the funeral parlor.

“But the casket is always at the front for the viewing,” the director said, wringing his hands. “The body goes up front so that friends and family members can file by and pay their last respects.”

“The body goes back there,” I said, pointing to the back of the hall. I want the band playing in the front; the body goes in the back.”

The director of the funeral home was offended. He didn’t understand that the funeral we were planning was going to be a funeral unlike any that he had previously hosted. Joe’s wife asked me to organize it the way Joe would have wanted it and I was going to see that her wish and his own unusual instructions were carried out to the letter.

Joe had been a mailman most of his life. Every weekday for thirty years he walked a route on Seattle’s Queen Anne Hill. He sorted letters at the station in the morning and delivered mail in the afternoon. He knew his customers and they knew him. But many of them didn’t know that on weekends Joe was one of the best drummers and singers in the city.

The night I first met Joe he was playing in a bouzouki band. A fellow drummer and mutual friend took me to the Athens, a dingy skid road restaurant on Prefontaine Place just up the hill from the Athens, a dingy skid road restaurant. We found a table, we took a table and tried to see into the darkness by the blue lights trained only on the dance floor. We could see people sitting in the shadows. We found a table, drank retsina, and watched the band set up. Then they started.

The first number was a traditional, tumbling, syncopated Greek tune. It brought a group of visiting sailors to their feet in a twisting, swirling line dance of outstretched arms, white handkerchiefs and shouts of “Opah!” It was wonderful. I couldn’t believe my eyes and ears. Beneath the instruments – electric bass, bouzouki, mandolin, accordion and clarinet – I could hear and feel a stream of cymbal crashes, bells and tom-tom beats. The band was soon swinging. As it moved through slow and sultry tunes and back to faster tempos, I became aware that the driving force of this fine band was coming from Joe. His hands moved constantly over the cymbals and drums, but his face and body seemed impossibly impassive in the middle of this wonderful driving music.

Each tune brought new sounds unheard by my Western ears. The tempos were sometimes frantic, but the group was consistently tight and the glue was provided by Joe, who, when asked about the time signatures he was playing, claimed he didn’t know. “I just play, man.” His droll, puzzling comments on music and life were later to become very familiar to me and to the other members of our band. This night sitting behind the drums he seemed to be thinking about nothing in particular, but he kept a steady rhythm and every once in a while his long right arm rolled out over the large cymbal to hit the center with a ringing, signature ping.

A few years later when Joe had joined our band, we learned that he had grown up in Gulfport, Mississippi with his mother and stepfather, a Methodist minister. At various times, the family lived in Biloxi and Hazlehurst, Mississippi too. Joe was close to his stepfather, and often went with him to churches and camp meetings. One of these trips was to the notorious Parchman Prison Farm, where Joe saw and heard work gangs of black prisoners picking cotton and singing field hollers. This experience made a deep personal and musical impression on him. After World War II when Joe was discharged from the army he came to Seattle, joined the post office and played with several local bands. He was proud to be the first white member of the black musicians union in Seattle, Local 493. “That’s where the music was,” he told us.

Joe joined our band, the Great Excelsior Jazz Band, in 1967 when we were playing at a rustic little night spot in Renton called the A and B Tavern. Joe’s drumming was steady and insistent. He laid down a solid rhythmic foundation. Shortly he became our singer. Blues singing was his specialty. He almost always began a slow blues with a shout, a long and tortuous wail that needed no electronic amplification. His voice was arresting. People stopped what they were doing and listened for the end of the phrase that led the instruments – the piano, guitar, and horns – into the first phrases of the tune. Joe could make the hair stand up on your neck when he shouted the blues. He loved to sing blues more than anything and he sang with authority. It was his claim that “all good music is the blues.” He was good.

In music and in his personal life, he would not be pushed. If he didn’t like a tempo being set for a tune, he’d change it; the band would have to follow. His tempos were generally right. If any band member was upset or frustrated with the musical results, Joe would make some maddeningly slow, strange reference to the behavior of the Mississippi mule, a creature Joe took to be a model for living in the modern world. During the years he played with us he had picture of his hero, the mule, pasted in the middle of his bass drum. Joe loved to poke fun at pretension and false sentiment. He was a prankster. We never knew when he might murder the syrupy lyrics of a popular tune or offend some overly stiff and proper customer. He was stubborn, single-minded, affectionate, frustrating, thoughtful, sensitive and almost always irreverent. Joe was the spiritual center of our band. We loved him.

Joe rarely spoke his close feelings to anyone, but he must have had some private premonition of his death. He died

Continued on page 4
Are you having fun reading the memories of our members? Do they bring back fond thoughts from “back in the day.” If so, we’d love to hear about your introduction to OKOM, or even an interesting story of someone, maybe a musician, you met along the way. It’s all fun and it’s easy to do. After you’ve read a few of the contributions sit back, relax, and remember when ... You can do it, and we’ll all love reading it. Email your thoughts to me at jazzdancer2@msn.com and I’ll see that they get to our “Soundings” editor. Looking forward to hearing from you! Cheers, Judy

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, when space is available, in the Soundings.

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 to our musicians also. Don’t worry about grammatical or spelling errors – we have an expert proof reader on board. You may put your memories down on paper and mail to PSTJS 19031 Ocean Ave, Edmonds, WA. 98020, or email your stories to: jazzdancer2@msn.com.

We hope to be overwhelmed with stories and memories sharing the joy of loving this music.

Notes from the Prez

A LOVE STORY - Continued from Page 3

without warning and left a string of notes hidden around his house for his wife, Joanne, to find together with a cassette tape of recordings and instructions for playing at his funeral. The tape began with a Library of Congress recording of Field Hollers from Parchman Farm. It included a haunting Turkish lament, Jelly Roll Morton’s Dead Man Blues, and a rough, rolling blues called Baby Please Don’t Go. It ended with Mahalia Jackson’s slow, majestic version of Just a Little While to Stay Here.

These were the tunes he loved and wanted to be playing as his friends, postal workers, musicians, street people and relatives – streamed into the funeral parlor. George Swinford and I saw that Joe’s wishes were carried out. Our band and his closest friends and fans from the post office, the PSTJS and other musicians played Joe’s music during the service of memories and eulogies. Tiny Freeman wore his pink tennis shoes. At the end we played the traditional New Orleans funeral tune Didn’t He Ramble as people filed out.

Among the envelopes Joe had hidden around his house was one for the members of his favorite band. In it he included six dollars for a bottle of whiskey together with this note:

To all the great jivers and players in the Great Excelsior Jazz Band – Man!! IT HAS BEEN A BALL – so take this six clams and have a drink on me!

I love you all very much,

Joseph Loughmuller
Puget Sound Traditional Jazz Society
19031 Ocean Ave., Edmonds, WA 98020-2344

Please (enroll) (renew) (me) (us) as a member or members

Name ________________________________
Address ________________________________
City, State ________________________________
Zip Code ________________ E-Mail ________________
Phone ________________ Check when renewing if your address label is correct

Dues for 12 months: Single $25 Couple $40 Lifetime single $200 Lifetime Couple $350
Patron $500 (One or two lifetime membership)
Please enclose a self-addressed, stamped envelope. ________________

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. Thank you.

Gigs continued from page 2

Gigs for Local Bands

RAY SKJELBRED & THE YETI CHASERS
May 21 5-7:30pm Royal Room 5000 Rainier Ave S.
Seattle, WA Info - visit: http://theroyalroomseattle.com

THE WASHBOARD CUT-UPS
1st Thursday, 7:30-10:30pm J&M Café 201 1st Ave S,
Seattle - Pioneer Square

UPTOWN LOWDOWN JAZZ BAND
May 7 12-1pm Jubilee Farm May Day Celebration -
Double Barrs
May 14 12-2pm Issaquah Farmers Market - Double Barrs
May 15 2pm Portland Jazz Society Milwaukee, OR Elks
May 22 2-5pm White Rock Jazz Society Royal Canadian
Legion Lodge, White Rock, B.C.

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY
JAZZ SOUNDINGS

WELCOME NEW MEMBERS

DEVIN ZIMMER
ADRIENNE REED

We're looking for new Members

YOU can help with little effort and that's by bringing just one of your friends or family members into our club. If WE ALL do that, our membership will double.
## BANDS, CONTACTS

<table>
<thead>
<tr>
<th>Band Name</th>
<th>Leader/Contact Information</th>
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<tbody>
<tr>
<td>Ain't No Heaven Seven</td>
<td>Terry Rogers <a href="mailto:terryrogers@comcast.net">terryrogers@comcast.net</a> 206-465-6601</td>
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<tr>
<td>Bourbon Street All Stars</td>
<td>Jeff Winslow (360) 731 0322 <a href="mailto:drwjazz@gmail.com">drwjazz@gmail.com</a></td>
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<td>Coal Creek Jazz Band</td>
<td>Judy Lagen, 425-641-1692 <a href="mailto:judy@coalcreekjazzband.com">judy@coalcreekjazzband.com</a></td>
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<tr>
<td>Combo De Luxe</td>
<td>Candace Brown <a href="http://www.comboluxe.net">www.comboluxe.net</a> <a href="mailto:jazzstrings@comcast.net">jazzstrings@comcast.net</a> 253-752-6525</td>
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<td>Mark Holman, 360-779-6357, <a href="mailto:seaclar7@embarqmail.com">seaclar7@embarqmail.com</a></td>
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<td>Duwamish Jazz Band</td>
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<td>James Schneider <a href="http://www.hotclubssandwich.com">www.hotclubssandwich.com</a> 206-561-1137</td>
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<td><a href="mailto:Rayskjelbred@gmail.com">Rayskjelbred@gmail.com</a> 206-420-8535</td>
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<tr>
<td>Wild Cards Jazz</td>
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