

JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



December 2018

Volume 43, Number 10

IT'S SKJELBRED'S QUARTET PLUS TWO ON DECEMBER 16!

by George Swinford



Below: Yeti Chasers

Right: Jacob Zimmerman

Left: Dave Holo



Each year since 2009 Ray Skjelbred's quartet has been the musical nucleus of our December band. Until 2014 they were the First Thursday Band, since then the Yeti Chasers, but always the same tight little foursome which Ray leads from the piano. Steve Wright plays clarinet and sax. Dave Brown will come all the way from Spokane to play bass and maybe sing a few. Drummer Mike Daugherty handles most of the vocal chores. This year, as in 2017, we'll enjoy the addition of Dave Holo on trumpet and Jacob Zimmerman on clarinet and sax. Both often work with Ray in other venues, so they will blend right in.

Ray was personally acquainted with piano legend Earl Hines. In his recent film "Piano Jazz-Chicago Style" he demonstrates several elements of Hines' piano technique. In Chicago, in the twenties, Hines starred in Jimmie Noone's Apex

Club Orchestra. Ray says to expect to hear a number of songs associated with the Noone band, so we should be listening for some of those Hines licks in tunes like "Sweet Lorraine", "I Know That You Know" and "Every Evening".

At a time when such trumpet giants as Louis Armstrong and King Oliver dominated the Chicago scene, Noone's orchestra was propelled by Noone on clarinet and Joe Poston on tenor sax. It will be interesting to hear how Ray's duo of Wright and Zimmerman handle those tunes.

To reiterate from last year's Soundings, "Ray selects interesting tunes, his tempos bring out the best features of the

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle

WHEN:

1 pm - 4:30 pm December 16

ADMISSION: Pay only at door.

\$12 PSTJS members

\$15 non-members.

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

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.

music he chooses and the band's unfilling rhythm suits the dancers." Enjoy them once again at our pre-holiday concert at the Ballard Elks, on December 16th!

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

Dec. 16 Ray Skjelbred's Yeti Chasers
Jan. 20 Uptown Lowdown Jazz Band
A Day of Appreciation for Founder Bert Barr
Feb. 17 Jen Hodge's All-Stars
March 17 Gerry Green's Crescent City Jazzers
April 28 Terry Rogers' Ain't No Heaven Seven
May 19 TBA
June 16 TBA

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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, 2-5pm VFW Hall 625 N. State St., Bellingham, WA

Dec. 1 Crescent City Shakers

Jan. 5 Bonnie Northgraves & Friends

Feb. 2 Jen Hodge's All-Stars

DAVE HOLO TRIO

Salty's on Alki 1936 Harbor Avenue. SW Seattle, WA 98126

(206) 937-1600 <http://saltys.com/seattle>

Dec. 7 5 - 8pm

Dec. 21 5 - 8pm

OLYMPIA JAZZ SOCIETY

2nd Sundays 1-4 pm Elks Lodge. 1818 Fourth Ave E., Olympia, WA

Dec. 9 Dukes of Swing

Jan. 13 Uptown Lowdown JB

Feb. 10 Bellingham Dixieland All-Stars

PEARL DJANGO

Dec. 14 8pm North City Bistro Tickets and reservations
made directly through the Bistro will be required
to guarantee seating. Call (206) 365-4447 Or email
rbloom888@gmail.com for reservations.
1520 NE 177th St; Shoreline, WA

JACOB ZIMMERMAN

Dec. 8 8pm La Spiga Restaurant 1429 12th Ave. Seattle, WA
<http://www.laspiga.com/>

Dec. 15 7-9pm Cafe Musica, 14300 Greenwood Ave N,
Seattle, WA Suite A, <https://www.caffemusica.com/>

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JAZZ SOUNDINGS



On Your Dial.....

Sunday

3 -6 pm Ken Wiley's Art of Jazz on KNKX - 88.5FM

Puget Sound Traditional Jazz Society

PSTJS officers and board members - December 2018 absentee ballot

*Incumbent

If you must miss the December meeting, here is your chance to vote for your PSTJS officers and board members. Remove from newsletter, vote your preference and mail by Dec. 10, 2018 to:
PSTJS 19031 Ocean Ave., Edmonds, WA 98020-2344

Place your name(s) and the word BALLOT on the top left of the envelope. Your name will be checked on election day and your vote added to the rest. On election day the ballots will be removed and the envelope discarded before the ballots are tallied.

OFFICERS

PRESIDENT
Jim Blokzyl

VICE PRESIDENT
Bill Julius

SECRETARY
Cilla Trush*

TREASURER
Gloria Kristovich*

BOARD OF DIRECTORS

Vote for 4 candidates

Keith Baker* Myra Karp

Sharon Dooley Patrick Monteith

Joanne Hargrave*

Write-in: _____ Office: _____

Note: Must have person's consent

Note: If you intend to vote at the concert in December you will be required to present your membership card to receive a ballot.

Please see page 6 for each candidate's bio information.

If you haven't found that perfect gift for your relative, friend, neighbor, or co-worker, here's an suggestion. Buy them a membership in the Puget Sound Traditional Jazz Society.

Here's how:

Fill out the application form in this newsletter (or print one off our website www.pstjs.org) with the recipient's name/names and mail with your check for the appropriate amount to:
PSTJS, 19031 Ocean Ave., Edmonds WA 98020-2344.

Please include a self-addressed stamped envelope to yourself. Membership card/cards in the donee's name/names and your receipt will be returned to you promptly.

BERT BARR BAND-BUILDER & JAZZ SOCIETY FOUNDER

EXTRAORDINAIRE

Day of Appreciation Set for January 20

by John Ochs



Looking back on the 43 years of our society's existence, it is safe to say that Bert Barr has contributed more to the local traditional jazz landscape than any other musician. As a founder of our society, he was present at the meeting in 1975 when the decision was made to hold our club's first concert. As a musician, archivist, and arranger, he has kept the faith with his musical heritage and compiled a body of classic arrangements which have enriched and expanded the jazz repertoire of local musicians throughout the area. And most importantly, as a bandleader, he can lay claim to having recruited more jazz musicians to the region than anyone else. Suffice it to say, that without Barr's legacy, the quality of traditional jazz in the Pacific Northwest would be nowhere near the level it is at today.

When Barr moved to Seattle from Eugene in 1971, his first order of business was to visit the Local 76-493 union hall on Eastlake Avenue to inquire about the city's jazz scene. "Traditional jazz was not what they knew about," Bert recalls today. "They thought it was the same as Dixieland. I soon figured out that if I wanted to play the jazz I liked, I'd have to build my own band."

Fortunately, the 26-year-old transplant was already an old hand at building bands.

While growing up in Vallejo, CA, Barr became infatuated with jazz after hearing his uncle's Firehouse Five and Turk Murphy recordings. Having studied trumpet in grammar school, he and a few friends listened to and copied solos off records until they formed a band while students at Vallejo High in 1962.

Known first as the "Jazz Beaus" and then as the "Chicago Ramblers," the group was good enough to land a regular gig at Red's Pizza and record an LP on Ted Shafer's Merry Makers label. Members of the original band included Jerry McKenzie, Jim Snoke, Mark Krunosky, and Tom Jacobus.

Bert's next foray into band-building came in 1966 when he transferred from Vallejo Junior College to the University of Oregon as a music major. Since jazz was not a part of the school curriculum, Bert looked to his own devices to feed his addiction. Fortunately, Jacobus was also at Oregon, and they formed a trio that played five nights a week at the Embers Steak House in Eugene. To satisfy demands for a larger ensemble, they also founded the "Emerald City Jazz Band." "We played a couple of wild parties at loggers' conventions," Bert remembers. "They gave the booze away, and the jobs paid well."

Although his time with the Emerald City lasted less than three years, an important legacy of Barr's time in Eugene was the creation of the Traditional Jazz Society of Oregon, of which both he and Jacobus are founding members. Today, the organization is still going strong as one of Oregon's oldest jazz societies.

After graduation in 1968, Barr was drafted into the army. At Fort Lewis, he was assigned to a marching band and tasked with auditioning draftees for the band. From there, he was sent to Vietnam where his organizational talents came in handy when he formed a Dixieland band which rehearsed after the big band finished its daytime duties. "The band was called the 'Hot Rats of Saigon,' Bert recalls, "It was a side element that got us out of clean-up detail. If you played in an evening combo, you were exempt." Leading the Hot Rats put him in a difficult position. As a private with an E3 pay grade, he gave orders to those rated higher. "I told the E4s and E5s how to play," he says. "And they didn't like it one bit."

It was after his discharge that Barr went knocking on the Seattle musicians' union door. Undeterred by the response there, he assembled a quintet featuring trombonist Mike Hobi, pianist Johnny Wittwer, clarinetist Dick Martin, drummer Howard Gilbert, and himself on cornet to play a job at Shakey's Pizza in West Seattle. These men, however, were among the city's most sought-after players, and it was hard for a young newcomer like Bert to pry them away from prior, long-standing musical relationships. Gradually, they drifted away, and he again was faced with building a new band, member by member.

Barr named his new orchestra the "Uptown Lowdown Jazz Band" after the tune "Doin' the Uptown Lowdown," recorded by the Dorseys in 1933. Since he was building from the bottom up, so to speak, Bert patterned his band after the ensemble style of Turk Murphy, still his personal favorite, who along with Lu Watters spearheaded the West Coast revival of the 1940s. The type of musicians Barr sought were disciplined team players who could read music, hear harmonies, and improvise solos. "Turk was always true to the music," Bert says. "Always perfect harmony, always the right note at the right time."

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Barr - continued from page 4

After months of recruiting, auditioning, and rehearsing, Bert finally settled on personnel that played the way he wanted. In addition to himself on cornet, the members of the Uptown Lowdown's first finished product were clarinetist Dick Martin, trombonist Ken Wiley, pianist Bob Dunn, banjoist Gene Silberberg, drummer Steve Joseph, tuba player Gary Provonsha, and songstress Susan Valliant Speer. Although today only Bert persists as an original band member, personnel changes since then have been so gradual that the band's original ensemble sound has remained intact throughout its existence.



Above: Bert Barr (left) with Turk Murphy

Not content to just lead a band, Barr set about to find other ways to promote jazz. In 1975, he and Speer met with banjoist Barry Durkee, who had just moved to Seattle from Sacramento where the West Coast's first traditional jazz festival had been successfully staged a year earlier. Sensing similar interest in the Seattle area, they came up with the idea for a non-profit society devoted to the music. The club, called the Puget Sound Traditional Jazz Society, held its first concert that October at the Musicians Hall in Renton with music provided by the Rainy City Jazz Band.

The number of musicians Barr introduced to traditional jazz in Seattle is legion. During the Uptown's 45-year existence, the process of maintaining the band has been ongoing, and more than a score of musicians

have passed through its portals. The stories of how Bert enlisted Paul Woltz, Dave Loomis, Tom Jacobus, and Dave Holo have appeared in recent editions of the Soundings, but the importance of their recruitment bears repeating: but for Barr's invitation, Woltz and Jacobus never would have moved to Seattle; and Holo and Loomis might not have settled on traditional jazz as their favored music. There is no question that without these musicians, most of whom are leaders and recruiters in their own right, much of the quality music our society has enjoyed over the years would simply never have been made.

At the time, Rose was playing piano in an amateur band at a swim club. There, she had met George Goldsberry, then the Uptown's clarinetist, who suggested she apply for the position. "I was thrilled when Bert hired me," Rose recalls. "I'd heard about the band, but I'd never met Bert and didn't know much about jazz. He hired me because I could read music and make all the chords." The job worked out better than either she or Bert could have imagined because two years later, they were married.

Goldsberry encouraged Rose in other ways, as well. "George asked me to teach his kids to play piano. I enjoyed it so much I studied to become a state accredited piano teacher at the Eastside Music Teachers Association." Her accreditation led to a 20-year career during which she taught piano to 60 students.

During the past 40 years, the Uptown Lowdown Jazz Band has been one of the most popular festival bands, performing annually in as many as 28 festivals during the circuit's peak years of the early 1990s. With a book of over 500 tunes, Bert has kept the band's performances fresh and varied even in the face of this busy schedule. Not surprisingly, the band enjoys a worldwide reputation, having performed in Japan, Holland, Belgium, Germany, Mexico, and Canada, as well as on 15 international cruises.

Locally, the Uptown Lowdown has played in almost every type of setting imaginable including: venues like the inside of an elevator, an airplane, an underground garage, and the Space Needle's observation deck; and at events like store openings, salmon bakes, bicycle races, anniversaries, company parties and weddings, and even for the Kingdome's opening ceremony. During the 1970s and '80s, the band also enjoyed a high profile at sporting events, serving as house band for the Seattle Mariners home games and for the Seahawks pre-game rallies hosted by sportscaster Wayne Cody.

This past February, Rose announced the distressing news that she and Bert were retiring the Uptown band because Bert's battle with cancer was making travel difficult. Their plan was to continue playing as long as possible, but to limit their appearances to duo and trio performances in the Seattle area. The news was a shock to our club members because the band had played at our meeting just a month earlier. Consequently, we resigned ourselves to the fact that the Uptown had played its last concert for us. *continued on page 7*

PSTJS ELECTION 2018

Jim Blokzyl - running for President

If you've noticed that fellow sitting near the band on SUNDAY JAZZ at the Elks, writing feverishly in his small notebook, it's me! Jim Blokzyl. For several years, I've captured the names of the bands and their members and all the songs they perform. It's been my way of keeping in touch with the players and their music. Living here in Federal Way allows me to recall my earlier days when I lived in Seattle and attended every jazz function I could find. It was in my soul to listen to every player and define his style and nuances yes even getting to meet them and listen to their stories about band experiences, and other fellow musicians, most of whom had passed away. Becoming associated with PSTJS was a new experience and I was happy to have found it about six years ago, after attending the local week-end jazz festivals. We live in an area of nearly 2 million people, most of which have never heard our music because no one invited them to do so! It appears that my coming on the Board, is a way to discover the overall outlook of the Society and find ways to turn our membership around. Think of it as an apple tree with a lot of apples on the ground that are just waiting to be picked up. Let's go searching for apples.

Bill Julius - running for Vice President

I love trad jazz and fully support the Society's primary objectives: "preserving and promoting the live performance of traditional jazz." The board's greatest challenge, after net annual losses of \$1,982 in 2016 and \$2,726 in 2017, is to reduce the trends shown below.

	2015	2016	2017	2018
Avg. monthly attendance	98	85	81	72
Ticket revenue as a % of total event costs.	81.8%	77.4%	66.8%	59%

Cilla Trush - running for Secretary

My name is Cilla Trush, fan and then member of PSTJS for over 20 years. I love this wonderful music and the superb bands we get to hear 10 months of the year at the monthly concerts. I have been secretary of PSTJS for several years and would be honored to receive your vote to continue. Thank you very much.

Gloria Kristovich - running for Treasurer

I am willing to run for Treasurer again because I know how to balance the checkbook, count money and take it to the bank, prepare financial reports, fill out necessary paperwork for the IRS, State of Washington, City of Seattle, etc., etc., etc. (since January 2003).

Joanne Hargrave - running for Board Member

I have paid attention to the changing times as a Board of Director for our PSTJS for the past two years. My joy is to continue to work for the young students that will carry on our trad jazz music. I was lucky enough to be a camp counselor at Heebie Jeebies, which is no more and to send students in our area to Shoreline Music Camp for the past two years. My second joy is to dance to the music. So, if I ask you please don't be surprised. Last but not least is the community. I love being with you.

Keith Baker - running for Board Member

My name is Keith Baker and I've been on the board for four years. I love Traditional Jazz and I love dancing to it. My goal is to keep it going as long as possible.

Sharon Dooley - running for Board Member

I am Sharon Dooley and have been the "refreshment lady" for the past three years. I have been a member for 14 plus years. My goal is to find ways to attract new members to preserve our Jazz Society.

Patrick T. Monteith - running for Board Member

I'd like to be considered for the upcoming PSTJS board. I can help disseminate info to the local swing music enthusiasts and dancers. I am an active jazz musician in the greater Seattle area. I participate in weekly jams around town where I meet local musicians. I can announce shows and pass on information. I attend a fair amount of live jazz shows locally as well. There is opportunity and potential for me to foster participation and membership there as well.

Myra Karp - running for Board Member

PSTJS is a valuable organization that a lot of music fans don't know about. I would like to see more members of all ages. I am a former President of the Musical Box Society International (MBSI) and currently a member of the Scott Joplin Society and the Sacramento (West Coast) Ragtime Society. Through those groups, I've made many contacts who might be helpful in informing more people of all ages about PSTJS.



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.

Barr - continued from page 5

Remarkably, while health issues still persist, Bert has been feeling better recently, and we learned that Rose had accepted an offer for the band to perform at the revived Lacey festival this coming June. As soon as we heard this, we contacted her and booked the band for our January meeting.

This is an advance notice asking you to reserve the date of January 20, 2019. In addition to hearing the Uptown Lowdown band play, the event will be a DAY OF APPRECIATION FOR BERT BARR, our society's one true pioneer. Please spread the word! It should be a fun time!

WELCOME NEW MEMBERS:

GORDON & LIZ BAWDEN
 DAVE MENZ



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.



Red X on your Jazz Soundings mailing address label with **your name** on it - means it's time to renew your membership.
TWO red XX means last chance to **Renew Now!**

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Traditional Jazz Society**
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