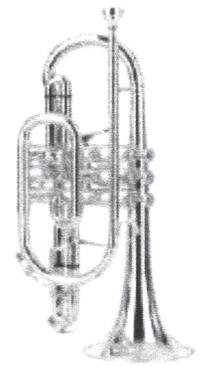


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



February 2018

Volume 43, Number 2

## IT'S A BELATED VALENTINE ON FEBRUARY 18TH, WITH THE AIN'T NO HEAVEN SEVEN!

## NOTES FROM THE PREZ (February 2018)



by George Swinford

Terry Rogers' Ain't No Heaven Seven was organized in 1983. Originally the septet was composed of Doctor Rogers and five other physicians, plus a marine engineer. Time has exacted its toll, but two of the physicians still remain, as does the marine engineer. In the years since the band was founded they have appeared at PSTJS many times, most recently just last April. This picture of the band was taken in front of our stage at their February 2015 session. Changes since then are noted below.

On the left is founding member Al Rustad, the tuba player. Al is also the long-time leader of the Cornucopia Concert Band. He's the "go-to" guy for discussions of march music and its composers. This year's group includes no cornet, although George Oelrich is pictured above with that instrument, next to Al. Beneath the trophy elk is Zane Smith, who brings a couple of varieties of clarinet to the band. Next to Zane is the trombonist,

Bert Bertram. Kneeling, Gene Silberberg, banjo and the leader, Doctor Terry Rogers, with his soprano sax. Next, Doctor David Gilbert, the pianist. This year Mike Daugherty, pictured, will be replaced on drums by Joe Ross. On the right is the inimitable vocalist, Ron Rustad, brother to Al. Both Ron and Gene Silberberg are alumni of the old Rainier Jazz Band, which many of us remember fondly. The Ain't No Heaven Seven always

brings us an enjoyable afternoon of danceable music. Valentine's Day may have passed, but their hearts will still be full of trad jazz. Come and share it at the Ballard Elks, 1 to 4:30 PM on February 18th. We'll see you there!

### WHERE:

Ballard Elks Lodge  
6411 Seaview Ave. NW, Seattle

### WHEN:

1 p.m. - 4:30 p.m. February 18

### ADMISSION:

\$12 PSTJS members  
\$15 non-members. Pay only at door.

### FURTHER INFO:

Carol Rippey 425-776-5072.  
Or - website: [www.pstjs.org](http://www.pstjs.org). Plenty of free parking; great view & dance floor, snacks, coffee, and other beverages available.

Now that I am the Prez I have turned my attention to what I call the "State of the Society", with help from Carol and Gloria, who are the keepers of our records. My first interest was the membership count over the years. Skipping the details, it is interesting to note that in April 1993 the membership was 1,661. As of December 2017 the membership was 246. Between those dates, membership has slowly declined.

Obviously, this is a big concern. Thus, one of my first pursuits is to develop some ways to reverse this trend. During the last six months of 2017, when we were doing more things to assist Judy, we began to outreach to a few members for ideas they might have. It's a slow process, because there are no easy solutions. However, one member, Bob Hubbert, approached me with his thoughts. Based on one of his suggestions, John Ochs and I are following up on it. If we are able to implement his suggestion, we will report back to you accordingly.

Another idea that may induce some membership additions is already being developed. John Ochs has taken the lead, and he and George Swinford are preparing articles for the March and April editions of Jazz Soundings.

I have a few more interesting statistics which I will share with you in subsequent editions. In the meantime, if you have some thoughts you would like to share with me, please talk with me at our Sunday concerts, or send me an email.

Faithfully, John.

# 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

Feb. 18	Ain't No Heaven Seven
Mar. 18	Crescent City Jazzers
April 15	Jacob Zimmerman's Pals
May 21	Alex Guilbert's Stampede Seven
June 18	Paul Woltz & Friends

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## Jazz Soundings

Published monthly except July and August by the Puget Sound Traditional Jazz Society.  
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Ads must be submitted in a jpeg or PDF format  
Payment in advance to: Gloria Kristovich, P.O. Box 373, Edmonds, WA 98020-0373

## Advertising Rates:

Full page	\$100.	7 1/2" wide by 9 1/2" tall
Half Page	\$60.	7 1/2" wide by 4 1/4" tall
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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., Bellingham, WA  
Feb. 3 Bellingham Dixieland All-Stars  
March 3 Uptown Lowdown Jazz Band

## DAVE HOLO TRIO

Salty's on Alki 1936 Harbor Avenue. SW Seattle, WA 98126  
206-937-1600 <http://saltys.com/seattle>

Feb. 2	5-8pm
Feb. 16	5-8pm
Mar. 2	5-8pm

## GRAND DOMINION JAZZ BAND

Feb 8-11 "Sounds Of Mardi Gras" - Fresno, CA  
[www.fresnodixie.com](http://www.fresnodixie.com)

## OLYMPIA JAZZ SOCIETY

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

Feb. 11	Dave Brown Combo
Mar. 11	Market Street
April 8	Clearbrook Dixieland Jazz Band
May 13	Mardi Gras Jazz Band
June 10	Dukes of Swing

## PEARL DJANGO

Feb. 9 8pm North City Bistro We love this place! Reservations highly recommended. 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. Tickets through Brown Paper Tickets 1520 NE 177th St; Shoreline, WA; Contact Us 360.354.3600

Feb. 10 7:30pm Jansen Art Center 321 Front Street, Lynden, WA 98264

Feb. 22 7:40pm Evergreen Room Hyatt Regency, 900 Bellevue Way NE, Bellevue, WA; (253) 428-8056

Feb. 24 4pm Eques Dinner Show Hyatt Regency, 900 Bellevue Way NE, Bellevue, WA; (253) 428-8056

*continued on page 5*



## On Your Dial.....

**Sunday**

3 -6 pm

Art of Jazz, Ken Wiley,

KPLU 88.5 FM

## WE REMEMBER BECAUSE THE MELODY LINGERS ON

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by Curt Beard - reprinted from June  
2000 Jazz Soundings.

Aren't we fortunate — really fortunate — to be embracing and listening to hot jazz, or traditional jazz, or classic jazz or Dixieland jazz, whatever we choose to call it? And we may as well include swing, too, because many of us grew up listening to it and because it is a close relative of early jazz. Where would our degree of happiness be without our jazz? Most certainly it would be considerably lower than it is now.

Have you ever wondered why we embrace this music? There is probably a multitude of reasons, the most likely being familiarity. It is familiar because we likely grew up listening to it, or perhaps we started listening when we were sufficiently young as adults to be impressionable and discerning. Maybe unbeknownst to us, we know a lot of songs, simply because we have listened to so much music all these years. Maybe we cannot dig out from our memory the names of a lot of songs but we are familiar with them.

And, of course, we likely grew up dancing to it. When most of us were young, dancing was a big deal. In those days, there were places to dance, which hardly is the case for today's youth, who have learned, to some extent, to dance as we danced: a male and female together, using the same steps, and, depending upon the emotional tie to each other, with a proper- to-close embrace. Today's kids call it touch dancing, a direct opposite of the fundamental style of the past 40 years, i.e. two people (usually) on the floor so far apart that bad breath seems to be a factor, each creating steps and gyrations unrelated to the other's movements. They dance on the same floor, but not together.

Unlike some aspects of life, in which it breeds contempt, familiarity in music creates a good feeling, a comfort in knowing that there won't be any surprises to jangle the anticipation that accompanies familiarity. It seems quite obvious that the element, which makes familiarity so prevalent in music, is so fundamental to the pleasure it creates — melody.

If you ponder old jazz and old music outside the genre, we should realize quickly that melody was, without exception, distinct in every song we have heard. If there were magnetic melodies, we were attracted forever to the songs, making them not only popular but perhaps enduring far beyond their time. We sing them in the shower, we whistle them while we work, we make them among the early choices when playing recordings, we often request them from performing musicians.

Remember the songs we used to call "standards?" They were popular far beyond their time because they included an undefined quality that made us feel good when we heard them. Maybe George and Ira Gershwin wrote some of them, maybe Fats Waller or Duke Ellington wrote some of them; maybe Hoagy Carmichael or Cole Porter or Rodgers and Hart wrote some of them. Maybe Clarence Williams or W.C. Handy wrote some of them. They have endured because of melody, and, in some cases, lyrics.

It seems equally obvious that without a faithful adherence to melody, the appeal of pre-World War II jazz styles would decline dramatically, perhaps even be lost forever.

That does not say variances to melody are not part of those jazz styles. On the contrary, those variances have provided us over the decades with another element that is essential to jazz — improvisation. Improvisation is, after all, little more than a musician's or musicians' liberty to create what his heart and soul say are right for the moment.

All of this is leading to a point made by Eric Felten, a jazz musician and writer in Washington, D.C. Felten wrote recently a presentation in the New York Times in which he observed that artists of years ago have been regularly outselling their artistic heirs in jazz. But recently, he noted, Billboard charts have shown that some of the best-selling records in jazz have been compilation disks thrown together to appeal to an audience that may not be discerning. The selling point, he contended, is that the music will have, among other elements, melody that can be detected easily. And, he also noted, singers have been prominent on the selling charts — because of melody.

Felten wrote, "Perhaps that's because successive generations have been raised on pop-rock and can't quite comprehend the appeal of instrument music. But maybe there's more to it. Could it be that singers' records are popular because that's where the casual listener can count on getting a hefty dose of the melody?"

That's what we remember, isn't it, the melody? There is no mistaking Star Dust for anything other than what it is, a lovely melody, regardless of the artist playing it. There are also wonderful melodies in such standards as St. Louis Blues or West End Blues or Memories Of You or Take The A Train or In The Mood or One O'Clock Jump or Honeysuckle Rose or Summertime or countless other songs. And we remember them for that very fact.

When we hear Louis, we realize he never drifted far from the melody and never allowed a listener to believe he did. Yet he was, arguably, as influential an improviser and stylist as anyone in the history of jazz. The same point can be made when we hear Bix or Muggsy or Benny or Big T or Jess and their ilk play; we cannot lose the melody. When we hear Helen Ward or Peggy Lee sing with Goodman, or hear Sinatra sing with Tommy Dorsey or hear Tony Bennett or Ella or Bessie, we cannot lose the melody. They did not allow us to do so. In their time, melody was what mattered and they never ventured far from it, even when improvising. To do otherwise constituted heresy. Yet, they never sacrificed improvisation or style to be loyal to melody.

Musicologists traditionally have separated their subject matters into three categories: melody, harmony and rhythm. "But in jazz, melody has been abandoned. Most jazz musicians look at the melody as something to be raced through to establish the chordal structure that will underpin the more important business of improvisation."

Today's hot/traditional/classic/ Dixieland/ swing, players do not sacrifice melody for improvisation. Just listen, if you will, to such masters as cornetist Jeff Hughes (Paramount Jazz Band), trombonist Dan Barrett, pianist Ralph Sutton, clarinetist

*continued on page 4*

## WHY PLAY MUSIC?

by Ray Skjelbred

The Lake Forest Park Farmer's Market has closed for the year, but during its May to October run, every day that I don't have a piano job somewhere else, you can find me playing my little Dolceola (combination of piano and zither) amid the fruits and vegetables. I love the informality and the fact that I don't really have to be there. I play for fun and tips. It is always like money from nowhere.

On a recent Sunday when sun and warmth were borderline entities, I set up across from the tent that represents the "office" and began my typical mix of jazz, blues, Woody Guthrie songs, ragtime and old pop tunes. Soon a girl carrying a baby came over and sat next to me. She was attentive to her little

brother and to the music. He seemed delighted by the mysterious sound of the Dolceola and laughed and giggled the whole time. Then another brother and sister joined them. Then the mother who was selling vegetables across the aisle came over and asked if I minded having the kids there. When she left, her oldest daughter said, "My mother's just learning English." I guessed they were a Mexican family and they were selling some good, fresh vegetables, especially some delightful looking sweet corn. And maybe I was helping by having the kids hang out with me. They asked me about my little instrument and the baby chuckled contentedly.

When I decided to leave I thanked them for being there and told their mother

what good kids they were. She looked a bit shy and handed me a pear. And, of course, I've never had a better payment for playing. The pianist Joe Sullivan once said, "Set your price high. You will either get the gig or you don't want it anyway." Musicians should get paid well. They work hard. They should be artists but they are also workers, and people who want to hear music should know that. But if you decide to donate music, you should be in control and enjoy it. That day the pear was enough.

No one ever needs to know everything, especially about playing music or listening to it, but if you have strong feelings and art or music functions right down there in the earth, it seems to me you are doing the right thing.

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*Melody Lingers - continued from page 3*

Bobby Gordon, reedman Jim Rothermel, pianist Ray Skjelbred, singers Rebecca Kilgore and Banu Gibson, reedman John Barnes and scores of other top-flight musicians and you'll hear melody from beginning to end. You'll hear it, too, from players of lesser skill and notoriety.

We don't have to listen to the broad range of jazz to realize how fortunate we are to have embraced a style of jazz that is faithful to the melody of any song. If we engaged in such an exercise, we would hear a seemingly endless presentation of sounds and would be described as "cool" in today's jazz jargon. The sounds would be radically different from what we have heard all these years. I'm sure the tendency among fans of vintage jazz would be to call those styles "bebop." But I'm not sure that's true. Being uneducated in contemporary jazz, I certainly cannot analyze the many contemporary styles, much less place a tag on them. It is sufficient to say that the "cool" styles always have left me with a cold feeling, lacking the energy and the excitement that are rudimentary to hot jazz.

I never have understood nor felt warm about many of the harmonies created by contemporary musicians. They sound like strange experiments gone awry, which may create the temptation to call today's jazz bebop. And where is the melody? It's lost because it is ignored. That's why I enjoyed so thoroughly Felten's contentions. He said, with unflawed dedication, that for most people the melody IS the music.

Then he presents a worthy example: Try to find a saxophonist who can play a phrase as true and beautifully as Johnny Hodges did. Hodges, he said, avoided the flash of 16th-note runs in favor of an elegant, world-wise romanticism. "Has there ever been anything as movingly and perfectly played in the history of jazz as Hodges' opening notes in I Got It Bad (And That Ain't Good)? It's worth remembering that Hodges was just playing the melody," Felten wrote. There doesn't seem to be a retort of that contention.

There is nothing inconsistent with playing melody and improvising, he wrote. Melody, he wrote, is a coherent succession of pitches. The greatest

challenge for the improviser is to create a melody on the fly. Anyone can tear through a series of scales and most competent players can choose the scales that fit the chord progression being played by the rhythm section. But it is the rare jazz musician who can create, in that spontaneous succession of notes, any coherence.

Then Felten concluded, "A call for melody in jazz is not a manifesto for a retro sensibility. Jazz can't revisit its past glories forever and have any hope of vitality." There isn't a compelling reason why musicians who play contemporary styles can't tap into melody and lyricism, he concluded.

If he is right that contemporary musicians need to return to melody, and if by logic little melody exists into today's jazz, then the alternative is for musicians to return in inquiry spirit to the times when melody flourished. Which means the old days. That won't happen because musicians don't go back. But if they and the ghosts of the departed performers were to do so, all of us moldy figs could ask, perhaps with a smirk: Why did you ever leave us so long ago?

**Puget Sound Traditional Jazz Society**  
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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. Thank you.*

Gigs: continued from page 2

**UPTOWN LOWDOWN JAZZ BAND**

- Feb. 11 9:30 - 11:30am - Edmonds Lutheran Church - Mardi Gras  
 6 piece band, 23525 84th Ave W, Edmonds, WA 98026
- Feb. 23-25 Seaside Oregon Jazz Festival

**JACOB ZIMMERMAN**

- Feb. 2 9pm Eastside Stomp (Redmond, WA) For more info visit: <http://eastsidestomp.com/>
- Feb. 9 9pm Eastside Stomp (Redmond, WA) For more info visit: <http://eastsidestomp.com/>



**NOTICE**

The June St. Martin's Jazz Festival  
 in Lacey/Olympia has been  
 permanently cancelled.

**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.

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www.holotradband.com

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