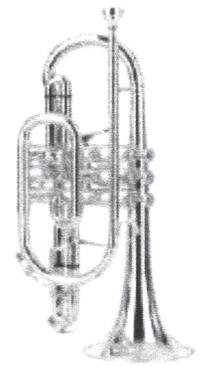


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



September 2018

Volume 43, Number 7

DAVE LOOMIS LEADS HIS GOOD HERB JAZZ BAND FOR OUR SEPTEMBER 16TH CONCERT

by John Ochs & George Swinford



Continuing our series of profiles of band leaders, here is music director John Ochs' summary of his interview with Dave Loomis:

Local jazz fans have long been able to enjoy the performance artistry of multi-talented Dave Loomis. For more than 35 years, his trombone and vocal offerings have anchored at one time or another most of the leading traditional jazz bands in the Seattle area. Not as obvious to the average onlooker, however, is his talent as an arranger, a well kept secret which local bandleaders long have cherished as much his work onstage. Fortunately for PSTJS members, all three facets of Dave's artistry will be on full display when he brings his Good Herb Jazz Band to the bandstand for our September 16th concert.

Born in San Francisco in 1958, Loomis grew up in the right place and at the

right time to play traditional jazz. "My musical parameters were set in front of me at an early age," he recalls. "Dad was a disc jockey in the Navy up in Adak, Alaska during the Korean War, playing Dave Brubeck for Oklahoma cowboys. He joked that they gave him death threats for playing too much jazz."

More to the point, Dave's parents were fans of the Lu Waters and Turk Murphy bands, and he was raised listening to their Good Time Jazz recordings on LP, especially volumes 1 and 2 of the Murphy band. As a result, even before he could play an instrument, Dave absorbed Turk's trombone solos well enough to later play them note for note when he joined the Uptown Lowdown band in the 1980s.

In 1961, Dave's family settled in Eugene, Oregon where his mother was a concert pianist. "I received a pretty good grounding in classical music—Mahler, Strauss, things like that. I used to play Bach's piano duets with my mother. I'd play the top half, and she'd play the lower parts. I didn't read music, but I used to goof around on the piano, playing by ear." Beginning at 12, he took classical guitar lessons for two years and then added tuba to his musical meanderings. He started playing trombone when he was 16. By that time, he was already "pretty good at reading music and playing by ear."

After Eugene, his family moved to Kent, Washington where his father took a job at Boeing. Dave attended Kent Meridian High School in 1975 and joined the band, which played a modern style of big band music. There, he checked out music scores from the library, taking special note of how the arrangers voiced the different instruments. His first effort at arranging must have pretty good because after reviewing it, the school band director handed him an envelope and said, "Here's a check for \$50."

Dave enrolled as a music major at Western Washington State College where he played trombone and studied orchestration. In 1978, he accepted full-time work at Boeing and continued in music as a sideman. Bands with which he was associated the next few years included the New Deal Rhythm Band, the Jon Holte Swing Band, the Uptown Lowdown Jazz Band, and the Castle Jazz Band of Portland, then led by cornetist Ernie Carson. A highlight was performing at the St. Louis Ragtime Festival with Carson and the Castle band's original leader

Continued on page 3

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle

WHEN:

1 p.m. - 4:30 pm September 16

ADMISSION:

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

FURTHER INFO:

Carol Rippey 425-776-5072.
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Elks Lodge, Ballard, 6411 Seaview Ave N.W., Seattle

Sept. 16 Dave Loomis' Good Herb Jazz Band
Oct. 21 holotradband
Nov. 18 Evergreen Classic Jazz Band
Dec. 16 Ray Skjelbred's Yeti Chasers

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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

Sept. 1 Bellingham Dixieland All Stars

Oct. 6 Ray Skjelbred's Yeti Chasers Plus One

Nov. 3 Uptown Lowdown Jazz Band

Dec. 1 Crescent City Shakers

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

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

Sept. 7 5 - 8pm

Sept. 21 5 - 8pm

DAVE HOLO's FOUR RHYTHM ACES

Sept. 14 9-Midnight Eastside Stomp at the Aria Ballroom, 15300 NE
95th St. Redmond,

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Sept. 9 Clearbrook Dixieland Jazz Band

Oct. 14 Hume Street Preservation Jazz Band

Nov. 11 Black Swan Classic Jazz Band

Dec. 9 Dukes of Swing

PEARL DJANGO

Sept. 18 7:30pm Djangofest NW DFNW Kick-off Concert
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Sept. 28 8pm North City Bistro w/Jay Thomas. Tickets
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will be required to guarantee seating. Call (206)
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Sept. 29 8pm North City Bistro - *See above*

RAY SKJELBRED - (cont. on page 5)

J THE PUGET SOUND TRADITIONAL JAZZ SOCIETY
JAZZ SOUNDINGS



On Your Dial.....

Sunday

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

PRESERVING THE PSTJS A COMMITMENT

by John Heinz

It was a very sad day for me in July 2018 when I had to tell my Board member associates that I had to resign from the Presidency of the Society because I was moving to Coos Bay, OR, due to a combination of unexpected recent events in my personal life. This move is very important to me.

Our Board is engaged in new ideas to preserve the PSTJS and the great music it represents, traditional jazz. As I leave the direct activity, I realize there is something I can do from afar, begin a Planned Giving program on behalf of the Society. Unbeknownst to most of the membership, some 245 members, the PSTJS is not self-sustaining. For calendar year 2017, the total operating cost was just under \$22,000. The bulk of that is payment to the bands and rental of the Elks Lodge hall. The annual dues from members, who are not Lifetime members, was \$4,100. Thus, income from attendees at the ten concerts has to make up the \$18,000 difference. The fact of the matter is, with only an average of twenty-seven percent of the membership attending each month, and a dozen or so non-members attending, we don't break even; we lose money. Obviously, that can't continue.

There is a solution, a solution that nearly all non-profit organizations engage in, Planned Giving programs. There seems to be a variety of ways to do so. One of the most common is to include the PSTJS in your will, and another could be contributions while still alive. As all attendees do, I have paid the attendance fee and contributed to the Youth Scholarship Fund at each concert. Since I won't be attending hereafter, and want the PSTJS to survive, I have set my credit union account auto-pay program to send a check for \$50 to the PSTJS every month hereafter. In regard to my will, I don't change my will for such things because it is too cumbersome a process to do so. Instead I have a Directive to Executors, my daughter and son, who will provide the gift from my estate to the PSTJS in the amount specified therein. I know my daughter and son will do that for me. The problem with that is, I am planning to be around for another

twenty years or so, which won't help solve the immediate problem.

I can't single-handedly save the PSTJS from bankruptcy, but with help, we can. Thus, I invite you to think about how important the PSTJS, and the music it represents, is to you. After you think about it, and if you can come to the conclusion that you wouldn't really miss \$50, or whatever amount you choose, each month; then I encourage you to make a monthly contribution. The PSTJS doesn't need a lot to survive. Should there be an unanticipated surge of enthusiasm that generates much more than needed, you would be advised and could make adjustments accordingly. Please give it some thought.

(Note: This message to the membership from John Heinz accompanied his resignation letter to the board, dated July 2, 2018.)

Editor's Note:

See Page 5 for his resignation letter.

Loomis - continued from page 1

and banjoist Monte Ballou in 1986. The other bandmen were Kim Cusack on clarinet; Butch Thompson, piano; Harold (Shorty) Johnson, tuba; and Don Hooker, drums.

Loomis married his wife Susan in 1986 and settled down to raise a family. His most reliable music job at the time was as trombonist with the Evergreen Classic Jazz Band led by Tom Jacobus. Organized in 1984, the band is still active, although since 2006 it has appeared only occasionally at festivals and jazz club meetings. Loomis also played a weekly Tuesday night gig with Dave Holo's holotradband at the New Orleans Restaurant from 2003 through December 2012. Like the Evergreen band, Holo's band still performs on an ad hoc basis, mostly at the request of established clients and local festivals.

Dave's first opportunity to sing on stage came in the early 1980s with the Uptown Lowdown Jazz Band. "Bert (Barr) gave me

the opportunity to sing, and sometimes I got kind of corny. Growing up, though, whenever I listened to music, I would sing along and at the same time try to maintain good vocal quality. Ideally, all musicians should be able to sing the lyrics of whatever song they are playing."

Loomis retired from Boeing earlier this year. Although he plays trombone regularly with Mike Daugherty's Washboard Cutups and with a variety of other bands which perform mainly for swing dancers, he derives a great deal of satisfaction teaching at "Jazz Night School," a non-profit organization which offers a variety of courses in jazz ensemble, ranging from basic improvisation to Brazilian, Gypsy, Salsa, and mainstream jazz performance.

The class Loomis teaches is, of course, traditional jazz. "I teach everyone the same musical language, but it's a challenge because the students vary in experience and ability," explains Dave. "My youngest student was 11 years old and the eldest 68. Everybody plays. I do all the arrangements. I have to tailor them to the abilities of the musicians." It's demanding work, but so far the results have been gratifying.

The Good Herb Jazz Band gives Dave an opportunity to return to his first love – the Lu Watters Yerba Buena Jazz Band. "I love the sound of that band, whether it's 1942 with two trumpets or the later version with one lead horn," he says. "For the arrangements, I went mostly off the original recordings, the early ones where the blowing was not all that loud, and then double-checked with the charts. I love the older style of jazz. I would never give it up for anything. I like having a melodic link to the past."

The Good Herb players who will provide that melodic link to the past comprise the same lineup we heard a year ago, in the band's first PSTJS appearance. Leader Dave Loomis will play trombone. Michael Van Bebber and Dave Holo will provide that powerful two-horn sound on trumpets. Jacob Zimmerman's clarinet will complete the front line. Ray Skjelbred, veteran of the San Francisco scene, will play piano. Paul Hagglund, tuba, Kevin Johnston, banjo and Mike Daugherty on drums will complete the rhythm section. Join us on the 16th for an afternoon of the music that drew many of us to jazz in the first place.

DAVE HOLO WILL BRING HIS HOLOTRADBAND TO PSTJS IN OCTOBER

by John Ochs & George Swinford - Photo by Tim Cheeney



Dave Holo was born in 1948 and grew up in the small towns of Montana. His parents were school teachers, and the family moved every four or five years as they sought to advance in their profession.

Both sides of Dave's family were musical. As he recalls, "There was no one on either side who couldn't play songs on something." His maternal grandmother played piano and his grandfather violin. They taught all four of their daughters to play music, and the Hansen family orchestra supplemented its income during the Depression playing dances in Grange halls all over North Dakota. On his dad's side, his grandfather played all the brass instruments; his two aunts played accordion; one uncle taught junior college music after working first as a concert pianist and then a rehearsal pianist for several East Coast opera companies; another uncle was a teacher and trombonist; and a third an amateur musician.

Dave was the oldest of four children. His sister played trumpet in high school and sang in the Idaho All-State Choir. Even during her career as a pediatrician, she continued in music, performing frequently as a pianist for the Sheldon High School music department in Eugene, Oregon where her son and daughter were all-state musicians too. Dave's younger brother, an accomplished saxophonist and vocalist in high school, was a success in management at Intel before giving it up to make guitars. His other brother showed promise on the baritone, but chose not to pursue music as a career.

Holo's first attempt to play music was as a precocious first-grader when he picked up his next-door neighbor's trombone and tried to play it without a mouthpiece. The incident led his father to buy an old cornet from a friend and give it to Dave on his seventh birthday. His mother was a primarily a pianist, but also

had played cornet in her family's band. She taught Dave to play by writing out the correct fingering for the cornet and then playing the song chords along with him on piano. In this way, he learned to play by ear at an early age, but not how to read music until a few years later.

A product of Montana public education, Dave played music all through elementary, junior high, and high school in student bodies where the pupils seldom numbered more than 100. His first organized exposure to jazz was in high school at Flaxville, Montana under the tutelage of Jack Reiner, who had been a dance-hall musician in St. Louis. Reiner played all the instruments. If a student had trouble with a part, he could demonstrate the correct fingering on the spot. Another advantage to studying with Jack was the four-drawer file cabinet of 1920s and '30s stock arrangements he took with him from St. Louis.

Holo also played electric guitar in a four-piece rock band during senior year in high school. "We'd rent a hall in a town and put on a dance," he recalls. "Kids came from 75 miles around. It was the Grange hall model with '60s rock." The year was 1965, and he was 17 years old. The band was successful enough for Dave to pay for his freshman year in college at Montana State University.

At MSU, Dave played in the ROTC band while earning tuition and pocket money playing guitar and cornet in a variety of music organizations on the country club and high-school dance circuits. He graduated in 1971 with an engineering degree and eventually accepted employment with Boeing in the Seattle area.

For a while, Dave didn't do much with music except play guitar at home for pleasure. After four years, he tired of engineering and took a sales job in 1977 at Holiday Music, a local chain. There, he met a fellow employee named Bert Barr, leader of the Uptown Lowdown Jazz Band. One day, Barr offered Holo a date as the band's banjoist on short notice. Dave never had played banjo, but he took one home along with a chord book, and stayed up all night learning moveable fingerings for the major, minor, seventh, and diminished chords. The next day, he

struggled through the gig well enough to be hired as regular banjoist. The band's personnel at the time was Barr, cornet; George Goldsberry, clarinet; Bert Bertram, trombone; Rose Marie (Sparks) Barr, piano; Tom Jacobus, tuba; and Steven Joseph, drums. Sometime later, Dave was promoted to second cornet. He stayed with the band through 1981.

Holo took a year or so off to live in Hawaii before returning to the Seattle area in early 1984. He spent a year or so sitting in frequently with the Rainier Jazz Band to get his lip back in shape, and then Tom Jacobus invited Dave Loomis and him for dinner to discuss Tom's idea to form the Evergreen Classic Jazz Band. In the early years, the band's personnel featured Holo on cornet; Dave Loomis trombone; Jake Powel, saxophone; Dan Grinstead, piano; Al LaTourette, banjo; and Jacobus, tuba. Dave played regularly with the Evergreen at festivals and private parties from 1985 into the spring of 1996.

In 1985, Gaye Anderson opened the now legendary New Orleans Restaurant and hired a trio led by Bob Jackson to play music Monday evenings. Holo was the banjoist on that first job and Skip McDaniel the bassist. "Jackson turned it into a regular gig, eventually a quartet, featuring himself on trumpet; George Goldsberry, clarinet; Mike Duffy, bass; and McDaniel, banjo," Dave recalled. "When Bob moved to Utah to pursue a graduate degree in 1988, Skip and Duffy asked me to play cornet." A year or so later, Bob Gilman was added on piano, creating "The New Orleans Quintet." The job was a good one for Dave, running from June 1988 to early 2013 when he left the Quintet a few months after Gaye's death.

Meanwhile, encouraged by the success of the Monday quartet, Anderson expanded her restaurant's regimen to feature music six nights a week. In September 2003, Holo began rehearsing a full-size traditional jazz band in hope of finding more gigs. When the Tuesday night slot opened in October, Gaye offered him the job. The new band, called the holotradband, included Dave on cornet, Craig Flory, clarinet; Dave Loomis, trombone; Matt Weiner, bass; Alex Guilbert, piano; Lance Haslund, guitar; and Mike Daugherty, drums. In addition to the weekly gig, the band played at festivals all over the Pacific Northwest during the group's most active period from September 2003 to December 2012.

Holo - continued on page 5

NOTES FROM THE EX-PREZ

by John Heinz

Devoted Traditional Jazz Fans. It is with a heavy heart that I have to tell you that as of 30 June I have resigned my presidency position in the PSTJS. Last December, when you voted for me, I had no idea that this day would come so soon. However, for a variety of personal reasons, starting with the death of my partner in April 2017, and more recent events, by the time you read this I will be living in Coos Bay, OR. Whereas I have loved living in Edmonds, and Shoreline, for most of my life, I can assure you that I am going to be exceedingly happy living in Coos Bay.

But leaving the PSTJS, at this somewhat pivotal moment in time, is very distressing to me. I took the presidency with the personal mission to do what I could do, with the exceptional help of the Board and our new Music Director, John Ochs, to preserve our traditional jazz heritage and preserve the PSTJS from extinction in the process. Fortunately, we have a lot to look forward to, because the experience of John Ochs, and his intimate knowledge of our bands and band members, and the history of traditional jazz, make him the ideal person to move forward with our mission. He is the key to that future.

The foundation is being laid. I am referring back to our April concert, and the discussions in our May and June editions of Jazz Soundings. In those relatively brief moments, I have learned a lot from John and Ray, and others, and begun to revise my somewhat narrow understanding of just what all traditional jazz really is.

John's article in the June issue is a real eye-opener for me. I kid you not, I have read it three times already, and will have it with me always. I think it is a priceless summary, with references to a range of great musicians. One group in particular, for me, is Tuba Skinny, who I went to see in their home base, The Spotted Cat, and on Royal Street, in New Orleans. A great group of relatively young, very talented musicians, playing a wide range of traditional jazz tunes I have never heard before. Ten great days with my partner. Look them up on YouTube. Also, look up The Pasadena Roof Orchestra. Great music from the past.

Thank you for the privilege of having been your president. Unforgettable memories.....

THOSE WERE THE DAYS

by Doug Parker

The interesting article by John Ochs about the re-creation of Paul Woltz' "Happy Jazz Band" brings back memories to this aging sometime banjoist, of his own experiences of having played alongside these "bright young men" in the early 1970s in Southern California.

In the second paragraph of his article, John mentions the "Fink Street Five", whose leader was Jeff Beaumont, who played bass saxophone at the time. Many of the other musicians mentioned were members of that band, which usually had seven or more players on the stand, usually at jazz club meetings. When they needed a banjo player, this writer was frequently asked to sit in.

Not mentioned was a multi-talented young man named Ted DesPlantes, who at age 24 in early 1971, formed a band called the "Handlebar Stomp Aces", after the name of the restaurant where his band played. When his and my mutual good friend, clarinetist Ron Going were discussing Ted's need for a banjo player, Ron recommended "yours truly". Ted played cornet at the time, with Dan Barrett, who was probably about 15 or 16 at the time, on trombone, Dave Hostetler - clarinet, Larry Wright - alto and soprano saxes (he, like DesPlantes, Clint Baker, and Seattle's own Andy Hall, is a multi-instrumentalist who plays several instruments well, backed by an unusual rhythm section consisting of drums, bass sax and banjo played by Steve Resnick, Paul Woltz and - Doug Parker).

At 33, going on 34, I was the "old man" in the band, except when Dan Barrett couldn't make the job, and veteran Dave Kennedy filled in on trombone, and once when Paul couldn't be there, Jeff Beaumont filled in on bass sax.

As you can guess from reading this piece, your friend and mine, Paul Woltz, and I go back a LONG WAYS.

In spring of 1972, shortly before this writer moved from Southern to Northern California, another interesting musical experience occurred. Paul, Hal Smith, and I were invited by the late great ragtime and jazz pianist Bill Mitchell to accompany him

on recording sessions which produced first an LP, then an audiocassette entitled "Ragtime Recycled", which was actually a mixture of rags and blues. At that time, Paul was in his last semester at USC as a BASSOON major. He borrowed a sousaphone from the USC music department, and rode with me across Los Angeles to Bill's home in Downey, CA. As Paul said, that LA traffic can be "hairy" at times! But it was worth it in the long run!

"Ah yes, those were the days"

Holo - continued from page 4

While the preceding paragraphs summarize the steady jobs Dave has played locally, he also has been a much-sought-after cornetist for festival bands all up and down the western United States and elsewhere. A sample of additional groups with which he has played include the Handpicked Jazz Men of Vancouver, B.C., the Good Time Jazz Band of Montana, the Riverboat Jazz and Black Swan Jazz bands of Portland, and Ray Skjelbred's Yeti Chasers of Seattle. A partial list of festival venues at which he has appeared include Sacramento, San Diego, Kalispell, Ellensburg, Lacey, Port Angeles, the San Juan Islands, and the Bohem Jazz Festival in Kecskemet, Hungary (with the Evergreen Classic band).

Holo has scaled down his playing considerably since the closure of the New Orleans Restaurant, and except for its annual appearance at our society's concerts the holotradband is mostly on inactive status. For the past five years, his main music job has been as leader of a trio on the first and third Fridays of each month at Salty's on Alki. Fortunately, Dave again has agreed to make an exception for us and reassemble his full band for our October concert. May we be so lucky for many years to come!

The holotradband lineup and notes on the band will appear in October's Jazz Soundings. Watch for it then.



June 18, 2018

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Puget Sound Traditional Jazz Society

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Sincerely yours,

A handwritten signature in blue ink, appearing to be "LH", with a long horizontal line extending to the right.

Lorie Hoffman
Executive Director

PS: Your gift may be tax-deductible; please consult with your tax advisor. Our Federal Tax ID # is 91-1475914.

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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

RAY SKJELBRED

- Wednesdays 8-11pm The Pink Door 1919 Post Alley
 Seattle, WA 98101 performing with Jacob and Matt
- Sept. 8 7:30 - 9:30 Third Place Commons - Lake Forest Park
 17171 Bothell Way NE, Lake Forest Park, WA 98155
 Performing with Jacob Zimmerman and His Pals
- Sept. 14 9-Midnight Eastside Stomp at the Aria Ballroom
 15300 NE 95th St. Redmond, with the Dave Holo band,
- Sept. 28 9-Midnight Eastside Stomp at the Aria Ballroom
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