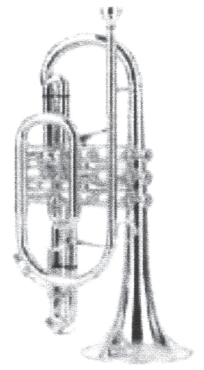


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



March 2020

Volume 45, Number 3

THE GRAND DOMINION JAZZ BAND RETURNS ON MARCH 15, AFTER A LONG ABSENCE!

by George Swinford

Has it really been nine years since the Grand Dominion Jazz Band played one of our Sunday concerts? A review of old issues of Jazz Soundings shows that they last played for us in March of 2011. Now, thanks to additional financial support from some of the membership, we'll enjoy this fine band again.

In the second of his excellent Grand Dominion articles which appeared in last month's Soundings, Michael Shilley has brought us up to date on changes to the band

since we heard them last. The current roster still includes three of the founders of the band. On March 15th we'll hear those three: band manager Bob Pelland on piano, Gerry Green on clarinet and Jim Armstrong on trombone. They'll be joined by later additions banjoist Bill Dixon, bassist Bill Reinhart and drummer Jeff Hamilton. Trumpeter Clint Baker will lead the front line. Clint joined the band some years back, replacing our own Bob Jackson, another of the band's originals.

The founders of the Grand Dominion were all strongly influenced by the early New Orleans bands. Those bands were playing "for the comfort of the people". The music they made was primarily for dancing, with easy tempos and a rock-solid beat. "Plenty rhythm" as Jelly Roll Morton said. The three Canadians, British expatriates Mike Cox, Gerry Green and Jim Armstrong, brought along the sound of "British trad", which in itself grew from the music New Orleans jazz pioneers brought across the Atlantic. The four Americans, Bob Jackson, Bob Pelland,

continued on page 6



GDJS San Diego 2019 -- Bob Pelland, Gerry Green, Bill Dixon, Bill Reinhart, Clint Baker, Jeff Hamilton, and Jim Armstrong

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle

WHEN:

1 pm - 4:30 pm - March 15

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.

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

March 15	Grand Dominion Jazz Band
April 19	Ain't No Heaven Seven
May 17	Black Swan Classic Jazz Band
June 21	TBA

PRESIDENT	Jim Blokzyl	jazzoidjim@aol.com	253-344-1247
VICE PRESIDENT	Michael Shilley	michael.j.shilley@gmail.com	206-890-6237
SECRETARY	Cilla Trush	paultrush@yahoo.com	206-363-9174
TREASURER	Gloria Kristovich	mercurybird@outlook.com	425-776-7816

BOARD OF DIRECTORS

Keith Baker	kacybaker@comcast.net	425-823-4635
Sharon Dooley	sharon-dooley@comcast.net	425-640-0640
Joanne Hargrave	shorejo1@comcast.net	206-550-4664
Bill Julius	wdjulius@live.com	360-943-4492
Myra Karp	myra@larrykarp.com	206-284-9203
Dave Loomis	loomitunes@yahoo.com	425-610-0572
Patrick Monteith	patrick.monteith@gmail.com	206-979-1324
Carol Rippey	trianglejazz@comcast.net	425-776-5072

MEMBERSHIP COORDINATOR

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

MUSIC DIRECTOR

John Ochs	johntochs@comcast.net	206-932-8313
-----------	-----------------------	--------------

EDITOR

Anita LaFranchi	jazzeditor@q.com	206-522-7691
-----------------	------------------	--------------

WEBMASTER

George Peterson	ggpeters99@gmail.com	480-319-7391
-----------------	----------------------	--------------

JAZZ SOUNDINGS

Published monthly except July and August by the
Puget Sound Traditional Jazz Society.

Anita LaFranchi, Editor, jazzeditor@q.com

Ads must be submitted in a jpeg or PDF format

Mail (in advance) check (payable to PSTJS) to:

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

March 7	Ray Skjelbred's Yeti Chasers
April 4	Bellingham Dixieland All Stars
May 9	Market Street Jass Band
June 6	Evergreen Classic Jazz Band

PEARL DJANGO

March 7	8 pm A dance hosted by Northwest Dance Network at Leif Erikson Hall, 2245 N.W. 57th Street in Ballard, Free dance lessons begin at 7 pm - info@nwdance.net or phone: 206-781-1238
March 8	5:30 pm Marysville Opera House Reservations (pre- registration) suggested 1225 3rd St. Marysville, WA, 360-363-8400
March 13	8pm North City Bistro Tickets and reservations made directly through the Bistro will be required. Call 206-365-4447 or email rbloom888@gmail.com for reservations. Then, buy tickets through Brown Paper Tickets 1520 NE 177th St. Shoreline, WA.
March 14	7:30pm Jansen Art Center - We will be joined by our friend and vibraphonist, extraordinaire, Susan Pascal 321 Front Street, Lynden, WA 98264 - contact us 360-354-3600
Mar. 27&28	7:30pm Traditions Café and World Folk Art 300 5th Avenue SW, Olympia WA 360-705-2819

DAVE HOLO AND RAY SKJELBRED

March 6	9-Midnight Eastside Stomp, Redmond, Aria Ballroom 15300 NE 95th St. Redmond, WA 98052
---------	---

OLYMPIA JAZZ SOCIETY

2nd Sunday	1-4 pm Elks Lodge 1818 Fourth Ave E. Olympia, WA
Mar. 8	Rose Barr Uptown's Swing and Jazz
Apr. 5	Kit Johnson and His Friends (Note: 1st Sunday)
May 3	Tom Jacobus and His Group (Note: 1st Sunday)
June 14	Ray Skjelbred's Yeti Chasers

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

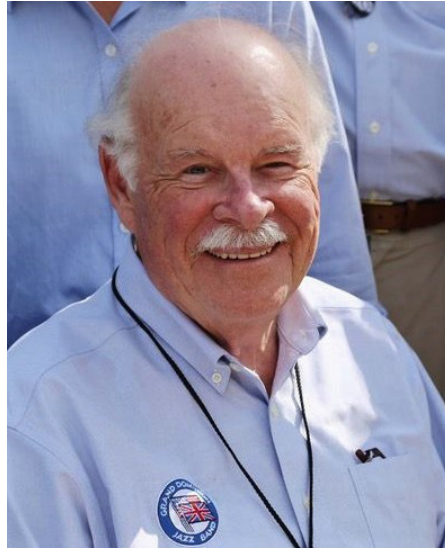
MOUNT VERNON'S BOB PELLAND A LIFE IN MUSIC WELL LIVED

by Bob Pelland as told to John Ochs

We've been looking forward to featuring Bob Pelland in the Soundings for quite some time. This month, the appearance of the Grand Dominion Jazz Band (GDJB) gives us that opportunity. Even though he hasn't performed for the PSTJS for a few years, he has long been a figure of major importance to our society and to traditional jazz on the West Coast, not only as a superb pianist, but as the unassuming bandleader of two of the most popular traditional jazz bands to come out of the Pacific Northwest, the Rainier Jazz Band and the GDJB. A native of the Skagit Valley, Bob is unique among the musicians we have interviewed in that he has spent his entire music career, a span of almost 70 years, playing jazz and dance music as a resident of Western Washington.

My father, A. C. Pelland, was born in 1897 on the family homestead in the wilderness of Northern Minnesota near the Rainy River, south of the U. S. Canada border and 11 miles west of International Falls. He served as an army cook in boot camp during World War I, but never saw action because the war ended while he was on his way to France on a troop train. While he was in the army, his family moved to Bellingham where he joined them after his discharge. He took a job with the U. S. Forest Service and then studied to become a professional opera singer at Cornish School in Seattle. For a time, he sang in the chorus for an opera company in San Francisco and served as a tenor understudy. He and some friends left the company and took to the road as an operatic quartet on the vaudeville circuit.

Dad didn't enjoy traveling so he accepted a job from his brother-in-law who owned a machine shop in Mount Vernon. The decision proved to be a wise one for our family since he later bought the business, and I took it over when he retired in 1963. Even after he purchased the business, my father continued to sing at weddings, funerals, and local productions, including annual performances of the Messiah.



Bob Pelland

My mother Dorothy took piano lessons at an early age. She studied business science and zoology at the University of Washington and became a high school teacher in Mount Vernon. She also played piano professionally and was an accomplished accompanist to solo singers and choruses. It was as an accompanist that she met A. C., and they married in 1935. I was born a year later.

As you might guess, music was a big part of our family life. People were in and out of the house on the way to music events all the time. As a youngster, I would sit at the piano with my mother when she played. Dad kept a suit at work. He would leave to sing at funerals and then return to work. I grew up believing that playing in front of people was what you did. It was a natural thing, a way of life.

When I was 5 and fooling around on piano, my parents took me to a family friend for lessons. I enjoyed playing piano a lot. I had a good ear, but was lazy when it came to reading music. Instead of reading, I memorized the passages I played for my teacher, a habit which I later came to regret. I was required

to participate in piano adjudications; I received superior ratings, but I did not like the process. I had a good memory and sense of interpretation, but I felt like a fake because I wasn't reading the music.

My first exposure to jazz was the Hit Parade on the radio. My mother liked to sing along while she was doing housework. I loved the rhythm and harmony of the music. It really spoke to me. I also became a good friend in the third grade with Ron Tarry, who directed traffic with me on the same street corner for the schoolboy patrol. Ron played drums and knew a lot of neat jazz songs like Blues My Naughty Sweetie Gave to Me and Coney Island Washboard. His mother was very young – she had Ron when she was 16 – so she was up-to-date with popular music. I would go over to their house and listen to her sing and play ragtime piano. Her father, Harold Davis, had played piano at the movies during the silent era and with most of the local jazz bands in Skagit County.

I took lessons from Harry, as I used to call him, when I was 13. He taught what he called "popular piano." He scheduled me as his last student of the day. I would stay for dinner, and we would talk about music. He could be cantankerous, and he tried to oversimplify things, but I learned a lot from him.

During the 1940s and '50s, the Skagit Valley had a lot of dance-band activity at a number of big ballrooms. The Seven Cedars Ballroom, on Highway 99 just north of Mount Vernon, had probably the best band in Western Washington. Accordion player Harry Lindbeck was the owner, operator, and front man for the band. The building was an old barn which became a roller rink. He had renovated the building and installed a dance floor around 1944. The band played mostly danceable jazz with an occasional set of Scandinavian dance music. As many as 700 to 800 people would come on Saturday night from as far away as Portland and Vancouver, B. C. Ron

continued on page 4

Pelland - continued from page 3

and I would walk the mile from our homes faithfully every week to sit near an open window and listen.

When I was 14, Ron and I, along with our friend Dennis White on trumpet, formed a trio called the “Three Flats.” We were successful enough to play at high school dances not only in Mount Vernon, but also in nearby communities like Burlington and Sedro Woolley. In my sophomore year, Charlie Lenning, a drummer and secretary of the local musician’s union, offered us a New Year’s Eve job in Oak Harbor if we would join the union and pay our \$25 dues from the evening’s proceeds. None of us were old enough to drive, so Ron’s dad, Bob Tarry, made the 45-minute trip to the hall. The gig was set to end at 1 a.m., but as the time approached, they asked us to stay longer. We phoned Bob and he said okay. Every hour, they passed the hat, and we ended up playing until 6 a.m. By then, we collected close to \$150 each. We were overwhelmed and had visions of quitting school and playing music for a living!

I first became aware of traditional jazz through Ron. His mother and father owned a few of the Good Time Jazz records of Bay Area traditional jazz, and my little radio received live radio broadcasts of the George Lewis, Earl Hines, and Kid Ory bands from the Club Hangover and the Tin Angel in San Francisco. At the time, I was trying to play ragtime barrelhouse versions of old pop music in the style of Joe (Fingers) Carr. The very first jazz record I ever bought was a 78 of Ma Rainey’s See See Rider. I remember my father sat on it and broke it. He said it was an accident, and I guess it was. My mother thought my interest in jazz was great. My dad was more formal, but he went along with it.

Ron and I worked with Sylvia Johnson’s Norwegian dance band during our last two years of high school. In addition to Sylvia’s accordion and vocal work, the band included several veterans of the Skagit Valley music scene, including trumpet player Ez Partington and saxophonist Dick Judy. These musicians, and the guys from the Seven Cedars jazz band too, were my heroes. Even though I was just a teenager, I was comfortable playing with older musicians and never thought twice about it.

I started college at Lewis and Clark in Portland in 1954. My first day on campus,

I heard a guy playing trombone in his dorm room, so I knocked on the door. The trombonist introduced himself as Pat O’Neal, a local jazz musician with lots of contacts. Through him, I got to know many jazz players in Portland, including Monte Ballou, leader of the Castle Jazz Band, then the most popular traditional jazz band in Portland. Over the next four years, I worked mostly with Pat and pretty much paid my way through school. We played all sorts of casual gigs with local musicians, including some of the Castle Jazz Band musicians. After college, Pat stayed in Portland, leading small jazz combos on the nightclub circuit and playing trombone in a number of traditional jazz bands, including the Stumptown and his own Riverboat Jazz Band.

Mary and I were married in 1957, halfway through our senior year at Lewis and Clark. We graduated in May 1958, and I went to work for Skagit Plastics, a fiberglass-boat-manufacturing company in La Connor, WA. We were starting a family, so I didn’t play much music between ‘58 and ‘61. Our daughter Jill was born in 1959 and Don Scott in 1961.

After the Seven Cedars burned down in 1963, Herb Benthien, who had been music director there, wanted to get something

going again and invited me to play in his new band. We did a stint at Marysville Moose before settling into a two-year run at the Forest Grove Ballroom in Birch Bay where we drew over 1,100 dancers every Saturday night. As at the Seven Cedars, people brought their booze in a brown bag, which was standard at many dance halls in Washington. It was illegal, but most local authorities looked the other way until the Washington State Liquor Control Board cracked down in the mid-1960s, ending an era. Our band moved on, and I continued to play three to four nights a week with Herb until 1974, mostly at the Mount Vernon Elks plus lots of special events and casuals.

To this day, Herb remains the best clarinetist I ever played with. His style sounded to me like a cross between Artie Shaw and Edmond Hall. A few years after I started with the band, his youngest daughter Cheryl started performing with us. She was a wonderful singer with a vocal range covering five octaves with perfect pitch. She later studied music and theater in college and, after changing the spelling of her last name to Bentyne, went on to fame as a member of the popular Manhattan Transfer vocal group.

I left Benthien’s band in early 1974 to devote more time to family, but after a
continued on page 5



The Three Flats 1952, Mount Vernon -- Dennis White, Ron Tarry, and Bob Pelland

Pelland - continued from page 4

few years Mary saw that being away from music wasn't working for me. She read in the Seattle Times about the formation of the Puget Sound Traditional Jazz Society in February 1976 and suggested we go to a concert. I told her no, I'd get all hooked again. "We've got to do this," she insisted. So, reluctantly, I agreed.

I was a little nervous as we entered the Russian Center. I wanted to like the music, but I was afraid I wouldn't. We were greeted at the door by the Society's president and co-founder, Barry Durkee. Barry was a banjo player who had moved to Seattle from Sacramento where he had led a band. He inquired where we were from and whether we were musicians. I said I played piano, and he asked, "Would you like to play now? Come with me, we're having a jam session in the back room." The musicians at the jam that day included trumpeter Tom Skoog, clarinetist Don Denzin, Jack Avery on trombone, drummer John Laughlin, and Durkee.

When I came out of the back room after the jam, I hadn't even heard the main band yet. The Uptown Lowdown Jazz Band was on stage with Bert Barr on cornet; George Goldsberry, clarinet; Ken Wiley, trombone; Gene Silberberg, banjo; Bob Dunn, piano; Steve Joseph, drums; Gary Provonsha, tuba, and Susan Valliant Speer, vocals. I was blown away. Their music was a revelation to me. As good as Herb Benthien's band was, I was excited about getting involved with a whole new repertoire of traditional jazz tunes along with the old standards which I dearly loved. The Uptown band was playing traditional jazz like the records and radio programs I heard as a kid. I thought to myself, "If they are playing this kind of music in Seattle, I've got to be a part of it."

Durkee liked my playing right off, and afterward he invited me to a rehearsal of a new band he was putting together called the Rainier Jazz Band. The rehearsal musicians were the same as those who played at the jam set plus Bruce Keck on tuba. Jimmy Bittner had played piano with the band previously, but he was well known in Seattle and was not always available. For a while, he and I took turns playing the band's engagements, but he eventually dropped out and I became the regular pianist.

Our first gigs were casual things around Seattle. Drummer John Laughlin was in



*Pat O'Neal Trio 1955, Lewis & Clark College
Larry Catlin, Pat O'Neal, and Bob Pelland*

the banking business, and he had a lot of contacts in the community. I remember we played a couple of dinner dances at the Nile Temple and a variety of country clubs. I also recall an engagement at Jazz Alley in the University District before the club moved downtown. The highlight of the year, however, was the band's invitation to play at the 1976 Sacramento Jubilee jazz festival on Memorial Day weekend. It was my first festival, and I thought I'd died and gone to heaven. I couldn't believe there were so many people listening to traditional jazz. I was thrilled. From then on, playing this music has always been a real pleasure.

The Rainier band's personnel changed gradually over the years. After Don Denzin left the area in 1977, Ron Rustad played clarinet until he was succeeded by George Goldsberry in the summer of 1979. Ron stayed on as vocalist. George had been a member of the Uptown Lowdown band but did not want to play as often as the band required, so he moved to our band and John Goodrich took his place on reeds with the Uptown. In the summer of 1976, Al Barrows inherited the trombone spot, and Randy Keller took over on tuba. In 1977, Jeff Hughes, a transplant from Boston, filled in on trumpet while earning a graduate degree at the University of Washington. When Jeff graduated in 1979, Boots Houlahan came on board

that summer and remained a member until 1990.

Durkee continued as our bandleader until his unexpected death from an aneurysm shortly after the 1980 Friday Harbor festival. For a while, we scrambled to fulfill gigs, including one at the Shell Oil refinery in Anacortes a few days later. Fortunately, Mike Cox came down from Vancouver and played that and a few other dates. Gene Silberberg became our permanent banjo player, and I inherited the job as leader.

During the 1980s, the Rainier band was a regular at festivals in Aberdeen, Ocean Shores, Friday Harbor, Port Townsend, West Seattle, Sacramento, and San Diego. In Seattle, we played at restaurants and taverns like Crawfish Alley, the Owl, the New Melody, the New Orleans Restaurant, and Engine House No. 9. We played a garden party at the Governor's Mansion in Olympia, August 1986. We also recorded three albums on the Topaz and Triangle Jazz labels. I continued to lead the band until it began to phase out in 1990 when the ill health of several members made it difficult to schedule gigs.

The Grand Dominion Jazz Band began with a casual jazz weekend in Vancouver. I had met Mike Cox, Jim

continued on page 6

Pelland - continued from page 5

Armstrong, and Gerry Green in 1976 at a breakfast gig they had in Canada on the S.S. Essington, an old steamship which had been converted into a floating restaurant. In 1982, Cox invited Mike Duffy, Bob Jackson, Hal Smith, and myself to play a weekend of music at the Hot Jazz Club on Broadway in Vancouver. The session was such a success that we decided to play again whenever our schedules allowed. Cox came up with the name "Grand Dominion," and a friend designed a band logo consisting of the Union Jack superimposed over the Stars and Stripes to represent the international mix of bandmen.

At first, the Grand Dominion's appearances were limited to Seattle and Vancouver, B. C. On one of the Vancouver trips, we each put \$40 or \$50 into a pot to make a record at Pinewood Studios, owned by the English bass player, Geoff Turner. He did a heck of a job, and an LP was issued on the GHB label in early 1984. The band personnel was the same as at the first gig except that Steve Joseph replaced drummer Hal Smith who had moved to California. We made our first festival appearance at Central City, Colorado in August that same year, and the Grand Dominion was on its way as a festival band!

The Grand Dominion has played numerous festivals during the past 35 years, including Spokane, Port Angeles, Olympia, Ocean Shores, and Friday Harbor in WA; San Diego, Sacramento, Monterey, Pismo Beach, Santa Rosa, and Fresno in CA; Seaside, the Sisters, Albany, Cresswell, Coos Bay, and Medford in OR; Denver, Central City, and Fort Collins in CO; Clearwater and Jupiter in FL; Victoria, Vancouver, and Chilliwack in B.C.; St. Louis, MO; Madison, WI; Chattanooga, TN (21 years); Springfield, VA; and Kalispell, MT. In 1988, we undertook the first of three European festivals, which included appearances in Edinburgh, Scotland; Marciac, France; and Brecon, Wales. Starting In 1994, we have played on more than 30 jazz cruises which have taken us to the Caribbean, Panama Canal, Mexican Riviera, Spain, Portugal, France, Italy, Sicily, Greece, Malta, Turkey, Germany, Denmark, Norway, Sweden, Finland, Estonia, Russia, Eastern Canada and New England, Alaska, Hawaii, and England.

Another highlight was the opportunity to record a five-minute soundtrack segment of the 1990 motion picture "Pretty Woman" starring Julia Roberts.

Jim Armstrong, Gerry Green, and I remain as holdovers from the original band.

I took over as leader when Mike Cox returned to England in 1994. Despite the changes, we remain committed to the same solid rhythm and hard-driving ensemble sound which brought us together 38 years ago. Our original members recall that the PSTJS, under music director Tom Rippey, gave us many of our first gigs. For many years thereafter, our appearances here were annual events we enjoyed, and it was close to home for so many of us. We've been away nine years, but we look forward to seeing you again on March 15!

Grand Dominion - continued from page 1

Mike Duffy and Steve Joseph were also deeply immersed in New Orleans music, along with other styles of American jazz. The seven of them brought it together on a July weekend in 1982 and never looked back.

The Grand Dominion Jazz Band has maintained that sound. It's proved popular at concerts, festivals and on cruises, with dancers and listeners alike. Come share it with us! Listen and dance at the Ballard Elks on March 15th, as the Grand Dominion Jazz Band returns, after being away too long.



Rainier Jazz Band 1986, Friday Harbor -- Al Barrows, Randy Keller, Roy Whipple, Stephen Joseph, Boots Houlahan, Gene Silberberg, Ron Rustad, Bob Pelland, and George Goldsberry

BOB JACKSON MEMORIAL PROGRAM

HELP US PAY TRIBUTE TO A REMARKABLE MAN

Bob Jackson passed away unexpectedly February 20, 2020. He had been treated for a series of health issues in the past few months, but had undergone heart surgery and appeared to be on the mend. Jackson was truly unique as a man, father, musician, and friend. He was bigger than life and a major influence on everyone who had the privilege to know him or hear his music.

Bob was a founding member of the Grand Dominion Jazz Band, which is the featured group at our March 15th concert. At the



family's request, the band will present a set of music dedicated to him. Bandleader Bob Pelland expects the program to include a combination of Jackson's favorite tunes as well as anecdotes by band members reflecting the joyfulness he brought to the band.

The members of Jackson's immediate family will be present at the concert, so it is an excellent opportunity for people from the music community at large to pay their respects to Bob and his family.



BOB JACKSON - A MEMORY

by Ray Skjelbred

I met Bob Jackson 60 years ago. Mike Duffy (a new friend then and fellow student at the University of Washington) took me to Shoreline High School where we met Bob in the band room. He was a couple of years younger than we were. I remember he was wearing a red sweater vest and holding his cornet. Mike, Bob and other friends at Shoreline had experimented playing early jazz/Dixieland and I was in the process of learning to play the piano. We became good friends very quickly and I remember many intense, transformative times that we listened to jazz records and learned skills and good taste by following the examples of jazz masters.

From the beginning, Bob's horn playing was warm and passionate. He never had to learn that. It was in him. But he also spent time developing the art. I remember he particularly liked Mutt Carey, Muggsy Spanier and Kid Howard. As our common interests grew larger, we eventually started the Great Excelsior Jazz Band which played New Orleans jazz with heart and soul for many years.

Bob Jackson's music and his life always reflected his authenticity as a deep and decent person. Bob's mother had been an important figure in the West Coast YWCA. She was dedicated to fair play, equality and diversity in life, all qualities

that became part of Bob's character. He became a conscientious objector and devoted his life to gentleness and helping others. I always heard that character in his music and in our conversations about history, culture, politics and spirituality.

For many years, as I have played music in other parts of the country, there have always been people who come up to me and say "How is Bob Jackson?" Or they tell me a story about how much they liked him or miss seeing him. He touched many people who will not forget him. There was no glitz, no show business, just Bob Jackson in truth and goodness.

**The Puget Sound Traditional Jazz Society wishes
to thank these members for sponsoring the
GRAND DOMINION JAZZ BAND:**

KEITH AND CAROLYN BAKER

GORDON AND LIZ BAWDEN

THERESE BERG

JIM BLOKZYL

BEN AND IRMGARD CASTLEBERRY

SHARON DOOLEY

JOSEPH DWYER

TED AND SHIRLEY ELDER

MARY JANE ERICKSON

VERNA ERIKS

JERRY AND EVA FADER

JOHN FISKE

ROD AND BEV GROSSO

JOHN HANSEN

BOB AND SYLVIA HUBBERT

GRIGGS IRVING

BILL JULIUS

MYRA KARP

BOB MORGAN AND LYNN GRAVES

JOHN OCHS AND PAMELA BRADBURN

DOUG PARKER

GEORGE AND ARLENE PETERSON

MARIAN PETERSON

CAROL REGECZI

DIANE REYNOLDS

JOEL SEARLES

PAUL AND DIANE SHAGER

C. HERBERT STEPHENS

GEORGE AND PAT SWINFORD

RICK AND ANNETTE WHITAKER

DAN WITMER

~ PREZ SEZ ~

It is comforting to look around on Sunday Jazz Day and see so much activity. The ELKS have played a big part in that action, by opening their kitchen, and our Board members scurry around, knowing their jobs and doing them. Watching the participants in the 'umbrella parade' is almost as much fun as being a part of it—doing things similar to Disneyland.

There are some gaps that I'd like to fill~~~our Treasurer Gloria Kristovich, has been our super-effective ticket-master, attendance-keeper, check-writer, bulletin-mailer and even "goodies-supplier," over many years, well you get the idea, Will SOMEONE approach her and help her with at least ONE of those jobs? She'd like to get up and dance too, y'know. There are others that are busier than what is normal in this volunteer atmosphere and would also enjoy a little appreciation for the necessary things they do to make our Society run smoothly.

In greeting everyone who comes to our gathering, I always ask their name and their home base in an effort to make them feel like they belong with us~~~trying to help them BE SOMEBODY! It's OUR Society and the only game in town. Let's make it successful! Blox

**The kind folks from
America's Classic
Jazz Festival
(Lacey WA) have
donated an All
Events Badge for
their festival held
the 4th weekend of
June, 2020.**

**We will be auction-
ing off this badge
at our March
concert - so bring
cash or
your checkbook
and help our Youth
Scholarship Fund
grow.**

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.

Our appreciation to these good folks who donated their raffle winnings back to the Youth Scholarship Fund during the year 2019.

**Jim Blokzyl, Dotty Cooper,
 John Fry, Bob Hubbert,
 Leroy Johnson,
 Wolfgang Kluge, Dr. Terry Rogers,
 and Greg Williams**

We have allocated funds for two students (ages 12-19) to attend the Blaine Harbor Music Camp, July 5 through July 11, 2020.

HOWEVER, we are still LOOKING for those students!!!!

If you have any ideas about youths who might be interested in attending, PLEASE let me know by March 15, 2020.

**Joanne Hargrave, Board Member
 email: shorejo1@comcast.net
 phone: 206-550-4664**

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!



July 19 - 26, 2020

Round-trip from Seattle featuring **Dixieland All-Stars** and members of **Cowboy Country & the Gold Dust Girls!**

This is also a Jammer cruise! Work with **Karla West** and other professional musicians and instructors, as well as perform in the designated venues. Bring your instrument & have fun playing every day in an informal setting!



We have exclusive private venues on Holland America's Oosterdam! Space is LIMITED so call today for pricing and availability. 406-862-8989



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

Address service requested

Non-profit Org U.S. Postage Paid Seattle, WA Permit 1375
--

BANDS, CONTACTS

AIN'T NO HEAVEN SEVEN Leader: Terry Rogers

terry.rogers@mac.com 206-465-6601

JIM ARMSTRONG GROUP armsjv@shaw.ca 604-560-9664

BARRELHOUSE GANG Leader: James Walls

206-280-1581 barrelhousegang@gmail.com

www.barrelhousegang.com

BOURBON STREET ALL STARS

Leader: Jeff Winslow (360) 731 0322 drjwjazz@gmail.com

COAL CREEK JAZZ BAND Leader: Judy Logen, 425-641-1692

Bookings: judy@coalcreekjazzband.com

CORNUCOPIA CONCERT BAND Leader: Allan Rustad

www.comband.org aprustad@comcast.net 425-744-4575

CRESCENT CITY SHAKERS gfgreen12@icloud.com 604-842-1083

DAVE HOLO TRIO Leader: Dave Holo email: dave@daveholo.com

www.holotradband.com

DUKES OF DABOB Bookings: Mark Holman, 360-779-6357,

seaclar7@embarqmail.com.

DUWAMISH DIXIELAND JAZZ BAND Bookings:

Carol Johnston, 206-571-7938 carolanjo@yahoo.com,

www.duwamishdixielandjazzband.com

EVERGREEN CLASSIC JAZZ BAND Leader: Tom Jacobus

email: t.jacobus@comcast.net ph: 253-852-6596 or cell 253-709-3013

FOGGY BOTTOM JAZZ BAND Leader: Bruce Cosacchi

206-819-7079 email: pbc200606@yahoo.com

GRAND DOMINION JAZZ BAND Bookings: Bob Pelland

bob@gdjb.com 360-387-2500

HOT CLUB SANDWICH Contact: James Schneider

www.hotclubsandwich.com 206-561-1137

HUME STREET PRESERVATION JAZZ BAND

Bookings: Karla West 406-253-3157 glacierjazz@hotmail.com

JAZZ UNLIMITED BAND Leader: Duane Wright

duane.janw@frontier.com 206-930-9998

JAZZ STRINGS Bookings: Dave Brown

jazzstrings@comcast.net 206-650-5501

LOUISIANA JOYMAKERS Leader: Mike Hobbs

mikehobbs1924@gmail.com

THE MARKET STREET DIXIELAND JAZZ BAND

Ansgar Duemchen: germanbrass@yahoo.com 425-286-5703

Tim Sherman: timshermanguitar@msn.com 206-547-1772

www.marketstreetjazz.com

NEW ORLEANS QUINTET Jake Powel 206- 725-3514

jake_powel@comcast.net

RAINIER JAZZ BAND Manager: Randy Keller

randolphscottkeller@gmail.com 206-437-1568

RAY SKJELBRED

rayskjelbred@gmail.com 206-420-8535

SWINGIN' IN THE RAIN Leader: Dina Blade

www.dinablade.com 206-524-8283 dinablade@dinablade.com

UPTOWN SWING & JAZZ Leader: Rose Marie Barr

rosemarie98005@yahoo.com 206-972-8019

WILD CARDS JAZZ Leader: Randy Keller

randolphscottkeller@gmail.com 206-437-1568

THE YETI CHASERS Leader: Ray Skjelbred

Rayskjelbred@gmail.com 206-420-8535 For more information:

<http://www.rayskjelbred.com/calendar.html>