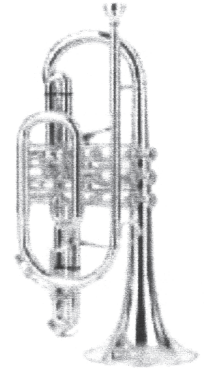


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



January 2022

Volume 47, Number 1

TERRY ROGERS BRINGS HIS AIN'T NO HEAVEN SEVEN ON JANUARY 16!

By George Swinford



The Ain't No Heaven Seven was organized 38 years ago. Their roster of musicians has been remarkably stable, as reflected by the photo above. It was

About a year before the COVID-19 pandemic put a damper on jazz activities locally and worldwide, The Ain't No Heaven Seven played our April 2019 concert. Now that our meetings have resumed, Terry will lead that very same octet in our first concert of 2022.

Dr. Terry Rogers will lead the band on soprano sax. The other surviving physician of the band's original six, Dr. David Gilbert, will play piano. Al Rustad, the third founding member of the band, appears on tuba. Other band members of long standing are Gene Silberberg, banjo; Zane Smith on clarinets; and Ron Rustad, who will do the vocals. To round out the ensemble, Jim Armstrong will play trumpet and Mike Daugherty will provide the percussion.

taken in 2015, used here in 2017 and 2018, and once more for January 2022. Of the nine musicians pictured, three are charter members of the band, two more joined the band years before the photo, and drummer Mike Daugherty has been added for several of the band's appearances. George Oelrich, with cornet in hand, and Bert Bertram, standing to the left of the sign, are the only two who won't be with the band in January.

Terry has much to say about the band's stability elsewhere in this issue of *Jazz Soundings*. It's enough to say here that they are a familiar group that always provides us an afternoon of listenable, danceable jazz. Join us on January 16 as The Ain't No Heaven Seven kicks off our spring concert season.

Per Washington State guidelines, please be prepared to show proof of COVID-19 vaccination when attending PSTJS events. Masks are required to be worn.

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW,
Seattle, WA

WHEN:

January 16, 1–4:30 p.m.

ADMISSION: Pay only at door
PSTJS members, \$12
Nonmembers, \$15

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

FURTHER INFO: Carol Rippey,
425-776-5072, or www.pstjs.org.

Plenty of free parking; great view & dance floor; snacks, coffee, and other beverages available.

Puget Sound Traditional Jazz Society

CONTACT US

PSTJS

19031 Ocean Avenue
Edmonds, WA 98020-2344
425-776-5072; www.pstjs.org

PRESIDENT Terry Rogers
terry.rogers@mac.com
206-465-6601

VICE PRESIDENT Michael Shilley
michael.j.shilley@gmail.com
206-890-6237

SECRETARY Cilla Trush
pltrush@yahoo.com
206-363-9174

TREASURER Gloria Kristovich
kristovichg@gmail.com
425-776-7816

BOARD OF DIRECTORS

Carolyn Baker
kacybaker@comcast.net; 425-823-4635

Keith Baker
kacybaker@comcast.net; 425-823-4635

Jim Blokzyl
jazzoidjim@aol.com; 253-344-1247

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

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

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

NEWSLETTER EDITOR

Kathy Bruni
pstjs.editor@gmail.com; 425-485-1638

WEBMASTER

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

UPCOMING PSTJS EVENTS

January 16: The Ain't No Heaven Seven

February 20: New Cascadia Woodchoppers Jazz Band
(a new mix of old friends we haven't heard
in a while)

March 20: T.O.P Jazz Band (a band led by Mike
Daugherty and Alex Guilbert)

April 24: The Grand Dominion Jazz Band

May 15: TBA

June 19: TBA

Gigs for Local Bands

MATT WEINER & FRIENDS

Wednesdays, 7–10 p.m.
The Pink Door, 1919 Post Alley, Seattle
(206) 443-3241; website: <http://thepinkdoor.net>

JACOB ZIMMERMAN & COLE SCHUSTER

Thursdays, 6–8 p.m.
Alexandra's Macarons, 1410-18th Ave., Seattle
(206) 518-3895; website: alexandrasmacarons.com
Note: Limited seating; call for info & reservations

JACOB ZIMMERMAN 3

Thursdays, 9–12 p.m.
Il Bistro, 93 Pike St. Suite A., Seattle
(206) 682-3049; website: ilbistro.net

JAZZ SOUNDINGS

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

Kathy Bruni, Editor: pstjs.editor@gmail.com

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

**The advertising deadline is the 10th of the month for the
next month's issue.**

Ads must be submitted in a JPG or PDF format.

Mail checks *in advance*, payable to PSTJS to:

Gloria Kristovich
P.O. Box 373
Edmonds, WA 98020-0373

PREZ SEZ

By Dr. Terry Rogers

I write this the day after hearing the Yeti Chasers play a most enjoyable session. It was truly lovely music, played with such skill. But even more so, it was played with impressive subtlety and emotion.

Dave Holo would have loved it, and I know that the musicians were inspired by having played with him for so many years.



Challenges of many types surround us on a daily basis, but one of the ways that we can soothe our souls and carry on is to allow ourselves to enjoy the kind of music that we all love.

It was good to see a fine crowd yesterday. I suspect that all of us know at least a few people who would appreciate listening to and/or dancing to this wonderful music.

Invite them to come with you next time. Who knows, they might even want to join the Society.

I know that we can keep this organization going and even make it stronger. The Board is meeting soon and it will welcome any suggestions that you might have. Please don't be bashful.

Listeners, dancers, players, volunteers...bring them on! I look forward to a great year. Let's do this together.

MORE THAN JUST MAKING MUSIC

By Dr. Terry Rogers

Band biographies usually contain information about the members, their musical histories, the gigs and festivals the band has played, and assorted other information about the group. This information is appropriate and enlightening, and a reader often learns something new or interesting about a musician or the group that they hadn't previously known. But often, to coin a phrase, there is more to the story.

Our band, The Ain't No Heaven Seven, first played together in late October 1983, and had its first public performance at a party close to Christmas of that year.

We were a group of six physicians and an engineer, and three of the original members are still at it 38 years later. Four of our original members have died, and we miss every one of them.

In pondering the issue of what this endeavor has meant to me and to the others involved, it becomes clear that there is more to the association than just the opportunity to make music together, although that continues to be a most pleasurable activity.

If one spends countless hours with other people, all engaged in the process of creating something meaningful musically, it is impossible not to become connected in a more profound and, yes, intimate way with those co-creators.

As life has unfolded for us, we have experienced all manner of events in our collective lives, leading us to a reality of supporting and assisting each other as needed.

We have experienced births, deaths, weddings, divorces, injuries, operations, prolonged absences, failures, triumphs, and family strife, just to name a few examples.

Keeping this in mind, I have oft-times referred to the band as a long-standing group therapy gathering that also happens to make music.

This interhuman connection has been and continues to be a most important part of the band dynamic, and I strongly suspect that the same forces apply to any other musical group that has been together for any length of time. We don't often talk about it, but to me, and I suspect to those with whom I have had the privilege of playing for so many years, this oh-so-human connection is every bit as important as needing to know the melody, what key the tune is in, and what the chord progression is.

A band makes music, that is certain. But there is also something else happening between and among these human beings that warrants identification and exposure. It is good stuff and I am grateful for the breadth of experiences that being part of such a group has afforded me.

Welcome, New Members!

Ron Stanke & Julie Sarkissian

Steve & Chris Roundtree

Mary Holo & Mike Boespflug

REMEMBERING DAVID HOLO

1948–2021

By the Holo Family

Beloved son, brother, uncle, friend, and band-mate Dave Holo passed away November 25, 2021.

Though he was a top high school trumpeter in his area, his first “gigging band” was a guitar-driven surf-rock band called The V.I.P.s, replete with Teisco guitars, Beatle-boots and groovy-glasses. But Trad Jazz became his musical life and a lifelong passion from which he never strayed.

In the 1970s, as a young engineer in the Aerospace industry in Seattle, he found himself at the Seattle Center on a beautiful sunny day listening to Bert Barr play Traditional Jazz cornet. Dave was hooked. He found Trad Jazz to be soulful and dynamic with a sense of drive and purpose, and it re-wrote his musical DNA.

During those formative years, friends and family watched his record collection transform from Beatles to Bix. Many times in this era, upon coming to visit, we’d be greeted not with “How was your trip?”, but rather with something like “Hey, come on in and listen to the “B” section on this song—this is the tightest groove I’ve ever heard.” And with a quick hug he’d turn and head toward a bookshelf sagging perilously with stacks of vinyl LPs. From Kid Ory through Bay-Area Revival up to the New Northwest Sound, he was drinking it in with exuberance.

A short time later, he joined the Uptown Lowdown Jazz Band, and that is when the wonderful man who was, and will always be, our beloved friend and family member became your friend and companion as well. Gigs, festivals, and studio sessions, “Oh my!” But you know that part. What you may not know is how much you meant to him. As we approach each day as the gift it is, let us remember that there are so few important pieces of wisdom one needs to live a full life. Among these are to do what you love and to build a community. Family, community, purpose; in the end,

that’s what stands. Throughout the whole of it, right up to the final moments, Dave felt he had all of that. Some of his final words were: “So lucky—couldn’t have wanted more.”

And you folks, the musicians and members of the Puget Sound Traditional Jazz Society, were a big part of that to him. So, we thank you for seeing the heart of the man we loved so much, and choosing to make and enjoy music with him for more than four decades. Dave’s needs are all met, but if you feel led to do so, you can make a contribution to the Puget Sound Traditional Jazz Society.



There will be no formal public services at this time, but this summer, when the sun comes back to the beautiful Northwest, we will have a remembrance. We’re envisioning something like the one the Goldsberry family held for George. Dave mentioned that a few times, saying: “That was exactly what I needed to settle my thoughts and feelings about George’s passing—to be around our friends, with good music, remembering George.”



MY TAKE ON LU

By Doug Parker

The date of our last meeting, December 19, 2021, marks a very important anniversary (actually, two anniversaries in one) in the history of traditional jazz—it is the 110th anniversary of the birth of trumpeter/bandleader Lucius “Lu” Watters, in Santa Cruz, California, on the California coast, several miles south of San Francisco, in 1911.

It’s also the 80th anniversary of the first recordings by his Yerba Buena Jazz Band (Y.B.J.B.). (If Dave Loomis reads this, I’m sure he will recognize that not only is this the original name of San Francisco, but also the original name of which his band, “Good Herb Jazz Band,” is the English translation.)

This piece will not be a biography of Lu Watters, so this writer will mention only that Lu began his professional career in 1929 with a band led by Carol Lofner, which included a drummer by the name of Phil Harris, spent several years with big bands, and later formed his own 11-piece jazz-oriented band. The band played at Sweet’s Ballroom in Oakland, and included a few of his future sidemen, such as Bob Helm (clarinet and tenor sax), Russ Bennett or Clancy Hayes (banjo and guitar), and “Squire” Girsback (string bass).

This band was in existence in 1938-39; after it disbanded, Lu met with Turk Murphy at a “casual” in late 1939, which led to an experimental group. This group was the predecessor of the Yerba Buena Band, which was formed in early 1940. Lu wanted a two-cornet band patterned as, but not imitative of, the great King Oliver Creole Jazz Band. (In fact, Lu would become infuriated if someone accused him and his sidemen of copying Oliver’s band.)

There were several personnel changes before the historic first recording session of December 19, 1941, which may very well be the most important date in the history of hot jazz and ragtime since the first jazz records by the Original Dixieland Jass Band (O.D.J.B.)—please note original spelling!—in early 1917. This has been written about by this author, mainly for ragtime-oriented publications (most notably, the monthly publication of the Sacramento Ragtime Society) on previous anniversaries of this historic date (50th and 60th).

We can draw some parallels here. Both the O.D.J.B. and the Y.B.J.B. can be considered to be players of “orchestral ragtime,” but while the first group played selections that had the structure of ragtime tunes and

could be considered to illustrate the transition from ragtime into jazz, the Yerba Buena band, in many cases, was presenting arrangements of the early rags and cakewalks in a nine-piece traditional jazz format.

The author will now analyze the 1941 recordings in some detail, starting with the listing of personnel: leader Lu Watters and Bob Scobey—cornets; Turk Murphy—trombone; Ellis Horne—clarinet; Wally Rose—piano; Clancy Hayes and Russ Bennett—banjos (according to Turk, during the years 1940-41, Clancy was much in demand for radio work, and therefore was in and out of the band, so Lu hired Russ for what might be called “banjo insurance”); Dick Lammi—tuba; and Bill Dart—drums.

Murphy and Scobey later went on to considerable success with their own bands, starting in 1950. Rose played in both bands, but later mostly worked as a soloist, and was instrumental (no pun intended) as an influence on ragtime and trad jazz pianists. Notable among them was Pete Clute, a classical pupil when Wally selected Pete to replace him in Turk’s band (of which Pete was a member for 28 years, succeeded by our own Ray Skjelbred), and several others. Two of these names will be recognizable to local jazz/ragtime fans of many years standing: Johnny Wittwer, and our own beloved Rose Marie Barr, who has been a personal friend of mine for many years, as I am a longtime Uptown Lowdown fan. (Who isn’t? Rhetorical question!)

Now, a brief analysis of the eight selections recorded on December 19, 1941, on Dave Stuart’s newly established Jazz Man record label, and issued on records one through four. (Point to ponder: Was it by accident or design that this historic recording session took place on Watters’ 30th birthday?)

(Continued on page 7)



PICTORIAL REVIEW OF THE BLACK SWAN CONCERT, NOVEMBER 21, 2021

Photos courtesy of Patrick Monteith and Reginald Carter



Vocalist Marilyn Keller and the Black Swan Jazz Band entertain in the Elks club's beautiful ballroom overlooking Shilshole Bay. Due to a scheduling conflict, the concert had to be relocated at the last minute from our usual second-floor room to the first floor. Happily, the move occurred without a hitch.



Offstage, Marilyn wore a COVID mask, in accordance with house rules.



"A Song at Twilight?" No, just a slightly over-exposed view of the Black Swan Jazz Band's front line with tuba.

We're looking for **new Members**

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

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 _____

Email _____ 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 memberships)

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 to the extent provided by law. Thank you.

LU WATTERS (Continued from page 5)

First, the two most popular of the many turn-of-the-century cakewalks, Kerry Mills' "At A Georgia Camp Meeting" and Abe Holzmann's "Smoky Mokes," plus an excellent medium-tempo version of Scott Joplin's "Maple Leaf Rag," which Joplin would certainly have approved of, as his dictum was "Do not play ragtime too fast." Along those same lines, W.C. Handy's great "Memphis Blues" is played at the tempo that probably pioneer bandleader James Reese Europe used when he sat at the piano and demonstrated it to famed dancers Vernon and Irene Castle, who used it to introduce the foxtrot. (The original recording by the Victor Military Band was more of a fast one-step.)

Incidentally, according to veteran ragtime pianist and researcher Richard Zimmerman, the "Memphis Blues" was originally sub-titled "A Southern Blues Rag." That grand old Dixieland standard, Kid Ory's "Muskrat Ramble," has a hint of ragtime syncopation. This version is unique in that there are no solos, except for Turk Murphy's "tap" at the end.

Rounding out the best of full-band selections are Percy Venable's "Irish Black Bottom" and the "Original Jelly Roll Blues," composed by—who else?—Ferdinand "Jelly Roll" Morton.

The last selection, George Botsford's "Black and White Rag," is a special case, as it is played as a solo by pianist Wally Rose, accompanied by Hayes and Bennett on banjo and Dart on drums, with no wind instruments used.

The story is this: Dave Stuart wanted the band to record eight full-band selections, but Watters insisted on the piano rag being included for variety, and convinced Stuart that it should be included. As it turned out, "Black and White Rag" sold the rest of the records!

And as British author Brian Rust stated in his comprehensive "Encyclopedia of Jazz," these recordings "kindled the flame of the Great Jazz Revival"!

PLEASE, PLEASE, PLEASE

If any of you are thinking about moving,
 NOTIFY US PROMPTLY
 OF YOUR NEW ADDRESS.

Email to: trianglejazz@comcast.net

Or phone: 425-776-5072.

THANK YOU.

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

barrelhousegang@gmail.com; 206-280-1581

www.barrelhousegang.com

BOURBON STREET ALL STARS Leader: Jeff Winslow

drjwjazz@gmail.com; 360-731 0322

COAL CREEK JAZZ BAND Leader: Judy Logen

Bookings: judy@coalcreekjazzband.com; 425-641-1692

CORNUCOPIA CONCERT BAND Leader: Allan Rustad

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

CRESCENT CITY SHAKERS

gfgreen12@icloud.com; 604-842-1083

DUKES OF DABOB Bookings: Mark Holman

seaclar7@embarqmail.com; 360-779-6357

DUWAMISH DIXIELAND JAZZ BAND

Bookings: Carol Johnston; carolanjo@yahoo.com

206-571-7938; www.duwamishdixielandjazzband.com

EVERGREEN CLASSIC JAZZ BAND Leader: Tom Jacobus

t.jacobus@comcast.net; 253-852-6596 or cell 253-709-3013

FOGGY BOTTOM JAZZ BAND Leader: Bruce Cosacchi

pbc200606@yahoo.com; 206-819-7079

GRAND DOMINION JAZZ BAND

Bookings: Bob Pelland, bob@gdjb.com; 360-387-2500

HOT CLUB SANDWICH

Contact: James Schneider, 206-561-1137;

www.hotclubsandwich.com

HUME STREET PRESERVATION JAZZ BAND

Bookings: Karla West, 406-253-3157; glacier-

jazz@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, jake_powel@comcast.net; 206- 725-3514

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

dinablade@dinablade.com; 206-524-8283

www.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

www.rayskjelbred.com/calendar.html