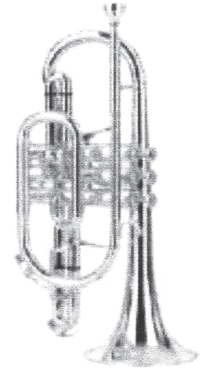


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



May 2022

Volume 47, Number 5

## OUR PANDEMIC LOSS MADE GOOD! IT'S THE AIN'T NO HEAVEN SEVEN ON MAY 15!

By George Swinford



The Elks club has hired two chefs, beginning April 26, which means that hot food should once again be available. Prior to heading to the Elks, check for updates at [www.pstjs.org](http://www.pstjs.org).

The bar will be open.

The PSTJS food and coffee table will be available.

Out of concern over a resurgence of COVID-19, our January meeting was cancelled. On May 15, Terry Rogers and his band get to make up the gig they sacrificed that day. The stability of The Ain't No Heaven Seven's roster was commented on in our January issue. Over the course of their numerous PSTJS appearances, much has been written about these musicians. For this time around, Terry has offered us some interesting facts about each of the member's outside interests. Moving from left to right in the photo above, and mostly in Terry's words, the following paragraphs reveal a bit about each man.

Standing on the left, tuba player Al Rustad is a retired engineer who once

owned a steam-powered pleasure boat. He can be seen around town driving his beautiful 1929 Lincoln sedan. He also has led the Cornucopia Stage Band for nearly 40 years.

Next to Al stands George Oelrich, who passed away earlier this year. He often played cornet with the band. George taught music for many years and was held in high regard by his students. His signature clothing style was to always wear red socks, which he bought by the dozens. He owned and drove a couple of Chrysler cars from the '50s.

Third from left is clarinetist Zane Smith. He is a retired architect and builder who is attracted to interesting automobiles. In addition to a Citroen,

*(Continued on page 5)*

### WHERE:

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

### WHEN:

May 15, 1–4 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](http://www.pstjs.org).

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

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### UPCOMING PSTJS EVENTS

May 15: Ain't No Heaven Seven Jazz Band  
June 19: Andrew Oliver and His Buddies

### GIGS FOR LOCAL BANDS

#### RAY SKJELBRED TRIO

Saturday, May 7, 2–5 p.m., Yeti Chasers, Bellingham Traditional Jazz Society, VFW Hall, 625 State St., Bellingham

Wednesday, May 18, Piano Starts Here. (See listing below under Alex Guilbert.)

Saturday, May 21, 7–9 p.m., Yeti Chasers, Third Place Commons, Lake Forest Park

Saturday, June 11, 7–9 p.m., Ray Skjelbred Trio, Kenyon Hall, 7904 - 35th Ave. S. W., Seattle

Saturday, July 23, 5–7 p.m., Ray Skjelbred Trio, Royal Room, 5000 Rainier Ave. S., Seattle. Website: <http://theroyalroomseattle.com>

#### MATT WEINER & FRIENDS

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

#### JACOB ZIMMERMAN 3

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

#### T.O.P. JAZZ BAND

Tuesday, May 10, 7:30–10:30 p.m., T.O.P. presents Vintage Jazz, Royal Room, 5000 Rainier Ave. S., Seattle, WA. Website: <http://theroyalroomseattle.com>

Wednesday, May 11, 8:15–10:15 p.m., Swing It Wednesday (Lindy Hop), Dom Polski Cultural Center, 1714-18th Ave., Seattle. (206) 322-3020; website: <https://polishhome.org>

#### ALEX GUILBERT

Thursdays, 6–9 p.m., Alex's Duo, Rouge Cocktail Lounge, 10204 Main St., Bellevue.  
(425) 454-8455.  
Music of Fats Waller & Una Mae Carlisle, featuring five local pianists, including Alex and Ray S.

## PREZ SEZ

By Terry Rogers

### It Ain't All Glory

If a band has been together for a long time, it has had the opportunity to appreciate any number of experiences with venues, listeners, and event organizers. We who play this music do so largely because we really enjoy constructing a musical product that will be not only attractive to others, but also a product of which we as musicians can be proud. The majority of encounters are pleasant and successful from a musical and from a listening standpoint. But if you have been playing for a long enough time, it is likely that one or two gigs will stand out for the unusual aspects of the experience.



Many years ago, we were hired by one of our physician colleagues to provide entertainment for a garden party at a swanky house in Seattle. They had rented a large tent for the lawn and had all of the usual party trappings. The day for the springtime event turned out to be cold, windy, and rainy. We were supposed to play outside in the tent, but the party-goers found that venue to be uncomfortably cold, so they all moved inside. There was enough room for us to do the same, but the host thought that it would be too “noisy,” so his solution was for us to remain playing in the tent while he opened a nearby window so that some of the “noise” could enter into the house where the party was. From a musical standpoint, this left a lot to be desired, but the main problem was that we were literally freezing. (Did I mention that it was cold?) When our fingers got to the point of not working correctly, we packed it up and went inside. We once again offered to play inside, but the offer was not accepted, so we had a few tidbits to eat and made our exit.

Another time, we were asked to provide some music at an employee recognition dinner for one of the local hospitals. We arrived and were ready to go at the specified time, but their agenda was full, so we played one tune before they launched into their program, which went on and on—through dinner, through dessert, and into the night. As they finally wrapped up, I think that we played one more tune and the evening then came to an end. A lot of seat time for the opportunity to play but two tunes!

And then there was the time that one of our members handed me a check at our monthly gathering. I didn't really know him, and when I asked what the check was for, he said, “To pay for the music that your band will play at my grave when I am lowered into the ground!” We indeed made good on that request sometime later.

I guess it is all part of the realities of being a band leader and a musician. We have had many great and enjoyable times, and then there are those experiences that would be difficult to script, but are memorable in their own ways.

I look forward to seeing you all on May 15. Bring your dancing shoes!



### 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:

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## PSTJS WELCOMES JELLY ROLL SPECIALIST ANDREW OLIVER IN JUNE

Compiled by John Ochs



“Mr. Oliver is a pianist almost completely immersed in the New Orleans style of playing, a relative rarity these days. He maintains swagger and swing through each interpretation.”

—*Jazz Da Gama (Canada)*

“Andrew Oliver is almost punk-rock in his attitude about Traditional Jazz and bringing back its visceral nature.”

—*Matt Fleeger, KMHD Jazz Radio (USA)*

“Works by Jelly Roll Morton and other early 20th-century piano greats just fly in the hands of this 21st-century virtuoso. There’s definitely something about his combination of technical brilliance and go-for-broke dynamism that just grabs you.”

—*The Guardian (UK)*

“Phenomenally well played, with a freshness that dispels any suspicion of solemn archaism.”

—*Jazz Journal (UK)*

“Music that blows away the cobwebs.”

—*The Sunday Times (UK)*

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The purpose of this article is to give members and others advance notice and background information

about the very special guest artist who will be leading a band of his “Buddies” at the final concert of the present season on June 19. The event is a rare opportunity to hear live music performed by one of the most accomplished traditional-jazz musicians of the present day. We urge you to get the word out to all your friends, neighbors, and relatives who have an interest in music. Additional program details and information about the band will be forthcoming in George Swinford’s cover article next month.

Andrew Oliver is an internationally acclaimed pianist, arranger, and composer specializing in classic jazz and blues, ragtime, and tango. His playing is energetic and authentic, drawing on the music of pianists such as Jelly Roll Morton, James P. Johnson, and Earl Hines to deliver a stomping style that emphasizes the exciting groove that brought jazz to the forefront of popular music in the 20th century.

Oliver grew up playing classical piano in Portland, Oregon, where he became fascinated with ragtime and early jazz in his teens. This passion led him to New Orleans in 2002 to study music and French at Loyola University and to immerse himself in the city’s jazz culture, as both a bandleader and a sideman, including a year-long weekly stint at the historic Funky Butt. After Hurricane Katrina in 2005, he returned to finish his studies at Portland State University. From 2005 to 2013 he resumed his place as an integral part of the Portland scene, playing both traditional and modern jazz.

Andrew moved to London in 2013 with an open mind about the direction his music should take. After sitting in with both traditional and modern bands, he found himself leaning more strongly than ever to earlier jazz. As he told writer/musician Tree Palmedo, “When I started playing with guys who took it a lot more seriously, I realized how much was there, even just record collecting and listening carefully to the older stuff, understanding the weirdness of it all, and how it was only one little step from folk music. People did whatever they wanted and threw it in the pot, before it became standardized. Before the stock market crash, you had an unbelievable amount of stuff going on. So weird and interesting. So I really got into that side of it, too. It’s the organization side, except applied to early jazz.”

It didn't take long for traditional-jazz musicians in Britain to recognize Andrew's talent. During his seven-year residency there, he anchored many of the country's best bands and was featured on 11 albums for the jazz label Lejazzetal, both as a soloist and as a member of the Dime Notes, the Vitality Five, and reed player David Horniblow's Hot Three.

In 2018, Oliver teamed with Horniblow to complete one of the most ambitious projects ever undertaken by any traditional jazz musician. Setting out to learn and master all of Jelly Roll Morton's 95 known compositions during one calendar year, the duo achieved their goal by posting two performances per week on a YouTube channel set up specifically to document their work. In a fitting tribute to this monumental effort, Lejazzetal released a CD entitled *The Complete Morton Project*. Recorded in a state-of-the-art sound studio with a vintage Steinway piano, the session, featuring 15 of the most interesting and little-known Morton compositions, was a *London Times*' selection as a Top 10 CD for 2019. Further information about the project, including an article and a video link to all the tunes, is available online at <https://andrewoliver.net/the-complete-morton-project/>.

Andrew returned home to Portland during the pandemic in 2020. As well as a few appearances with his own Bridgetown Sextet, the Alex Krebs Tango Quartet, and the Krebsic Orkestar (a Balkan-style brass band on which he plays trumpet!), he kept busy organizing numerous remote recordings now available to download. These include *House Bound Jazz*, *Biguines Pour Vous*" (an album of Caribbean tunes), and *Diplomacy in Swing* (a session with friends from the Midnight Serenaders). His latest recording, *No Local Stops*, is a solo album on the Rivermont label that explores a variety of early jazz styles.

Along with his traditional-jazz accomplishments, Andrew participated in the U. S. State Department's "Rhythm Road: American Music Abroad" goodwill tour of Africa in 2007, after which he returned to organize the Kora Band, a Seattle-based group blending West African traditions and jazz. That same year, he co-founded the Portland Jazz Composers Ensemble, a non-profit organization that commissions new works by Portland jazz composers. In 2011, he received a fellowship from the Oregon Arts Commission, which allowed him to travel to New York for studies to advance his art. In 2012, Oliver received a grant from Chamber Music America's New Jazz Works program, which enabled him to compose a suite entitled *New Cities* that was ultimately recorded by the Kora Band in

2015. A relatively comprehensive posting of articles reviewing Andrew Oliver's recorded works can be found at <https://andrewoliver.net/full-press/>.

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### **THE AIN'T NO HEAVEN SEVEN** *(Continued from page 1)*

he drives a lovely 1935 Ford Cabriolet. He has also spent many hours in the air as a private pilot.

Standing next to the sign, trombonist Bert Bertram is a retired Boeing engineer who moved to central California a few years ago but will be in Seattle for our May gig. He played with The Ain't No Heaven Seven for many years before moving south. In addition to his trombone playing, he is a gifted artistic painter and was heavily involved with the International Pirates for many years. Long-time members will remember that Bert is an Uptown Lowdown alumnus.

Gene Silberberg is kneeling, with banjo in hand. He is a retired economics professor. He also plays piano and violin and arranges lead sheets for the band. He plays fiddle in a bluegrass band and leads his own group called Smokey Mokes. Gene is another Uptown Lowdown alum.

Next to Gene, holding his soprano saxophone, is leader Terry Rogers. Terry also has an interest in cars, both modern and from the past. He is in the process of re-assembling a 1946 MG TC, which he bought in 1955. He is also an avid portrait photographer.

Pianist David Gilbert is standing to the right of the sign. He is an avid golfer, a music composer, and has been very involved in his wife Annie's dancing company, called Kaleidoscope. Don't tell anyone, but he has even danced on stage with them.

Mike Daugherty is well known to the society for his tasty drumming, his energy and humor, and for his unique sartorial choices. For a great afternoon, do the Underground Tour with him as your guide. You won't be bored.

Bearded vocalist Ron Rustad, Al's brother, is a retired tugboat engineer. He played clarinet early on with the Rainier Jazz Band and is known to play baritone sax with a rock band on occasion. His over-the-top rendition of Yama Yama Man, complete with hand puppet, lingers in memory.

These eight guys will bring us a full afternoon of music. The information given above could make for some interesting intermission conversations with them. Be there, at the Ballard Elks on May 15 to listen and dance to The Ain't No Heaven Seven!

## Photo Review of T.O.P. Jazz Band Concert, March 20, 2022

*Photos courtesy of Lynn Graves and Bob Morgan*



*Top: Dancers parade Mardi Gras-style to the tune of Armand J. Piron's "Kiss Me Sweet."*

*Band personnel: Jerome Smith, trombone and tuba; Matt Weiner, bass and banjo; Jonathan Doyle, clarinet and alto saxophone; Alex Guilbert, piano; and Mike Daugherty, washboard and drums.*

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www.hotclubsandwich.com

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