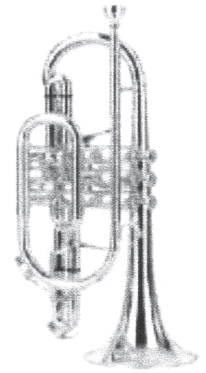


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



September 2022

Volume 47, Number 7

IT'S "DAVE AND MIKE'S JELLY ROLL HOUSE PARTY" ON SEPTEMBER 18!

By George Swinford



Above: Dave Loomis
Right: Mike Daugherty



The band's name pretty much describes the direction the afternoon will take. Quoting co-leader Dave Loomis, "the band will be playing [some of] Morton's best tunes, [chosen from the 50 that I] painstakingly transcribed during the dark pandemic days of April–June 2020 from the original recordings, or arranged from the Morton sheet music." Older members, folks who grew up on traditional jazz, will recognize most, if not all the selections from Dave's tune list. Newer members will get to hear some of what made Jelly Roll's hot instrumental groups so memorable. There's no need to list all 50 tunes, but just to drop a few teasers, think

of "Black Bottom Stomp," "The Chant," "Deadman Blues," "The Pearls," "King Porter Stomp," and "Doctor Jazz."

There are several similarities between Morton's Red Hot Pepper recording sessions and the concert we'll hear in September. First of all, note the instrumentation.

For our session, it looks like this: Piano, Ray Skjelbred; trumpet, Michael

Van Bebber; trombone and co-leader, David Loomis; reeds, Hans Teuber; guitar, Ron Peters; tuba, Paul Hagglund; and co-leader Mike Daugherty on drums.



Jelly Roll Morton's Red Hot Peppers

On September 15, 1926, legendary pianist Jelly Roll Morton led a combination of piano, cornet, trombone, clarinet, banjo, string bass, and drums into Victor's Chicago studio to make the first of the Red Hot Peppers' records. Overlooking such differences as trumpet instead of cornet, guitar for banjo, and brass bass for string bass, each chair in Dave and Mike's band corresponds to one of Morton's.

(Continued on page 3)

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW
Seattle, WA

WHEN:

September 18, 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.

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

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UPCOMING PSTJS EVENTS

October 16: Josh Roberts Sextet

November 20: Black Swan Classic Jazz Band, with Marilyn Keller

GIGS FOR LOCAL BANDS

RAY SKJELBRED'S YETI CHASERS

October 29, 7–9 p.m.
Third Place Commons, Lake Forest Park

RAY SKJELBRED

November 26, 4–6 p.m.
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

ALEX GUILBERT

Thursdays, 6–9 p.m, Alex's Duo, Rouge Cocktail Lounge, 10204 Main St., Bellevue. (425) 454-8455.

JAZZ SOUNDINGS

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

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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 Terry Rogers

Here we are, about to start another season of our favorite kind of music. Yes, it is over 100 years old, and yes, many of the tunes we all enjoy so much have been played countless times, over and over. But we still love to hear them, enjoy them and, as able, to dance to them. And generally, when younger people hear this music they say, “Hey, that is pretty cool”



So, in a continued effort to reach more people to let them know that we exist, and that they too can come hear the music and be exposed to it, the Society is expanding its marketing and presentation efforts. It is doing so in a manner that is becoming more mainstream and immediate, by using social media to let the world know that we are here and we would love to have them join us.

We have had an Internet website for a number of years, which details our monthly gatherings and tells of other music presentations that are occurring in our region that might be attractive to our audience. This website will receive more frequent attention and updating, allowing it to be a resource for those who are looking for more information about us and our music.

We also have a Facebook page that is in need of some editing and content oversight. This is a good way to spread the word about our Society, with the ability to make available up-to-date insights into the music that is happening, not only to our members but also to the general public.

The other venue for increased exposure is a YouTube channel, which can allow visitors to the site to appreciate recently video-recorded music, but also can add other content that is pertinent to the subject of traditional jazz. It is also possible to video in real time, although I think that we would most appreciate our fans coming in person to our events.

All of these social media marketing tools are being evaluated and updated at this time. It will come as no surprise that many of us, myself included, are lacking in skills to get the most out of these opportunities. So, if you know of a friend or relative (grandchild?) who would be willing to lend their skills to these endeavors, please let us know. See you soon.

Thank You

Bravo to the generous donor who paid for the band and the rent for the June 2022 concert. It was very much appreciated.

JELLY ROLL HOUSE PARTY (Continued from page 1)

Out of that session ninety-six years ago came “Black Bottom Stomp,” the first of the Red Hot Peppers’ hits. In his book of that same name, author David Jasen calls it “one of the hottest records ever made.”

Paid rehearsals are a second similarity. Morton rehearsed his musicians, and paid them for it, a practice almost unheard of in those days. New Orleans-born Omer Simeon, Morton’s favorite clarinetist, said “That’s the only time I ever got paid for a rehearsal.” Mike and Dave plan what amounts to a paid rehearsal a week before we’ll hear their band.

A third similarity is the use of written arrangements. Many trad groups today are just assembled for the gig, so written arrangements are needed. In Morton’s day, many recording jazz musicians didn’t read, so their parts were just worked out and memorized. What Jelly Roll intended was to produce the sounds he imagined in his compositions. He insisted on his written arrangements for all the ensemble parts, leaving the solos up to the skilled sidemen he chose. Again quoting Omer Simeon, “Jelly left our solos up to us but the backgrounds, harmony, and licks were all in his arrangements.” As Jelly Roll told restive young New York musicians at one of his later sessions, “You’d please me if you would just play those little black dots—just those little black dots that I put down.” For our concert, of course, the “little black dots” will be Dave Loomis’ transcriptions of the sounds that Jelly Roll imagined and realized, almost a century ago.

Two successive concerts devoted to the music of one man are unique in PSTJS history. The different emphasis of the second concert is on the best-known of his many compositions, the ones that jazz bands have kept in their books for generations. If Jelly Roll Morton didn’t actually invent jazz, as he bragged, all that he invented *was* jazz, and it’s well worth our attention. Come on out to the Ballard Elks on September 18 and listen, dance, and be a part of “Dave and Mike’s Jelly Roll House Party”!

A MUSIC DIRECTOR'S SPECIAL THANKS TO DAVE LOOMIS

By John Ochs

Our 2022–23 series begins with what now has become a tradition—namely, a concert featuring a full-sized traditional-jazz band playing arrangements fashioned by the irrepressible Dave Loomis. In recent years (2017–2021), Dave's eight-piece Good Herb Jazz Band has opened each season by playing his arrangements of the Lu Watters Yerba Buena Jazz Band tunes, which started the revival of traditional jazz in the 1940s. As George Swinford explains on the first page of this newsletter, Loomis is back this year with a new band, formed in partnership with drummer Mike Daugherty, which will present an afternoon of music featuring Dave's original transcriptions of Jelly Roll Morton's most famous tunes.

To those of you not familiar with the records that have made Morton revered among traditional-jazz buffs, these arrangements will be a revelation. Andrew Oliver's Jelly Roll concert in June focused in large part on small-band arrangements and lesser-known tunes composed in the latter part of Morton's career. This month's concert completes the picture of Jelly Roll's band music by featuring a slightly larger group with a traditional front line of trumpet, reed, and trombone, thus replicating more closely the instrumentation and sound of the classic 1926 Victor recordings that took the jazz world by storm.

In the years since the Good Herb Band began to play for us, we have lost four core bands due to death or retirement; namely, the Uptown Lowdown Jazz Band, the Evergreen Classic Jazz Band, the holotradband, and Gerry Green's Crescent City Shakers. With each passing year, it takes more time and effort to find and assemble musicians who are willing and able to learn and play the old arrangements. Younger musicians like Matt Weiner, Jacob Zimmerman, Jonathan Doyle, and Josh Roberts have graciously stepped forward to fill part of the breach, but their interest and talents as musicians and bandleaders, driven by the economics of the present-day music scene, gravitate to smaller groups.

These factors make the contributions of Dave Loomis to our mission of preserving older jazz styles all the more important. In this day and age, now more than 80 years after the birth of the traditional-jazz revival, we are fortunate to still be able to draw upon the work of a musician/arranger/bandleader like Dave,

who cares enough about the music to take on the painstaking duties of researching, writing arrangements, assembling a band of top-flight musicians, and organizing rehearsals so we can enjoy an afternoon of live jazz music performed as close to the composer's original presentation as possible.

In the past, I have been hesitant to invite friends not familiar with traditional jazz to our concerts. Since becoming music director, I have pursued a different course and worked more aggressively to spread the word. The response of my friends to these overtures has been overwhelming. It has been the rule rather than the exception that these newcomers stay and enjoy the music for the entire afternoon. Quite a few have become new members. I only wish that I had opened up to them a little sooner.

The time for taking this music for granted has long since passed. We owe it to Dave, ourselves, and the communities we inhabit to share our treasure with everyone we know. Please spread the word and invite your friends and family. In all likelihood, you will be surprised by their responses, just as I was.

Thank you, Dave.

A more informative article about Dave Loomis appeared in the Sept. 2018 issue of Jazz Soundings, which is accessible online at https://pstjs.org/newsletters/2018/JazzSoundings_Sept_2018.pdf.

PSTJS ANNOUNCES ITS NEW YOUTUBE CHANNEL!

We are pleased to announce that you can access the Puget Sound Traditional Jazz Society's new YouTube channel as follows:

1. If you read *Jazz Soundings* online, click this link: <https://www.youtube.com/channel/UCKrTj5vJuXGkztByAZzMXkw>
2. If you read the *Jazz Soundings* paper edition, either type the above link onto your browser's address line or go to the YouTube website and search "PSTJS." The PSTJS channel should appear at or near the top of the listings.

Presently, the channel offers two videos: Andrew Oliver and His Buddies' June 2022 Jelly Roll Morton concert and Ray Skjelbred's "Piano Jazz—Chicago Style!" the film that won the History Documentary Award at the 2018 New York Jazz Film Festival.

Photo Review of Ain't No Heaven Seven, May 16

Photos courtesy of Lynn Graves and Bob Morgan



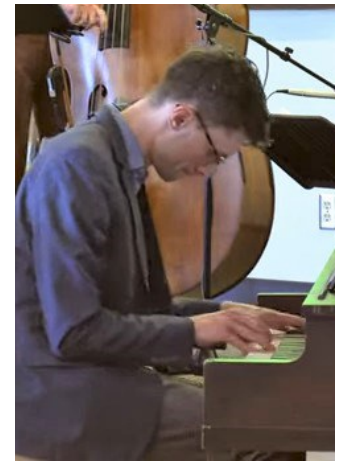
Top: Bert Bertram, trombone; Gene Silberberg, banjo; Zane Smith, soprano and bass clarinets; Al Rustad, tuba; bandleader Terry Rogers, soprano and alto saxophones; and Mike Daugherty, drums.

Left center: David Gilbert, piano. Right center: Vocalist Ron Rustad with Rogers, Daugherty, and Gilbert.

Bottom: The umbrella brigade struts its stuff during the band's second-line dance number.

Photo Review of Andrew Oliver and His Buddies, June 19

Photos courtesy of Lynn Graves and Bob Morgan



Top: The band—David Evans, bass & soprano clarinets and tenor saxophone; Matt Weiner, bass; Hans Teuber, soprano & alto saxophones and soprano clarinet; Josh Roberts, banjo and guitar; and Andrew Oliver, piano. Center: Oliver attacks the keyboard. Bottom: The audience enjoys the beautiful window view of Shilshole Bay.

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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.

MY TWO CENTS WORTH

By Gloria Kristovich

I've enclosed an order form in this newsletter for the sale of the Holo CDs. Even if you already have both CDs, you could order them for your friends or neighbors; anything to increase the dollars in our General Fund (and decrease the pile of CDs in my garage!). Or you could pick some up at the Elks.

The other item is a suggestion that if this issue of the Soundings has a red X on the label, you could ease the stress on the concert day by sending your check in early.

Thank you so much.

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.

PLEASE, PLEASE, PLEASE

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THANK YOU.

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TWO red XXs on your label means
 that you must RENEW NOW!

**THIS MAY BE YOUR LAST
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