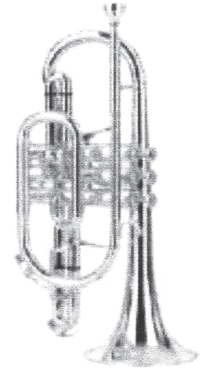


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



April 2023

Volume 48, Number 4

THE JOSH ROBERTS SEXTET IS BACK! PLENTY OF RHYTHM ON APRIL 16

By George Swinford



Josh Roberts and the Josh Roberts Sextet

players of our preferred style of jazz. That's certainly true for the members of Josh's sextet. As just one example, Josh has assembled and found financing for a thirteen-piece big band, to play swing music of the thirties and forties. Think of the sounds of Jimmie Lunceford, Count Basie, Chick Webb, Fletcher Henderson, etc. This band includes Jacob Zimmerman, Thomas Harris,

(Continued on page 3)

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW
Seattle, WA

WHEN: April 16
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.

After playing for us as a sideman some 16 times, Canadian guitarist Josh Roberts led a well-selected sextet at our October meeting last year. He returns on April 16, heading a similar sextet. This year's group features an identical combination of instruments and four of the same players he brought us last year. With Josh leading on guitar, we'll hear Emily Asher on trombone, Ray Skjelbred on piano, and Patrick Metzger on bass, the four members of last October's sextet. The ever-swinging Paul Woltz on reeds and Mike Daugherty on drums are added for this April.

When Patrick Metzger appeared with last year's group it was as an unannounced replacement for the scheduled bass man. Patrick studied music at Capilano University in North Vancouver, as did Josh. The two of them have played together in various settings over the years. Josh describes him as "an excellent jazz bassist with a big acoustic sound and a great feel who is also well-versed in western swing and bluegrass."

Providing music for swing dance enthusiasts seems to have become an important part of musical life for

PUGET SOUND TRADITIONAL JAZZ SOCIETY

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UPCOMING PSTJS EVENTS

May 21: Market Street Jazz Band
June 18: Jacob Zimmerman and His Pals
July–Aug Summer break
Sept 17: Simon Stribling and his All-Stars
Oct 15: Andrew Oliver's Bridgeport 7
Nov 19: Black Swan Classic Jazz Band
Dec 17: Ray Skjelbred's Yeti Chasers

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 3

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

JAZZ PIANO HOUSE PARTY

April 30, 7–9 p.m., featuring live piano music by Marc Sachnoff and special guests Stephanie Trick and Paolo Alderighi. Ballard area. Visit the [website](#), or search Eventbrite.com for Stephanie Trick.

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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 Terry Rogers

Well first, thanks for the wonderful reception of our band at the February meeting. It was great to have Paul Woltz and Andy Hall with us, and we had a wonderful time. It was sad that David Gilbert was home ill with the plague. He was so excited to debut two new compositions for you. One of them is called "I'm Getting Old," a reality which applies to many of us, no? Oh well, next time.



At our recent Board Meeting, we discussed a couple of issues that should be of interest to you all.

The first is in regards our finances. The good news is that we were in the black for 2022. Yay! The truth is that solvency was accomplished mainly through contributions, the largest being from the Seaside organization as it sadly dissolved, and in honor of the work on their behalf that was done over the years by our past president, the late Judy Levy.

The reality is that we lose up to \$500 at each monthly meeting. We have enough cushion to work for now, but this is not a sustainable approach. So, we discussed options to address this reality. One effort is related to what I wrote about last month, namely increasing our membership, encouraging people to join who appreciate this music. We did collect some new members, but we need more. In that vein, we received a contribution that will cover the membership costs for three or four people. If you know anyone who would like to benefit from this offer, please let us know. We also discussed raising the price of a membership and/or the price of admission and we would love to hear your feedback on this issue. Just an FYI: I attended two community music events this past weekend. One was \$25 and the other was \$30.

After my recent request for volunteer assistance, there has been radio silence. I know that you can do better. We have specific need for help at the gate, at the food table, and with setup before the event.

This is your organization. Your assistance will help keep it going.

JOSH ROBERTS SEXTET (Continued from page 1)

Jonathan Doyle, and Jen Hodge. It is scheduled to make a live recording at Lindy Bout in Vancouver at the end of April.

For our concert, Josh will be presenting the pre-swing stylings of Bix Beiderbecke and Frankie Trumbauer, Johnny Dodds, Jimmie Noone, and others of that era. He intends to select tunes with nice melodies and perform them with driving, four-to-the-bar, Chicago-style rhythm. It should be a real picnic for dancers and listeners alike! Join us then at the Ballard Elks on Sunday, April 16.

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

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.

Photo Review of Ain't No Heaven 7 Jazz Band, February 19, 2023

Courtesy of Lynn Graves and Bob Morgan



*Band: Mike Daugherty, drums; Gene Silberberg, banjo; Al Rustad, tuba; Andy Hall, trombone; Paul Woltz, alto & bass sax; Terry Rogers, soprano & tenor sax; Ron Rustad, vocals; and Zane Smith, piano.
Center right: Board members Joanne Hargrave & Cilla Trush announcing the Youth Fund raffle winner.*



*Top: Unsung rhythm stalwarts Mike Daugherty on drums, Gene Silberberg, banjo, and Al Rustad, tuba.
Below: Candid shots of Woltz and Silberberg strutting their stuff.*

PLEASE SHARE YOUR FAVORITE JAZZ MEMORY WITH US

We know that there are many many jazz events and stories that have played an important part in your life. Our goal is to gather a collection of stories for our editor to use in the *Jazz Soundings*, when space is available. The topics could include such things as:



- When did you first listen to this kind of music?
- Where did you hear it?
- Who were you listening to?
- Is there a particular melody that brings back a flood of memories?

Did you ever have the opportunity to listen to or chat with the musicians, (or leader) of any bands that are no longer in existence? This invitation is not only extended to our listening and reading members, but also to our musicians. Don't worry about grammatical or spelling errors; we have an expert proof reader on board.

You may put your memories down on paper and mail them to PSTJS, 19031 Ocean Ave, Edmonds, WA 98020, or email your stories to pstjs.editor@gmail.com. We hope to be overwhelmed with stories and memories sharing the joy of loving this music.

ONE red X on your *Jazz Soundings* label reminds you that it's time to **RENEW** your membership

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

THIS MAY BE YOUR LAST ISSUE OF JAZZ SOUNDINGS!

Welcome to New Members

Wayne Hillard

Eric Johnson & Sallie Burhans

Gary & Heather Milligan



HOW DID WE BECOME HOOKED ON HOT JAZZ? SEVERAL REASONS

By Rod Belcher

Reprinted from the November 2005 issue of Jazz Soundings

How did we of the PSTJS become hooked into joining the society? And how did we become hooked into a love for the type of jazz the society tries to preserve and promote?

The reasons are surely quite diverse.

Speaking for myself, a 20-year member [in 2005], I can answer the first question by saying that I was told flatly by an old friend: "You're long overdue to become a member, so just DO IT!" I could not resist such a command by the positively logical Bob Graf. A good move? You bet!

At the High Sierra session in October, member Gary Lydum told me he had recruited three more acquaintances into joining that day. Such persuasiveness is a tremendous PLUS in our organization, which needs to expand a slowly contracting membership. So, I guess you could safely say this is a bald-faced plug to have each of us become a recruiter.

Truth is, prospective members don't always join because of a predisposition to the "trad, blues, and ragtime" styles of jazz espoused by the founders and movers-shakers of the society. Some join because of the music's danceability. Some appreciate the

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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.

connection between classic jazz and the “Big Band” swing music they knew in the World War II era. Some, I’m told, simply enjoy the camaraderie of the age group of so many members. Whatever the reasons may be, the idea of potential recruitment should be ever-present with all of us. End of preachment.

Now, some reminiscence of my own, in answering the (above) second question.

In my mid-teens, I discovered Benny Goodman, the Dorsey Brothers, and Duke Ellington. A bit later came Artie Shaw, Count Basie, Glenn Miller, and Jimmy Lunceford. I began to perk my ears up at singers such as Ella Fitzgerald, Helen Ward, and the Boswell Sisters. None from that list was exactly in the “trad” mode, but they became a bridge to later discoveries of Jelly Roll Morton, the early Louis Armstrong, the West Coast revivalist Lu Watters, the “Dixieland” of the Bob Crosby band, and vocalists like Leadbelly and Joe Turner. The decades of discovery have continued into today’s appreciation of the truly excellent music produced by regional groups across the country, including the local-area

bands who play for our Sunday concert series and for jazz festivals.

I often wonder if these audiences really realize how outstanding today’s jazz musicians are, how close their abilities are to the originators of the 1920s–30s jazz scene? Would they suffer by comparison to the Beiderbeckes, Armstrongs, Teagardens, Wallers, Hineses, Spaniers, Noones, and other icons of the genre?

Not by much, is my contention.

In 2005, the late Rod Belcher was the vice president of the Jazz Society; he was a hot jazz listener for decades.



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