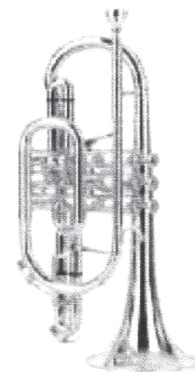


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



March 2023

Volume 48, Number 3

A TIP OF THE HAT TO A HOT BAND OF THE '20s! MATT WEINER WILL LEAD THE NOONATICS ON MARCH 19!

By George Swinford



Matt Weiner, Jacob Zimmerman, Andrew Oliver, Paul Woltz, and Jonathan Doyle will play as the Noonatics on March 19.

Matt Weiner's explanation of how the Noonatics came about (as told to John Ochs) is just too good for me to parse and paraphrase. Instead, it appears separately in this issue, just as Matt told it to John.

Our March 19 concert will be the first time that Matt has led a band in one of our sessions, and he'll be doing it without his bass. With the Noonatics, he'll play just banjo and guitar. Andrew Oliver will play piano. Paul Woltz on alto sax and Jacob Zimmerman on clarinet and alto are the Noonatics' front line.

Jonathan Doyle, with his bass sax, completes the quintet. As of the 19th, each of these familiar musicians will have led a combo for us and each will have been profiled in *Jazz Soundings*.

While Jimmie Noone played and recorded in various groups in his thirty-one years as a professional reed man, the Noonatics mean to emulate the sound and style of one band in particular—the expansively named Apex Club Orchestra. This was a quintet that played at the Apex Club on Chicago's South

Side from 1926 to 1929. That band featured the great Earl Hines on piano, with Noone and Joe Poston as the unique two-reed front line. Their records have become jazz classics.

Classic jazz is what we're about, and here is a different aspect of it. Come, listen, and dance to the fresh sound of the Noonatics at the Ballard Elks on March 19. You won't be disappointed!

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

WHEN: March 19
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.

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 Joanne Hargrave
jchargrave2@gmail.com
206-550-4664

SECRETARY Cilla Trush
trushpriscilla@gmail.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; 253-293-4841

Sharon Dooley
sharon-dooley@comcast.net; 425-640-0640

Bill Julius
billj4422@outlook.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; 425-478-2941

WEBMASTER

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

UPCOMING PSTJS EVENTS

April 16: Josh Roberts Jazztet

May 21: TBA

June 18: 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 3

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

RAY SKJELBRED

Ray Skjelbred and the Yeti Chasers, March 4, 2–5, at
Bellingham Traditional Jazz Society
Ray Skjelbred and the Yeti Chasers, March 12, 1–4
at Olympia Traditional Jazz Society
Piano Starts Here, early piano jazz styles at The Royal
Room, Alex Guilbert & Ray Skjelbred, March 15, 7:30

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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

Ah, the beauty of jazz.

I just finished playing with a group of seasoned musicians at the February PSTJS meeting at the Elks. As a player, what I appreciated was the comfort of knowing that everyone's head was in the music. They were listening, attentive, tuned in, and playing really well. Ron Rustad was singing with sensitivity and power when called for. It was really fun. 'Twas a good crowd and a lot of people dancing, which, for musicians, is a really good thing.



Speaking of singers, there is a terrific new vocalist on the jazz scene. Her name is Samara Joy, and if you have not heard her yet, you are in for a treat. She is 22, from New York City, and from a musical family. If I heard her interview on the radio correctly, her father was instrumental in pointing her in the direction of the great vocalists, making available recordings of, and insisting that she listen to and to study, the likes of Ella Fitzgerald, Carmen McRae, and Sarah Vaughn. She is now constantly performing on a worldwide basis. Some of her performances can be found on YouTube. One that I can strongly recommend is an hour-long concert that she did in Verona, Italy with a truly gifted pianist, Emmet Cohen. You will recognize and appreciate many of the jazz standards that she does in a refreshing and compelling way. Samara has an extensive vocal range, reminiscent of Sarah Vaughn, and she makes great use of it in her unique and charming fashion. I urge you to access some of her music. Many believe that she is a legend in the making, and I agree.

The part of her story that caught my attention was the guidance and direction given to her by her father. Almost all of the musicians that I know have had the advantage of exposure to music and musical training early in their lives. I grew up in a musical family and the public school system in our small New Jersey town had very active and well-respected vocal and instrumental teaching programs. Although jazz per se wasn't necessarily part of those programs, I had the good fortune of playing in a small dance band led by Joe Ashworth, who later became the acclaimed leader and clarinetist for the Hot Frogs Jumping Jazz Band

in southern California. That is how the seed gets planted, and it is similar to stories that I hear from other musicians. We all have to start somewhere, and, with encouragement and practice, good things can happen.

I urge you to engage with the musicians at any of our meetings. Ask how they got started on their journey, who was instrumental (no pun intended) in sparking their interest, what their first band experiences were like, and how they got to be where they are now. My bet is that you will hear some very interesting stories. In fact, it is possible that you may not be able to get them to stop talking! Give it a try. You both may profit from it!

By the way, I saw some new folks at the meeting today. Yay! Keep it up and we will keep this thing rolling!

Until next time.

PSTJS HAS A 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 three videos:

- Andrew Oliver and His Buddies' June 2022 Jelly Roll Morton concert
- A Day of Appreciation for Bert Barr - Part 1
- PSTJS Bert Barr Event 2019 Part 2 YT

There will be more to come. Please subscribe (at no cost) and help us grow our channel!





In February, some of us from the PSTJS attended the Sounds of Mardi Gras Jazz Festival in Fresno, California. At the end of the festival, Gator Nation and Tom Rigney and Flambeau did a combined Zydeco set, and they invited Rick Whitaker to play washboard on stage with them! Rick is the president of the Bellingham Traditional Jazz Society and often attends PSTJS events. He also plays clarinet, and he played in the jam sets in Fresno. Way to go, Rick!

—Kathy Bruni

Welcome to New Members

Tom and Eileen Nicol

David and Ann Gilbert

Zane Smith

Jim Seather

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.

ON THE ORIGIN OF THE NOONATICS AND OTHER RELATED MATTERS

By Matt Weiner, as told to John Ochs

I've been playing a lot of tenor guitar and tenor banjo recently, and this led to a conversation with Jonathan Doyle about how cool it would be to play music with a tenor banjo and a bass sax in the same rhythm section. He said, "I don't want to lug my bass sax around unless I'm going to be playing bass sax for the whole gig. I don't want to bring any other horns." That is fine with me, because during the pandemic I worked hard on getting up to speed on banjo and guitar.

Jacob Zimmerman and I play together a lot, and we both love the Jimmie Noone band for its solid rhythm and beautiful two-horn front line arrangements with clarinet and alto sax. We thought it would be neat to play not just numbers associated with Noone, but also tunes his band could have played but didn't, either because they were off the beaten track or because they were not even composed yet. We're more interested in using Noone's approach as a jumping off point to create something new rather than recreating what he already did. This is where the idea for the Noonatics came from.

The interesting thing about this band is that any of the three horn players could swap instruments and the band would still sound great. Jacob can play either clarinet or alto sax. Paul Woltz plays alto sax, but he fits in equally well on soprano or bass sax. Jonathan Doyle is playing bass sax, but he could move to either of the front-line instruments. There won't be much switching around with the Noonatics, but the versatility of the musicians makes them especially sensitive to the part each instrument plays in the overall sound of the band.

I became interested in guitar more than 20 years ago after reading about tenor banjo/guitarist Eddie Condon and his role in developing two distinctive styles of jazz, first in Chicago in the 1920s and then in New York during the 1940s and '50s. The best bands aren't made up of the best musicians. They are made up of a bunch of musicians who fit together. Condon was a glue guy, a role player who made stuff happen. He had a knack for organizing and fitting the pieces together.

I purchased my first guitar after moving to Seattle in 2000. eBay was new at the time, and someone suggested I should check it out. I'd been on the Internet for a total of

45 minutes before bidding on an archtop Gibson tenor guitar, which I won at a good price. My wife reminds me I didn't really "win" it, since I paid for it, but as eBay suggests, it feels better to win an item than to buy it. I didn't get serious with guitar for about 15 years. When the pandemic hit, I figured it was time to make up for lost ground.



After purchasing a guitar, buying a tenor banjo was the next logical step. I have since picked up several other banjos along the way. I credit Jacob Zimmerman with being particularly helpful by allowing me to play banjo on gigs and giving me arrangements months in advance to learn my parts. Now, I'm comfortable playing the instrument on much shorter notice.

I'm looking forward very much to playing tenor banjo for a full afternoon with the Noonatics at the jazz society's March concert. I hope to see you all there!

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 Alex Guilbert's Musical Chairs, January 15, 2023

Courtesy of Lynn Graves and Bob Morgan



Top photo, left to right: Eric Eagle, Matt Weiner, Jerome Smith, Jonathan Doyle, Jacob Zimmerman, and Alex Guilbert.
POP QUIZ: Identify all the various instruments each musician is playing.

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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.

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
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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

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Contact: James Schneider, 206-561-1137;
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Bookings: Karla West, 406-253-3157; glacierjazz@hotmail.com

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

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LOUISIANA JOYMAKERS Leader: Mike Hobbs
mikehobbs1924@gmail.com

THE MARKET STREET DIXIELAND JASS 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