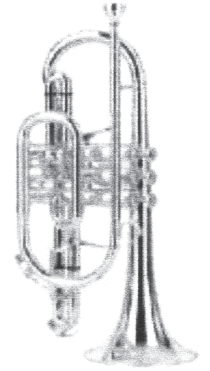


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



February 2024

Volume 49, Number 2

## ALEX GUILBERT, THE IDEA MAN, BRINGS HIS STAMPEDE SEXTET ON FEBRUARY 18

By John Ochs

This month's PSTJS session features **Alex Guilbert's Stampede Sextet**. Although similar in name to the **Stampede Seven**, which featured Alex's first appearance in 2018 as bandleader for our society, the style of music will be somewhat different. Whereas the Stampede Seven served both the swing-dance and traditional-jazz communities by presenting arranged music of the early swing era, the sextet will feature more of the loose, less heavily arranged tunes performed by the classic New Orleans jazz bands.

older jazz music styles, Alex is an idea man and innovator who has expanded our understanding of this music we call traditional jazz by researching and presenting arrangements of music that might otherwise remain forever lost to live audiences.

As some of our members may recall, Alex partnered with percussionist Mike Daugherty in March 2022 to form the **T.O.P.**

*(Continued on page 4)*



*Top Row: Michael Van Bebber, Jonathan Doyle, and Jerome Smith. Bottom Row: Alex Guilbert, Eric Eagle, and Matt Weiner.*

Guilbert is no stranger to our stage, having appeared on 12 of our sessions, nine times as a sideman on piano and three as a bandleader. As a promoter of

### WHERE:

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

WHEN: February 18  
1–4 p.m.

ADMISSION: Pay only at door  
PSTJS members, \$15  
Nonmembers, \$20

*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.

## PUGET SOUND TRADITIONAL JAZZ SOCIETY

### CONTACT US

PSTJS  
19031 Ocean Avenue  
Edmonds, WA 98020-2344  
425-776-5072; [www.pstjs.org](http://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

Gary Milligan  
gm650v@gmail.com; 206-330-9383

Carol Rippey  
trianglejazz@comcast.net; 425-776-5072

Heather Scarce  
Heather@709core.com; 206-226-7992

**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

Mar. 17: Dave Loomis Septet  
Apr. 21: Market Street Jazz Band  
May 19: Seattle Trad Jazz Band



**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!**

### JAZZ SOUNDINGS

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

Kathy Bruni, Editor: [pstjs.editor@gmail.com](mailto: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 Terry Rogers

I was talking with my friend, and excellent banjo and fiddle player, Gene Silberberg the other day about the differences, if any, between traditional and Dixieland jazz. What follows is my own view of the subject. You may beg to differ. When I mention traditional jazz to people, I am often met with a blank look, but when I qualify it with the word Dixieland, recognition occurs.



I like to think of trad jazz as that music that arose from the melting pot that was New Orleans in the latter part of the 19th century and the first three decades of the 20th century. Rhythms, melodies, band instruments, personnel, vocalists, and other features characterized this music and defined its sound. Although this music could get raucous, it generally had a subtle, almost refined quality that made you want to pay attention to what was being played. As the music evolved, as it was bound to do, other features of the sound became evident, and indeed, the sound often became more energetic. This version, Dixieland, is to my ear best exemplified by a band like the Firehouse Five Plus Two.

There have been three local bands that to my ear fit very well into the traditional camp, not only by what tunes they played, but how they played it.

The **Rainier Jazz Band** was a wonderful trad jazz band, with great musicians and wonderful tunes, lovely to listen to. Often, they played with a subtlety and engagement that reflected the respect and admiration of those who came before and those who wrote the music and offered it to the world. In fact, my admiration of the band was reflected in my contracting with them to play at my wedding reception some 37 years ago!

The **Uptown Lowdown Jazz Band** played a different version of traditional jazz. Often with two cornets, its sound was by nature more brassy, but played with great skill by its very talented musicians. It had a wide repertoire, which allowed it to be popular with many listeners and dancers. As traditional jazz evolved, largely as a result of musician migration to other parts of the country, so did its sound, and the

Uptown could play in the fashion of the Chicago or West Coast bands.

The third local band to be mentioned (and there are others) that reflected the traditional approach is the **Evergreen Classic Jazz Band**. Comprised, as with the others, of terrific musicians, its approach was to play the old tunes, often ones that had been unfairly ignored in the past, in a manner that was true to how they had been originally played. It was such a pleasure to listen to that band and be transported back a century or so.

So, that is my brief take on the traditional versus the Dixieland comparison. Your opinion may vary, but one thing I hope we can agree on is that, no matter which band or style you may prefer, it is all pretty good stuff and we want to keep hearing it.

## Raffle Donation

The Hubberts won the 50/50 raffle and donated

their winnings back to the scholarship fund. Thanks so much!

*Thank You*



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.

*ALEX GUILBERT AND HIS STAMPEDE SEXTET (Continued from page 1)*

**Jazz Band**, one of the most unique-sounding bands to play for our society in recent memory. Enlisting Jonathan Doyle on clarinet, the band's music recalled the rough-and-ready style of small-band jazz played in Chicago by Jimmy O'Bryant's Washboard Band during the 1920s.

The origin of the band's name was kept secret at the time, but as with most secrets, the truth has leaked out. Alex explains: "The name 'T.O.P.' stood for 'Two Old Punks.' O'Bryant's music was like the punk rock of the era. It was the music of young musicians playing new music. Mike and I are both old souls whose tastes gravitate toward the rawness of O'Bryant's music. The washboard and the high-pitched wail of Jimmy's clarinet still had one foot in the country and the South before the music became super slick. I like to incorporate that element of roughness in my playing. It's a real contrast from the music of today. Much of my day job is designing digital music for video games. Sometimes what I produce doesn't feel like music at all. I like to feel a real physical connection to the music when I play."

In January 2023, Alex came up with another novel approach with a band he called the **Musical Chairs**. In addition to his piano, the band featured Jacob Zimmerman on reeds; Jonathan Doyle, clarinet and bass sax; Jerome Smith, tuba and trombone; Matt Weiner, string bass and banjo; and Eric Eagle, drums. As Alex then explained, "The reason I call it Musical Chairs is two-fold. First, everyone is bringing a few arrangements, so we kind of have rotating bandleaders, in a way. The other rotating aspect is that we've got three bass chairs—Jonathan on bass saxophone, Jerome on tuba, and Matt on string bass. We'll have bass sax for a set, tuba for a set, and string bass for a set. So, lots of variety!"

For this month's session, the Stampede Sextet retains the Musical Chairs' ability to rotate the bass instruments while at the same time reverting to the basic New Orleans front line of trumpet, clarinet, and trombone. The musicians in the two bands are exactly the same except that Michael Van Bebbler on trumpet takes the place of Jacob Zimmerman on reeds. The addition of a trumpet makes all the difference, because it transforms the ensemble's instrumentation into that of the classic New Orleans bands, thus allowing the band to focus on jazz compositions with which we are familiar. In particular, Alex plans to model his arrangements after the music of the famous New Orleans Rhythm Kings, whose

repertoire introduced many of the tunes we consider standards today.

Jonathan Doyle's presence has been a constant in each of Guilbert's bands. A veteran of the roots music scene in Chicago, Illinois; Austin, Texas; and elsewhere, Doyle's vast knowledge of traditional music and his versatility on any reed instrument make him well suited to undertake virtually any project Alex can come up with. We are familiar with all the other band members, as well. Michael Van Bebbler has been key to the success of Dave Loomis' Good Herb and Jelly Roll Morton Jazz Party bands. Jerome Smith has performed in bands led by Guilbert, Zimmerman, and Doyle. Eric Eagle has played with both the Musical Chairs and the Josh Roberts Sextet, and Matt Weiner has regaled us on bass and banjo with numerous bands for many years.

So, there you have it. We'll hear the Stampede Sextet's take on classic jazz featuring the same front line we associate with early bands. We'll also hear several different bass instruments that should give each of us an opportunity to form an opinion as to which instrument sounds best in a jazz band and produces a beat best suited to dancing. This all should create a good atmosphere for discussion and camaraderie.

Come, listen, and dance to the sound of the Stampede Seven at the Ballard Elks on February 18. And please, bring a friend or two. Remember, those under 21 are admitted free when accompanied by an adult paying admission.



**PLEASE, PLEASE, PLEASE**

If any of you are thinking  
about moving,

**NOTIFY US PROMPTLY  
OF YOUR NEW ADDRESS.**

**Email to: [trianglejazz@comcast.net](mailto:trianglejazz@comcast.net)**

**Or phone: 425-776-5072.**

**THANK YOU.**

## INTRODUCING ALEX GUILBERT

(Reprinted from the April 2018 issue of *Jazz Soundings*)

By Alex Guilbert

*This month's front-page article covers Alex Guilbert's contributions to our jazz society since he started leading bands for us in 2018. The following article summarizes his life as a traditional-jazz musician up to that time. Though composed in the third person, the article was written by Alex himself.*

\*\*\*\*\*

Alex Guilbert has been playing jazz music professionally in Seattle since the early 1990s, while he was attending the University of Washington earning his music degree. His first exposure to the sweet sounds of traditional jazz came during his tenure with the fabled "Big Bang Band." This was an oddball group of musicians who had a secret stash of stock arrangements from the 1920s and '30s. Although this group played regularly, and Alex spent countless hours listening to Louis and Bix, it was only much later that he came to consider himself a real traditional-jazz musician.



In 2004, he had the good fortune to join holotradband, a septet led by Dave Holo and his hot cornet. They had a lengthy tenure of Tuesday nights at the New Orleans Creole Restaurant in Pioneer Square. For a few of those years, Alex also occupied the piano chair with the New Orleans Quintet on Monday nights. It was during this time that Alex really became acquainted with traditional jazz and many of its purveyors in the Seattle area.

When the New Orleans closed in 2015, Alex found himself playing less traditional jazz, and feeling worse off as a result. Last year [2017] he decided to do something about it. He wrote some arrangements and assembled some of the finest musicians he knows, forming his Stampede Seven. This ensemble is devoted to serving the jazz and dance communities by providing hot Dixieland and the sounds of early swing.

Alex's influences as a pianist are wide ranging. As a musical omnivore, he's internalized lessons from such pianists as James P. Johnson and Teddy Wilson, on through to Bill Evans and Keith Jarrett. He considers himself a perennial student. He still studies Bach and Brahms, as well as the jazz masters.

In 2015, he began curating "Piano Starts Here" at the Royal Room. This series brings Seattle's finest pianists together for intimate concerts, each one focusing on a theme. These tribute concerts focus on a wide range of artists: Earl Hines and Mary Lou Williams, Thelonius Monk and James P. Johnson, on to Geri Allen and Muhal Richard Abrams and beyond. This series not only lets Alex help to build community among pianists, it also provides him an opportunity to learn something new with each performance.

By day Alex makes his living as a composer and sound designer for video games.

### GIGS FOR LOCAL BANDS

#### JACOB ZIMMERMAN 3

Jacob Zimmerman, alto sax and clarinet; Chris Spencer, guitar; Matt Weiner, bass  
**Every other Sunday**, 8–10:30pm  
 Zig Zag Café, 1501 Western Ave Ste 202, Seattle  
 (206) 625-1146; [www.jacobrexzimmerman.com](http://www.jacobrexzimmerman.com)

#### HIDDEN DOOR TRAD JAZZ/SWING JAM

**Every other Monday**, 8–11 p.m.  
 The Hidden Door, 14525 Aurora Ave. No., Shoreline  
 Contact: James Wall, (206) 741-3424

#### 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**, 8:30–11:30 p.m.  
 Il Bistro, 93 Pike St. Suite A., Seattle  
 (206) 682-3049; website: [www.ilbistro.net](http://www.ilbistro.net)

#### RAY SKJELBRED

**Feb. 17:** Yeti Chasers at Third Place Commons, Lake Forest Park, 7–9.  
**Feb. 24:** Ray Skjelbred piano solo at Kenyon Hall, 7904 35th Ave SW, Seattle, WA 98126, 7:30–9:30

# Photo Review of Ray Skjelbred's Yeti Chasers December 17, 2023

*Photos courtesy of Bob Morgan*



*The band: Mike Daugherty, drums & vocal; Matt Weiner, bass; Josh Roberts, guitar; Steve Wright, trumpet & tenor saxophone; Jacob Zimmerman, clarinet & alto saxophone; Ray Skjelbred, leader, vocal & piano.*

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, \$30; Couple, \$50; 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.*

## 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!

## 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 proofreader.

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](mailto:pstjs.editor@gmail.com). We hope to be overwhelmed with stories and memories sharing the joy of loving this music.

## **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** Bookings: Judy Logen  
CoalCreekJazz@gmail.com; 425-283-2993

**CORNUCOPIA CONCERT BAND** Leader: Allan Rustad  
aprustad@comcast.net; 425-744-4575; www.comband.org

**DUKES OF DABOB** Bookings: Mark Holman  
seaclar7@embarqmail.com; 360-779-6357

**FOGGY BOTTOM JAZZ BAND** Leader: Bruce Cosacchi  
pbc200606@yahoo.com; 206-819-7079

**HOT CLUB SANDWICH**  
Contact: James Schneider, 206-561-1137;  
www.hotclubsandwich.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 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

**SEATTLE TRAD JAZZ BAND** Bookings: Karla West  
406-253-3157; glacierjazz@hotmail.com

**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