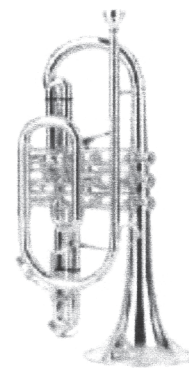


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



June 2019

Volume 44, Number 06

MARC CAPARONE'S FEWSICIANS WILL CLOSE OUR SPRING SEASON!

by George Swinford

On June 16, trumpeter Marc Caparone will lead four local sidemen in the final concert of our spring season. To reiterate from his profile in last month's Jazz Soundings, Marc last played for a PSTJS audience 25 years ago, as a 20 year-old sideman in Clint Baker's New Orleans Jazz Band. In the intervening years, he's been part of a succession of well-known traditional jazz bands, including the recently disbanded High Sierra. To get an idea of Marc's playing style, catch him on YouTube with Dave Stuckey's Hot House Gang. (<https://m.youtube.com/watch?v=K3Ot0dEtrWU>).

For our June session Marc has chosen to lead four outstanding Northwest jazzmen, well-known to us all. With Marc on trumpet we'll be hearing Ray Skjelbred on piano, Jacob Zimmerman on reeds, Josh Roberts on guitar (and maybe banjo as well), and Matt Weiner on bass. For the second month in a row the rhythm section of our featured group won't include drums. Not to worry! As Jonathan Doyle's band convincingly demonstrated last month, piano, bass, and guitar can provide plenty of foot-stomping rhythm.

Marc has said that the group's musical style will call to mind the hot jazz recorded by small bands of the '20s and '30s. Think of groups such as those led by Jimmie Noone, Red Allen, Joe Sullivan, and Louis Armstrong.

Join us at the Ballard Elks on June 16th for the last concert before our summer break. Tell your friends and bring them along. Expect a memorable session of listenable, danceable small-group jazz!



*Left:
Jacob
Zimmerman*

*Right:
Marc
Caparone*

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW, Seattle

WHEN:

1 pm - 4:30 pm - June 16

ADMISSION: Pay only at door.

\$12 PSTJS members

\$15 non-members.

*Free admission for those under 21 who
accompany a person paying admission.*

FURTHER INFO:

Carol Rippey 425-776-5072.

Or - website: www.pstjs.org. Plenty of free parking; great view & dance floor, snacks, coffee, and other beverages available.

Puget Sound Traditional Jazz Society

19031 Ocean Avenue
Edmonds, WA 98020-2344
425-776-5072 www.pstjs.org

UPCOMING EVENTS

Elks Lodge, Ballard, 6411 Seaview Ave N.W., Seattle

June 16	Marc Caparone's Fewscians
Sept. 15	Evergreen Classic Jazz Band
Oct. 20	Jen Hodge All Stars
Nov. 17	Jacob Zimmerman and His Pals
Dec. 15	Dave Loomis' Good Herb Jazz Band
Jan. 19, 2020	Ray Skjelbred's Yeti Chasers

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JAZZ SOUNDINGS

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Quarter Page	\$40.	3 5/8 wide by 4 1/4 " tall

Deadline is the 10th of the month for the next month's issue

Gigs for Local Bands

AMERICA'S CLASSIC JAZZ FESTIVAL

5300 Pacific Ave SE. Lacey, Washington
98503 <http://www.olyjazz.com/festival-information2/>

June 27-30	Fat Babies
	Grand Dominion Jazz Band
	Ray's Cubs
	Evergreen Classic Jazz Band
	Uptown Lowdown

BELLINGHAM TRADITIONAL JAZZ SOCIETY

1st Saturday, 2-5pm VFW Hall 625 N. State St., Bellingham, WA
June 1 Evergreen Classic Jazz Band

DAVE HOLO TRIO

Salty's on Alki 1936 Harbor Avenue. SW. Seattle, WA 98126
(206) 937-1600 <http://saltys.com/seattle>

June 7 5 - 8pm

June 21 5 - 8pm

OLYMPIA JAZZ SOCIETY

2nd Sundays 1-4pm Elks Lodge 1818 Fourth Ave E. Olympia, WA

June 9 Tom Jacobus, Evergreen Classic JB

PEARL DJANGO

June 8 8pm Morso Wine Bar 9014 Peacock Hill Avenue at North Harborview Drive at the head of the bay, Gig Harbor, WA, 98332; 253-530-3463

July 12 Jazz on the Lawn at Cedarbrook Lodge in SeaTac details soon -- see website below

Aug. 2 7:30pm San Juan Community Theater 100 Second Street - Friday Harbor, WA; Phone: 360-378-3210

Aug. 3 TBD Anacortes Arts Festival - see website below

Aug. 10 TBD Whidbey Island Winery - see website below

Aug. 30 TBD Orcas Island Jazz Festival at the Orcas Island Theater - see website below for more information.

Editors note: As of publication, many of the times have not been determined - please see website for more info
<http://www.pearldjango.com/files/calendar.htm>

RAY SKJELBRED W/ MATT AND JACOB

June 12 8pm The Pink Door 1919 Post Alley Seattle, WA

J THE PUGET SOUND TRADITIONAL JAZZ SOCIETY
JAZZ SOUNDINGS



On Your Dial.....

Sunday

3 -6 pm Ken Wiley's Art of Jazz on KNKX - 88.5FM

MATT WEINER!!

by John Ochs



Above: Matt Weiner

Matt Weiner is one of the busiest freelance musicians in Seattle. During a typical week, he can be found playing double bass with a multitude of talented performers. On Tuesday, he's at the Il Bistro in the Pike Place Market with Jacob Zimmerman and His Pals. On Wednesdays and Thursdays, he co-leads two different all-star trios at the Pink Door on Post Alley. On alternate Fridays, he plays bass and rhythm guitar with Dave Holo's Trio at Salty's at Alki from 5 to 8 p.m. Those early evening hours at Salty's often afford him opportunities to rush off afterward and play other jobs for late-night swingdance clubs like Eastside Stomp, the Century Ballroom, and the Savoy Swing Club.

Fortunately for our PSTJS concerts, Matt's weekend schedule is not quite so regimented. Not having pre-set obligations on Saturday and Sunday allows him the flexibility to accept a fair number of freelance jobs, and we are usually able to enjoy his music at several of our concerts each year, such as his appearance with

Marc Caparone's Fewscicians this month. Even so, if a bandleader wants to book him on a Saturday or Sunday, he or she better do so early because, as any given weekend approaches, his calendar is usually too full to accept last-minute engagements.

Weiner was born on April 11, 1971, and grew up in the Boston area. His father was also from Boston, and his mother from New York City. As he recalls, there was not a lot of music in the home, but he did study piano long enough to make a lasting impression: "I took piano lessons when I was little and learned basic theory and chords which turned out to be extremely valuable later on."

In addition to piano, Matt listened to rock music and taught himself to play electric bass: "I didn't start playing in a real band until college. I played electric bass in a five-piece band that played mostly funk and rock music. We were good enough to play at the Black Rose, a popular pub in Boston."

In 1989, Matt began his studies in Cambridge, MA at Harvard University as a major in English Literature. In his junior year, he auditioned for the school's big band: "I didn't play acoustic double bass until I was 21. The college had two levels of bands, like a junior varsity and varsity band, and I wanted to play in the varsity. The other guy going for the job was an electric bass player, so thinking the band director would prefer acoustic, I rented a double bass and made the gig even though I had never played an acoustic bass before." The orchestra, which played mostly modern big-band arrangements, provided Matt his first opportunity to play jazz music.

After graduation in 1993, Weiner moved to New York City: "I had a regular job and pattered around, trying to meet as many people as I could, playing jazz, country, and bluegrass gigs. I ran into guitar player Matt Munisteri who was a member of the Flying Neutrinos.

He invited me to play with the band, and I stayed with them for two years. Trumpeter Jon-Erik Kellso and reed player Dan Levinson were frequent guests with the Neutrinos, and I learned New Orleans music from them. I also met drummer Kevin Dorn in 1996. He made me a cassette tape with tons of Eddie Condon stuff, which he was into."

One of his New York contacts led Matt first to Austin, Texas and then ultimately Seattle: "I played with guitarist Whit Smith in New York. He teamed up with violinist Elana James to form a trio called the Hot Club of Cowtown. They moved to Austin in the late 1990s. He called me in 1999 and asked me to join the band. I played there for a year and met my wife Delia MacFadden. She was from Seattle and wanted to move back home, so I followed her in 2000."

For a while, Weiner played with the Asylum Street Spankers, a popular Austin-based Western swing band whose schedule had him commuting back and forth from Seattle for weeks at a time. Whenever he returned to Seattle, he kept busy checking out the local music scene, a quest which led him one Sunday night to the Old Town Ale House in Ballard. "I saw the Evergreen Classic Jazz Band play. Craig Flory, the clarinetist, noticed me right away. 'You're too young to be in here,' he said. He told me he and drummer Mike Daugherty were playing with guitarist Del Rey and the Yes Yes Boys, and she was looking for a bassist. So I joined her band.

Weiner's taste in music mirrors Louis Armstrong's view that "There's only two ways to sum up music; either it's good or it's bad. If it's good you don't mess about it, you just enjoy it." Matt is equally at home playing jazz, swing, old-time mountain, and Latin music – and whatever else catches his fancy: "Like most music, jazz is folk music. Music people

continued on page 6

RAY RONNEI AND MORE!!!

by Doug Parker

In John Ochs' fine biography of Marc Caparone, the following statement is made: " ... Ray Ronnei ... recorded for the obscure Epitaph label in the 50s, and then disappeared".

While it is true that "Papa Ray Ronnei" HAS disappeared, this is true only for the last few years. The only person with whom he had any contact was the late great string bass player, Mike Fay, who provided him with financial support in Pomona, California in the early part of the present decade.

Ronnei's years AFTER the 50s can be accounted for, and I will proceed to do so, as I lived in first Southern, then in Northern California until 2009, when I moved to Tacoma.

In the early 60s, I heard "Papa Ray" (as he was known, he inherited this nickname from trumpeter Papa Mutt Carey of the Kid Ory Band, from whom Ray took lessons in the 40s), with Jerry Kaehele's Good Time Levee Stompers. I sometimes had the privilege of sitting in with this band, or filling in on banjo.

During the 60s and 70s, Ray would fluctuate between the Los Angeles and San Francisco Bay areas. In 1968, for example, he was playing with banjoist Vince Saunders' South Frisco Jazz Band, alongside Mike Baird, trombonist Frank Demond, and pianist Ron Ortmann. (Forgot to mention that earlier in the 60s, Ray played cornet with banjoist-singer Dan Ruedger's El Dorado Jazz band. Those 1968 South Frisco recordings were issued originally on the obscure "VAULT" label, on an LP, and are now available on a CD called "The Hot Tamale Man",

available from Ted Shafer of Suisun City CA. (Ted has even reproduced the cover picture from the original LP).

In the very early 70s, clarinetist Ron Going and pianist Ron Ortmann put together a band called the Crescent Bay Jazz Band. The group included this writer on banjo. It was a privilege to be a member of "Papa Ray's Supporting Cast"; I use that phrase as he was far and away the star of the band; he brought out the best in all of us. Incidentally, a CD of the Crescent Bay Jazz Band is available on Ted Shafer's "Merry Makers" label.

Sorry, I can't account for Ray's whereabouts during his later years. While Hal Smith was in San Diego about 20 or more years ago, he put together a band called "New Orleans Wanderers", and wanted to use Ronnei on cornet, but unfortunately that did not materialize.

Getting back to Marc Caparone: This statement was made: "Sadly, the band (the High Sierra) played its last festival this past April ...". There is an even SADDER note: According to the May issue of "The Syncopated Times", the High Sierra's long-time bass horn player, great vocalist, and great guy, Earl McKee, passed away on the eve of the "Jazzaffair" at age 87.

To end this report on a more cheerful note, the High Sierra's fine reed-playing leader, Pieter Meijers, has organized a NEW band, with most of the same personnel. The Huddleston brothers, Bruce (piano) and Stan (banjo), have retired. The piano and banjo chairs will now be filled by Randy Morris and Scott Anthony (he's been at PSTJS several times with the Bob Schulz band, as many of you know). Original High Sierra drummer Charlie Castro remains, as do trombonist-singer Howard Miyata, Seattle's own Paul Hagglund on tuba, and cornetist Marc Caparone!

PREZ SEZ

by Jim Blokzyl

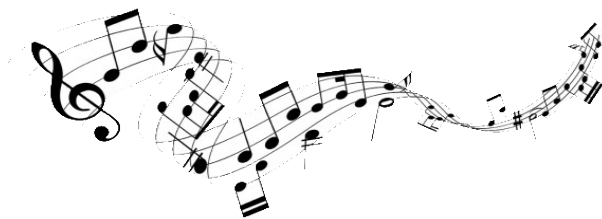
One thing is certain – we are in a state of change. This past dance/meeting was so enormous because we saw something new and exciting, with Jonathan Doyle's LINGER LONGER ORCHESTRA with members we'd never heard from before because they had just come from a big weekend seminar in Pt. Townsend and they were HOT! Some of them were teachers; others came to learn so we heard the best that there is to offer! Now, this month we will feature MARC CAPARONE who played lead horn with HIGH SIERRA the past few years and made a huge difference in that band—and he will be on our stage! You won't want to miss his fine aggressive and creative sounds, as well as his pleasant countenance—and bring a friend to share the enjoyment.

We lost one of our stalwart members, EDMUNDE LEWIN, who worked with a happy heart behind the scenes, but always faithful to the cause. To fill that vacancy, I have appointed SHARON DOOLEY to take his place on the Board of Directors. We have such fine members that we can draw from and it pleases me to be able to find them.

WELCOME NEW MEMBERS:

PATRICK & CHARLA SULLIVAN

Lifetime Members:



DINA BLADE
WILMA BRADLEY
JACK BURGESON
BARBARA CHAMBERLAIN
JAN CHAMPLIN
MIKE DAUGHERTY / JULIE GRANT
COLIN DEARING
VERNA ERIKS
JERRY & EVA FADER
CARL FIELDING
ROBIN GIBBS
JOANNE HARGRAVE
DANIEL P. HARMON
LANCE & LAURIE HASLUND
JOHN A. HEINZ
DAVE HOLO
KATHY ILYIN
JAN JAMES
CAROL JOHNSTON
BILL JULIUS
JEANNE KELLER
RANDOLF SCOTT KELLER
GLORIA KRISTOVICH
NANCY LANGDON
ANDREW LARSEN
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GARY LYDUM
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JAZZ MEMORY

by Jim Blokzyl

As a youngster, a couple of Univ. of Minnesota lads had enough money to buy the latest 12" LP vinyl discs in the Twin Cities and bring them home on intermittent weekends, when they would gather to hear the likes of Woody Herman, Stan Kenton and others. We would listen to the soloists and try to name them, because each of them had a "signature sound". Several years later, when I moved to Seattle, the bands of the day would schedule themselves to Seattle and I got to hear them play for real! Whenever I heard of them coming to town, I would race to the ticket office and buy the best seats in the place! It was in my head to listen to music and enjoy the various performers, some of which I got to know. Meanwhile, you could find me at almost any venue, trying to get my fill! I played clarinet in high school, but there was a burning desire to play tenor sax, so I got one and

took lessons for several years. However, my employment at Boeing had me suffer through those 56-hour weeks and much overtime and so the sax got put on the shelf.

About this time, along came SPEBS-QSA, a Barbershop sound that took on a lot of character of Dixieland Jazz, considering that many of the arrangers and International Champions were singing songs with the same chords that the bands were playing and still do. It became a time of great success for me, with the joy of singing in a very fine quartet and also directing Choruses of nearly 100 voices. It was fun, but retirement from Boeing and a longing to build a home on Hood Canal took me out of the main stream for several years.

Bert Haag, a popular bari from the Olympia group finally convinced me to go to the Olympia festival when they were at the EVERGREEN Col-

lege and when I heard the first band, the BUCK CREEK JAZZ BAND on Saturday morning, my life changed dramatically.

When I got home late that night, I told my wife that I had just been reborn – and I was!! She and I went to Sacramento, where they had 129 bands in five different venues. That's where I first heard our own Ray Skjelbred, who I found it hard to believe that he didn't have more fingers than normal. I was also fortunate to find a friend who had just purchased a ton of CDs of bands. He allowed me to dub them off (sh-h) and there was Dixieland music playing from morning 'til night.

As it became the thing to do, I gathered friends who would attend every venue that was nearby. It is painful to watch the venues come to an end and it was at the Bert Barr Bash that someone said that the afternoon "felt like festival," and I said, "Okay let's make our Sundays feel like that every month" I know that we can do it. We have over 2 million people here in the Puget Sound region and all we have to do is find them and bring them these events – heck, I'll even try dancing with them!

Matt- continued from page 3

can sit around and play because they like it and the people they play with. You're playing the song. Some people think musicians improvise because they don't like the way a song is written. Actually, it's the other way around. They play songs they like."

In addition to the musicians mentioned previously, Matt's double bass has anchored local rhythm sections for Barton Carroll, Marco de Carvalho, Eli Rosenblatt, the Casey MacGill Trio, Miles & Karina, the Bric-a-Brac Trio, Wayne Horvitz, Ray Skjelbred, the Tall Boys, Chicharra Tango, and many others. He also has performed with Meredith Axelrod, Butch Thompson, the Todalo Shakers, Lyle Ritz, Hannalee, Rebecca Kilgore, Jon-Erik Kellso, James Hill, Danny Barnes, Rani Arbo, and Matt Munisteri.

Due to his mastery of so many styles, Matt is in demand as an educator. He advises his students "to focus on the music you love. Let's listen to that music and figure out what you need to do on the bass to make that music happen right now." This open-door approach keeps him busy chairing workshops at festivals and camps all over the Pacific Northwest, including the Port Townsend Ukulele Festival, the Puget Sound Guitar workshop near Bremerton, the Menucha Ukulele Band Camp in the Columbia River Gorge, the Portland Ukulele Festival, and the Red Hot Strings workshop in Port Townsend.

Weiner marvels that in this day and age he still is able to work as a full-time

musician: "There really aren't many people who like the music I play anymore. I feel lucky I'm as old as I am, that I grew up in a world where music was more important than it is now. I don't know why I am able to keep doing it. I feel very lucky every single day to be able to continue to play the music I love."

Those of us who appreciate older styles of music feel much the same way. With websites of every description offering so much free entertainment on the Internet, we are fortunate to still be able to hear live music on a regular basis. And, as Matt suggests, we are particularly lucky that he and a handful of other dedicated musicians are willing and able to sustain themselves playing the music we love.

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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. Thank you.

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 THINKING ABOUT MOVING,
 NOTIFY US PROMPTLY OF YOUR NEW ADDRESS.**

EMAIL TO: trianglejazz@comcast.net

OR PHONE: 425-776-5072.

THANK YOU.



We're looking for new
Members

YOU can help with little effort and that's by bringing just one of your friends or family members into our club. If WE ALL do that, our membership will double.

**WE'RE STILL LOOKING FOR YOUR
 "JAZZ MEMORIES"**

There have been some great articles written by you folks on the subject "Jazz Memories", but we need more. Perhaps you're new to PSTJS, or maybe you've already written one - please don't hesitate.

Send one (or more) by email to:
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 or by US mail to PSTJS, 19031 Ocean Ave.,
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It'd be great to learn more about YOU.

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www.barrelhousegang.com

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