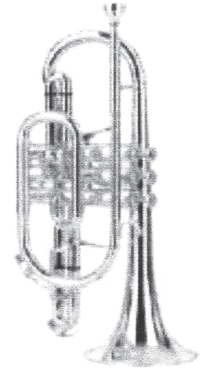


JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY



September 2023

Volume 48, Number 8

THE NEW ORLEANS ALE STARS OPEN OUR CONCERT SEASON ON SEPTEMBER 17!

By George Swinford

On September 17, the husband and wife team of Simon Stribling and Lauri Lyster will co-star as the New Orleans Ale Stars open our 2023 fall season. Long-time members may recall that, back in 2003, Simon brought his Society Seven down from B.C. to our April meeting. Only a real percussion lover will remember that the drummer that day was Lauri Lyster.



Lauri Lyster and Simon Stribling

John Ochs has profiled Simon in depth in a separate article and has provided a brief summation of Lauri's musical background, which is included below:

Quite apart from traditional jazz, Lauri has been a major fixture in the B.C. performing arts community in her own right for 30 years, beginning with her work as percussionist with the landmark all-woman jazz and blues ensemble Mother of Pearl in the 1990s. Since then, she has recorded for television and film and worked with a wide variety of jazz bands, dance groups, and chamber ensembles in Canada, the U.S. and Europe.

In 2012, Lauri wrote, produced, and directed the one-woman play *The Drummer Girl*, a musical featuring herself on drums and percussion with a band, and including comedic anecdotes about her life as a female drummer. The show played to sold-out crowds in Vancouver at the Firehall Arts Center in 2012 and the Orpheum Annex in 2013, and was revived for a 12-show run at the Firehall in 2014.

Presently, she is the regular drummer for CanUS and percussionist for the Vancouver Opera Orchestra and the Winter Harp performing ensemble, as well as a teacher of group percussion and piano classes and workshops for the young.

The New Orleans Ale Stars are an all-up traditional jazz band. As befits a New Orleans-styled band,

(Continued on page 3)

WHERE:

Ballard Elks Lodge
6411 Seaview Ave. NW
Seattle, WA

WHEN: September 17
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.

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

PUGET SOUND TRADITIONAL JAZZ SOCIETY

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UPCOMING PSTJS EVENTS

Oct 15: Andrew Oliver's Bridgeport 7
Nov 19: Black Swan Classic Jazz Band
Dec 17: Ray Skjelbred's Yeti Chasers

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that you must **RENEW NOW!**

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for the next month's issue.**

Ads must be submitted in a JPG or PDF format.

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PREZ SEZ

By Terry Rogers

Well, the season begins, and it promises to be a really good one.

Music director John Ochs is working very hard to engage bands whose members strive to provide wonderful traditional jazz music for your listening and dancing pleasure. When you see him at a monthly meeting, make sure you compliment him on the work that he does for us.



John is a volunteer, as are all of us on the board. We do it because we love the music and are committed to the notion that continuing an opportunity to engage musicians and listeners in its presentation is a very worthwhile endeavor.

You are members of this organization because you share this interest with us and other members. We need your help to keep the enterprise active and relevant. We do not want to go the way that other traditional jazz societies have experienced, by closing our doors.

I have made this request before and I now make it again. We need two things from you, our members.

First, we need volunteers to assist with the work necessary to stage a monthly meeting. Even if you could assist with just one meeting, it would help.

Second, we need volunteers to join the board. Please consider it before our annual voting in December.

Third (yes, I know I said only two), bring a guest, gift a membership, share your enthusiasm for this terrific music. You can do it!

And, for heaven's sake, RENEW YOUR MEMBERSHIP, buy one for someone else (the gift that keeps on giving!), or make a donation.

One other thing: Due to increased expenses and the need to stay solvent, the board approved an increase in fees. It has been quite a while since this has happened.

Here they are:

Admissions at the door:

Member: \$15

Nonmember: \$20

Annual dues:

Single: \$30

Couple: \$50

See you on the 17th!

THE NEW ORLEANS ALE STARS (Continued from page 1)

Simon leads it on trumpet, which is the only instrument he intends to bring from the Victoria home he shares with Lauri. If a soprano sax should somehow come to hand on this side of the border, he might give us a tune or two on that, as well.

Dave Loomis will play trombone, and it will be great to hear him again! He was scheduled to lead a band for our September 2022 session, but had to bow out in favor of a six-month series of oral surgeries and the subsequent lengthy recovery. He has started to play again; his three-a-day practice sessions are going well and he says, "Everything seems to be falling into place." September 17th will be his comeback.

Jacob Zimmerman will complete the traditional three-horn front line, playing clarinet and alto sax.

Canadian Josh Roberts has become a regular figure at our sessions. He'll be playing guitar and banjo alongside Matt Weiner on bass.

Ray Skjelbred will be the pianist. Since he plays so frequently with the rest of the guys in the band (apart from Simon and Lauri), he is heavily involved with the tune selection and arrangements for this job. Simon tells us to expect a lot of New Orleans/Chicago-style hot tunes, with maybe one or two from his native Australia.

Lauri Lyster completes the ensemble with her fine touch on drums, and vocals, as well.

It has become a PSTJS tradition: We launch each concert season by featuring a full seven-piece jazz band. For seventeen straight Septembers, the Bob Schulz Frisco Jazz Band filled that role, then in 2017, local groups took over. Once again we are able to feature a band of outstanding Northwest musicians to continue the tradition. Please join us at the Ballard Elks on September 17 to welcome Simon Stribling and Lauri Lyster back from 20 years away, and to listen, dance, and just enjoy Simon Stribling's New Orleans Ale Stars!

SIMON STRIBLING: KEEPING THE TORCH BURNING BRIGHT

By John Ochs

“My first real trumpet mentor was Simon Stribling, who’s an incredible Australian jazz/life enthusiast...He opened my ears to players like Roy Eldridge, Jabbo Smith, Red Allen, lots of Louis and more when I was 17. He still inspires me.” *Bria Skonberg*

“My years with the Ale Stars were special. Playing with Simon is inspirational (lots of fun, too!). I learned a lot, and the highlight had to be playing at the Breda Jazz Festival in Holland in May 2009.” *Gerry Green*

“Simon Stribling (is) a brilliant trumpeter and alto saxophonist.” *Michael Steinman, Jazz Lives blog*



Simon Stribling

Simon Stribling was born in 1969 and raised on his family’s farm in Victoria County, Australia, near Euroa, a town with a population then of about 2,500. His father, Neville Stribling, was highly regarded in jazz circles as a musician proficient on clarinet and all manner of saxophones. Simon was five or six years old when he heard his first jazz music, Bix Beiderbecke’s recording of “Since My Best Gal Turned Me Down,” with Don Murray on clarinet.

Simon recalls: “My dad used to play along with the record on saxophone, and that sold me. He gave me a beaten-up old Conn Victor trumpet and said, ‘Go to town.’”

And so, to town he went. At age seven, he was playing in the town’s brass band with his dad, who joined the band to improve his sight reading. “It was a family institution,” Simon recalls. “Every Monday night in the ‘70s, we’d get off to brass band. It was great. Being part of the Commonwealth, a lot of small towns in Australia were very influenced by the British, obviously, and the monarchy, and the brass band.”

Simon studied trumpet in grammar and secondary school and began his jazz career in 1989 while majoring in hotel management at college in Melbourne. “My first regular gig was two nights a week on Thursday and Sunday with banjoist John Withers in the Black Adder Jazz Band. In school, I surrounded myself with good musicians, and we put together a group to play at the Australian Jazz Convention in Tasmania at the end of 1990. Afterward, we stayed together as the Hotter Than Six.”

Bob Barnard was Simon’s biggest influence of musicians from the old school: “I learned Bob’s solo of “I’m Confessin’” note-for-note from his 1987 recording with vocalist Ricky May, and all of a sudden his blue notes and grace notes resonated with me. It was an Aha! moment and the floodgates opened. I finally realized I could improvise by playing the same patterns over chord changes in different keys.

“Bob always encouraged me, and his love for my playing developed as time went on. He published a scrapbook which included photos of all the great musicians he played with. The last time I saw him he said he wished he had included more photos of me, and if he ever did another book he would rectify the situation. His last words of advice were, ‘Keep having a go at it.’”

Simon knew Ade Monsbrough all his life because Ade had mentored his dad in the 1950s and ‘60s and later played in his dad’s band. Monsbrough’s advice to Simon was, “Don’t play too many notes.” Ade’s own bands often didn’t include a trumpet, because “you only get to play their repertoire.” He also took exception to bands that did not play the correct melody on “Roses of Picardy” because of its significance to the soldiers who fought in World War I. Simon lists clarinetist Fred Parkes, trumpeter Dick Tattum, and drummer Ian Smith as other old-guard Australian musicians who were important influences.

Simon describes Tom Baker as “the greatest musician I ever shared the stage with.” Baker grew up in California, but moved to Australia in 1971, when he was 19. Tom began piano lessons at age 6, but switched to trumpet in high school. He became enamored with traditional jazz in Australia and soon was recognized as an exceptional talent by all his peers. “In my lifetime, my big heroes were Tom Baker and the guy who was his hero and my hero also, Jim Goodwin,” Simon recalls. “I got to know Jim pretty well later on. His playing really moved me. I’ve got a bunch of cassettes he made for me.”

By the time Simon began playing with Baker, Tom was a master of almost all the jazz instruments. “I started to play saxophone in the mid-1990s,” Simon remembers. “Tom told me if I played multiple instruments, I could play alongside all my heroes and watch them up close. He also went through his address book and shared all his contacts in Europe and the U.S. with me. He was a huge influence. He was always encouraging. He would say, “Have a go. Get hot.””

The Hotter Than Six personnel remained the same until Baker took over on trombone from Brian Kelly in 1995, and the band’s name was changed to Fireworks. The group stayed together until 1999, when the members went their separate ways. After that, Simon saw Tom only infrequently. Sadly, Tom Baker died in 2001 while on a concert tour in Europe. He was only 49.

In 1992, Simon decided to travel: “My first port of call was the Sacramento festival, where I sat in with the Sons of Bix while Randy Reinhart was subbing for Tom Pletcher, the regular cornetist. Tom and my dad had made an album together and were great friends, so I had a door open. And then I received a fax from Jim Cullum inviting me to his club, The Landing, in San Antonio for an audition. So I ended up there for two or three months, playing with a local quartet and occasionally subbing for Jim in the full band. It was magnificent. Just word of mouth. Like the extended family. It was a beautiful thing.

“I guess some of the opportunities were thanks to my dad, but also, you’re a young musician, you’re in town, you’re having a crack, the doors are open. I recall walking down Bourbon Street and running into Steve Yokum and Chris Tyle. At the time, Steve was playing at Fritzel’s Pub and the Maison Bourbon, and Chris was at the Can Can Cafe in the Royal Senesta Hotel. They’d say, ‘Hey man, come and play. Come



Neville Stribling (Simon’s father)

on down. You got your horn? Come on, get hot.’ You know, great stuff! It’s called being young.

“It was the same in Europe. I lived in Nottingham for six months and met all the guys there, including bassist Bill Cole and saxophonist Johnny Johnstone. Then Swedish trumpeter Bent Persson (of 50 Hot Choruses fame) flew me to Stockholm for a week to play with a young band. I also played with Kustbandet, the big band over there, and met multi-instrumentalists Kenneth Arnström and Tomas Örnberg, and the British musician and bandleader Keith Nichols. And later, in Kobe, Japan, I met Joep Peeters of Breda and the drummer from California, Jeff Hamilton, who also plays great piano.”

Simon met his wife Lauri Lyster in May 1999 at the end of a Fireworks tour of the USA: “The band had been invited to play festivals in Victoria and Chilliwack, B.C., at the end of May with paid airfare. We’d also accepted an offer to play at the Gold Coast Casino in Las Vegas the week before the festivals. So we finished the gig in Vegas, flew to Victoria, and then went on to Chilliwack the following weekend. There was a jam set in Chilliwack, and Lauri was the drummer. We introduced ourselves at the set’s end and were holding hands within five minutes.

“As it happened, the band had accepted an offer to play an Alaska cruise out of Vancouver at the beginning of August. Our plan was to fly back to

(Continued on page 6)

(Continued from page 5)

Melbourne and then return to Vancouver in time for the cruise. Lauri flew with us to Melbourne, where I introduced her to my mom. When the time came, we all flew back to Vancouver. The band then jumped on the cruise ship, and Lauri returned home.

“During this time, I was considering an offer from Mickey Finn Productions to apply for a Green Card and play at Disney World in Orlando. I thought about keeping up a long-distance romance with Lauri, but finally decided against Florida, left the band, and moved to Vancouver in August.”

Trumpeter Bob Erwig took Simon under his wing by offering him a spot in his Vancouver Hot Five. Simon also played with Lance Buller’s Jazz Monarchs and at various festivals on the West Coast in bands led by Clint Baker, Jeff Barnhart, and Danny Coots. After a year or so, Simon put together his own Society Seven to play dances and other gigs in the B.C. area. Among the fans who came to the gigs were “the kids” studying jazz at Chilliwack Secondary and Capilano University.

Simon formed the New Orleans Ale Stars in 2003. “I was itching to play more hot trumpet, so I put together a quintet combining seasoned professionals Gerry Green on clarinet and Karl Watt on drums with first-year Capilano student Georgia Korba on bass and Chilliwack senior Josh Roberts on banjo.

“Vancouver’s jazz scene was slow at the time, and I walked the streets passing out business cards. I told the manager of Bukowski’s on Commercial Drive we’d play for free the first week. All the kids showed

up and we packed the place, and she hired us to play Saturday afternoons from 2:00 to 5:00.”

Bukowski’s developed into a hub for traditional jazz, where visiting musicians and aspiring locals from Chilliwack and Capilano, like Bria Skonberg, Evan Arntzen, and Jen Hodge, would come to sit in or sub for regular members. When the Bukowski’s run ended in 2007, the band moved its weekly gig to the Lamplighter Pub. Through much of this time, the band could also be heard at the Heritage Grill.

By 2009, the “kids” who had followed the Ale Stars were emerging as working musicians in their own right. With the rising popularity of swing dancing in Vancouver, the focus of traditional jazz was shifting from a small-band to a big-band format. Not wishing to be left behind, Simon and Lauri formed the Hoppin’ Mad Orchestra, employing as side musicians many of the youngsters who had played at Bukowski’s. Simon’s prior connection with Clint Baker also came in handy, since Clint shared his entire book of big-band arrangements to help jump-start the new venture.

Simon is proud of the part he played in revitalizing traditional jazz in British Columbia and for the opportunity it gave him to pass the torch to aspiring musicians: “We created a scene where guys could come and play. When I moved to Vancouver, teachers at Capilano pooh-pooed traditional jazz. The enthusiasm of their best new students forced them to put it on their radar and take it seriously.”

Lauri and Simon relocated to Whistler in 2011 and soon connected with the local performing-arts communities. A particular joy for them has been sharing their love for the outdoors with their daughter Scarlet, now 13 years old. In 2016, they moved to Manly, Australia, a beach-side suburb of Sydney, where they lived for 2 1/2 years. After returning to Whistler in 2018, they moved to Victoria in 2020.

Simon has business interests in Canada, the U.S., and Australia, but his current goal is to use his expertise as a ham radio operator to help the Australian National Park Service organize a radio network for use during the massive wildfires in northern Australia. He explains: “During a bush fire, the first thing to go out is communications. A radio network saves lives by making communication possible anytime, day or night, under extreme conditions, even when the Internet fails.” Simon visits Australia once or twice a year, but if his plan for the network goes well, he expects to spend more time there in the future.



Currently, Lauri and Simon are playing with Toni Blodgett's CanUS jazz band on the first Sunday of each month at Hermann's Jazz Club in downtown Victoria. Until recently, their other gigs had been slow to develop after the pandemic, but this summer, jobs have picked up, with as many as two or three dates a week. We feel fortunate to have contacted them months ago when their schedule was not as full!

Looking forward to seeing you at the Ballard Elks on September 17! And please bring a friend or two!

GIGS FOR LOCAL BANDS

JACOB ZIMMERMAN 3

Jacob Zimmerman, alto sax and clarinet; Chris Spencer, guitar; Matt Weiner, bass

Tuesdays, 6:30–9pm

Place Pigalle

81 Pike Street (in the Pike Place Market)

MATT WEINER & FRIENDS

Wednesdays, 7–10 p.m.

The Pink Door, 1919 Post Alley, Seattle

(206) 443-3241; website: <http://thepinkdoor.net>

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Il Bistro, 93 Pike St. Suite A., Seattle

(206) 682-3049; website: www.ilbistro.net

RAY SKJELBRED

September 2: Ray Skjeltbred Yeti Chasers

Bellingham Traditional Jazz Society, 2–5

Bellingham VFW

September 30: Ray Skjeltbred trio

The Royal Room, 3:30–5:30

September 30: Ray Skjeltbred Yeti Chasers

Third Place Commons

Lake Forest Park, 7–9



Welcome to New Members

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If any of you are thinking
about moving,

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OF YOUR NEW ADDRESS.

Email to: trianglejazz@comcast.net

Or phone: 425-776-5072.

THANK YOU.

Photo Review of Jacob Zimmerman's Pals, June 18, 2023

Courtesy of Lynn Graves and Bob Morgan



The band (bottom, left to right): Hans Teuber, clarinet; Paul Woltz, bass sax; Nova Devonie, accordion; Jacob Zimmerman, alto sax; and Matt Weiner, banjo.

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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 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 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. We hope to be overwhelmed with stories and memories sharing the joy of loving this music.

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!

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