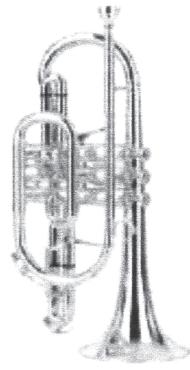


# JAZZ SOUNDINGS

THE PUGET SOUND TRADITIONAL JAZZ SOCIETY

October 2017

Volume 42, Number 8



## ONCE AGAIN, IT'S THE BLACK SWAN CLASSIC JAZZ BAND!!

by George Swinford

Just as they did a year ago, the Black Swan band will present their special blend of early jazz, ragtime, Dixieland and old-time gospel music on October 15th. Kit Johnson will be leading the same group of musicians we heard in last year's concert.

Marilyn Keller, the band's outstanding vocalist, returns from a summer tour of the Scandinavian countries, where she appeared with several bands, as well as in a solo vocalist role. Rick Holzgrafe was the lone cornetist this summer among the trumpets of the Cherry Blossom Orchestra. Once again, multi-instrumentalist Andy Hall will be Black Swan's trombonist. Clarinetist Steve Matthes also returns, fresh from his 35th year of directing the Corvallis Community Band's summer concert series. Banjoist Alan Phillips will be joined in the rhythm section by

versatile drummer Ron Leach.

Leader Kit Johnson will be playing brass bass, hopefully using his newly acquired (used) helicon. The helicon is a spiral version of the tuba, invented for use in military bands. It resembles the Sousaphone, which it inspired.

Kit claims that a band pianist, being the backbone of the jazz ensemble, represents the peak of mankind's achievements, surpassing fire, the wheel, catsup and the mute button on the TV remote. He offers John Bennett, Black Swan's ragtime aficionado, as proof. Sounds right to me, but you can judge for yourself.

Black Swan's name commemorates the Black Swan Record Company, founded in Harlem in 1921. Although it only existed for three short years, Black Swan is well-remembered as

the first prominent black-owned record label, marketed mainly to African-American audiences. Marilyn Keller's singing might well be compared to that of such original Black Swan artists as Alberta Hunter, Trixie Smith and the wonderful Ethel Waters. Rather than being confined to treasured old 78s, though, she'll be bringing it to us live, accompanied by the great Black Swan band. With no Seahawks game competing for our attention on the 15th, the Ballard Elks will be the place to be. Join us there!

We're still looking for a few members to join the Board of Directors. Please let any of the current board members know if you'd like to be placed on the ballot. The ballot will be available in the Dec. issue, with the election happening during the December 17th session.

### WHERE:

Ballard Elks Lodge  
6411 Seaview Ave. NW, Seattle

### WHEN:

1 p.m. - 4:30 p.m October **15**

### ADMISSION:

\$12 PSTJS members  
\$15 non-members. Pay only at door.

### FURTHER INFO:

Carol Rippey 425-776-5072.  
Or - website: [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

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

## UPCOMING EVENTS

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

Oct. 15	Black Swan Classic Jazz Band
Nov. 19	Evergreen Classic Jazz Band
Dec. 17	Ray's Yeti Chasers

**PRESIDENT** Judy Levy [jazzdancer2@msn.com](mailto:jazzdancer2@msn.com)  
425-606-1254

**VICE PRESIDENT** Jack Temp [425-242-0683](mailto:425-242-0683)

**SECRETARY** Cilla Trush [paultrush@yahoo.com](mailto:paultrush@yahoo.com)  
206-363-9174

**TREASURER** Gloria Kristovich [gkristo@live.com](mailto:gkristo@live.com)  
425-776-7816

## BOARD OF DIRECTORS

Keith Baker	<a href="mailto:kacybaker@comcast.net">kacybaker@comcast.net</a>
Verna Eriks	<a href="mailto:vernaeriks@gmail.com">vernaeriks@gmail.com</a>
Joanne Hargrave	<a href="mailto:shorejo1@comcast.net">shorejo1@comcast.net</a>
John Heinz	<a href="mailto:latitude47.8@comcast.net">latitude47.8@comcast.net</a>
Edmund Lewin	<a href="mailto:360-297-6633">360-297-6633</a>
George Peterson	<a href="mailto:ggpeters99@gmail.com">ggpeters99@gmail.com</a>
Carol Rippey	<a href="mailto:trianglejazz@comcast.net">trianglejazz@comcast.net</a>
George Swinford	<a href="mailto:grs-pms@comcast.net">grs-pms@comcast.net</a>
	425-869-2780

## MEMBERSHIP COORDINATOR

Carol Rippey [trianglejazz@comcast.net](mailto:trianglejazz@comcast.net) 425-776-5072

**EDITOR**  
Anita LaFranchi [jazzeditor@q.com](mailto:jazzeditor@q.com) 206-522-7691

**WEBMASTER**  
George Peterson [ggpeters99@gmail.com](mailto:ggpeters99@gmail.com) 425-890-8633

## Jazz Soundings

Published monthly except July and August by the Puget Sound Traditional Jazz Society.  
Anita LaFranchi, Editor, [jazzeditor@q.com](mailto:jazzeditor@q.com)  
Ads must be submitted in a jpeg or PDF format  
Payment in advance to: Gloria Kristovich, P.O. Box 373, Edmonds, WA 98020-0373

## 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

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

# Gigs for Local Bands

## BELLINGHAM TRADITIONAL JAZZ SOCIETY

1st Saturday, 2-5 pm VFW Hall 625 N. State St., Bellingham, WA

- Oct. 7 Uptown Lowdown Jazz Band
- Nov. 4 Market Street Dixieland Jass Band
- Dec. 2 Crescent City Jazzers

## DAVE HOLO TRIO

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

- Oct. 6 5-8pm
- Oct. 20 5-8pm

## GRAND DOMINION JAZZ BAND

Nov.22-26 "San Diego Jazz Fest" - San Diego, CA  
[www.sdjazzfest.org](http://www.sdjazzfest.org)

## OLYMPIA JAZZ SOCIETY

2nd Sundays 1-4:30pm Elks Lodge. 1818 Fourth Ave E., Olympia, WA

- Oct. 8 Hume Street Preservation Jazz Band
- Nov. 12 Uptown Lowdown Jazz Band Lite
- Dec. 10 Evergreen Classic Jazz Band

## PEARL DJANGO

- Oct. 6 8pm North City Bistro.Tickets And Reservations made directly through the Bistro will be required to guarantee seating.  
Call (206) 365-4447 Or email [rblom888@gmail.com](mailto:rblom888@gmail.com) for reservations. 1520 NE 177th St; Shoreline, WA
- Oct. 14 7:30pm Unity Spiritual Center - appearing with Nuages Contact Michael-Paul Gurule 360-961-1559 or [nuagesjazz@gmail.com](mailto:nuagesjazz@gmail.com)  
1095 Telegraph Rd Bellingham, WA 98226
- Oct. 17 6:30pm at the Gardiner School Multipurpose Room Details Here Presented by Electric Peaks Arts Council -510 Stone Street, Gardiner, MT; [zzzondee@hotmail.com](mailto:zzzondee@hotmail.com) or 406-220-2201.

## UPTOWN LOWDOWN JAZZ BAND

Nov. 22-26 "San Diego Jazz Fest" - San Diego, CA  
[www.sdjazzfest.org](http://www.sdjazzfest.org)



On Your Dial.....

Sunday

3 -6 pm

Art of Jazz, Ken Wiley,

KPLU 88.5 FM

## LOUIS ARMSTRONG WAS A MAN OF MANY WORDS

by Curt Beard

Reprint - Jazz Soundings May 2000

Not long ago, one Sunday afternoon when the music was sweet and hot at The Mountaineers, John Sandmark ambled up to my table during a break and wanted to talk. John is a regular, so to speak, who seems to enjoy the music as much, if not more, than anyone else in the Jazz Society. He's a tall, thin chap, he wears glasses, he seems to be a rather reserved fellow and he always seems to have a grin on his face, suggesting he is like so many folks who grew up in hard times and chooses to maintain a good attitude about nearly everything.

On this day, John wanted to talk about a book he had purchased and read. It was about Louis Armstrong. John was telling me how interesting and intriguing the book was because it presented Armstrong as never seen before. Now, that may seem hard to do, considering Armstrong has been the topic of countless published stories over many decades. When John decided he needed to hustle back to his seat, he offered to loan me the book. The next time I saw him, he ambled up to my table again and wanted to talk again. So we did. He handed me the book. I warned him he may not have the book returned because I may not read it right away, therefore as time goes by I may not remember who loaned it to me. No need to worry, he said, my name is on the inside. Now, that's trust.

Anyway, when I picked up the book weeks later to read it, I realized quickly John was right. This is a different book. The title told me that before I opened the book to the first page. It is called "Louis Armstrong In His Own Words." If a reader were to go no further than the title, he or she may be a bit puzzled and would want to ask: Didn't Louis write a book about himself during nearly 50 years of stardom in hot jazz? Yes, he did. So what, a reader may ask, makes this book different? The title says the book is in his own words, not written by a ghost writer or not an "as told to" collaboration.

This book is different because Thomas Brothers, an Associate Professor of Music at Duke University who edited the book and wrote the introduction to it, spent a lot of time researching the Armstrong archives for letters

he had written to friends, business associates like Leonard Feather, early biographers and correspondence with Lance Corporal Villec, a soldier stationed in Vietnam; essays; autobiographical writings, magazine stories.

The book covers four segments of his life: early New Orleans, Chicago and New York in the 1920s, touring during the 1940s and 1950s, and his final years in Corona, N.Y. Armstrong writes about life when he was growing up in poverty and playing at some of the finest clubs, cabarets and saloons in New Orleans, about famous musicians like Joe "King" Oliver, about music and nightlife in Chicago and New York, about marijuana, about racism, about his wives, about the last days of his life.

Armstrong loved to write and his writing made him proud. He sees himself as a writer, Brothers wrote in the introduction to the book. Armstrong wrote in pencil, he wrote in pen, he carried a portable typewriter with him on the road. His dressing rooms were always cluttered with writing stuff and usually crowded with people. The hobby was appropriate for passing time in hotels or dressing rooms.

Armstrong wrote to maintain contact with distant friends and admirers. As Brothers points out, Armstrong was among the thousands of black Americans who migrated from the South to the North during the first wave of the Great Migration and the warmth of a letter from home was, indeed, welcome. But he also wrote to provide professional writers with material they could use for publicity purposes. He learned to cultivate relationships that benefited him and the recipients of his letters. For example, he was most candid with Joe Glaser, his manager for several decades. And he wrote often to Robert Goffin, so Goffin could write a biography about Armstrong.

Armstrong demonstrates a highly personal style in his writing. It is creative, charming and expressive – just like his music. After all, he was debatably the most creative and expressive soloist in the history of jazz. In his writings, he blends straight English that you and I know with the jive that is an integral

part of the jargon of musicians and the talk of the streets.

If a reader is a purist about English, he or she may become uncomfortable with Armstrong's writings. That's because Armstrong uses punctuation his way, not the conventional way. He uses commas, ellipses, quotation marks, dashes and the like to create a mood and to express himself as though he were talking. Armstrong uses punctuation to control the pace or time of his writings, just as a soloist controls the pace or time of music. Certainly, Armstrong was masterful at that. Furthermore, his grammatical use of the language hardly holds to conventional English, but we must concede that's the way Armstrong was and he had, and has, lots of company.

Any recap of Armstrong's life must include references to Oliver. Armstrong's writings pay special homage to Oliver, the cornet player whose Creole Jazz Band was among the famous early groups in jazz. Armstrong begins a chapter on Oliver ("Joe Oliver Is Still King") with some unconcealed feelings. "Joe Oliver has always been my inspiration and my idol. No trumpet player ever had the fire that Oliver had. Man, he really could punch a number. Some might have had a better tone, but I've never seen nothing have the fire and no one created as much as Joe. The way I see it, the greatest musical creations came from his hom - and I've heard a lot of them play. I think he was better than Bolden, better than Bunk Johnson. Buddy blew too hard — he actually blew is brains out. Even Bunk didn't offer nothing but tone. He didn't have the get-up-and-go that Oliver did; he didn't create a phrase that stays with you. But Joe Oliver created things - and they weren't skullbusters, either."

There is a short chapter devoted to Bunk Johnson. In the late 1930s, when New Orleans music resurfaced in popularity, Johnson portrayed himself as Armstrong's main mentor. But Louis set the record straight in 1950 in a story written for *The Record Changer*, with an "as told by Louis Armstrong" byline. "Bunk didn't teach me a thing; he didn't show me

*Continued on page 4*

## AMERICA'S CLASSIC JAZZ FESTIVAL, 2017 PART 2

---

by Doug Parker

(OOPS - almost forgot to mention John Gill's always-enjoyable Yerba Buena Stompers, with their two-trumpet sound in the tradition of Lou Watters' Yerba Buena Jazz Band, who started the Great Jazz Revival in the '40s).

One thing that bodes well for the future of Our Kind of Music is the presence of so many good young players: Jacob Zimmerman, clarinet/alto with Evergreen and Graystone Monarchs; Josh Roberts, banjo/guitar with Evergreen; Luke Smith, banjo/guitar, James Isaac, tenor sax and Joe Smith, trumpet, all with the Graystone Monarchs also.

Particularly impressive was the work of Riley Baker, who sat in on drums with the Grand Dominion Jazz Band and on tuba with the High Sierra Jazz Band. Incidentally, Riley's twin sister, Ramona, is an excellent ragtime pianist who the writer heard in Sacramento last year. Music is obviously in their genes, as their father is Clint Baker, who plays the trumpet with Grand Dominion and tuba with Yerba Buena Stompers - in fact, he plays MANY instruments well!

A special mention must go to a "local boy who made good" - tubaist Paul Haggard, who did an admirable job of filling in with High Sierra Jazz Band, while their regular bass horn man, Earl McKee, is recuperating from knee surgery. Well done, Paul!

With "Cowboy Earl" out of action, Howard Miyata had a double load of vocalizing, as he sang several songs normally performed by Earl. No disrespect to either Paul or Howard, but - Get well, soon, Earl - we all miss you!

Some highlights: The excellent vocalizing of Dawn Lambeth (wife of cornetist Marc Caparone of the High Sierra band) - "Apostles of Sax" with Pieter Meijers joining with Uptown Lowdown's "dynamic duo" of Paul Woltz and John Goodrich, plus ULJB trombonist Andy Hall on the baritone sax (Bert Barr refers to them as "Three Apostles and an Epistle") - and the set of expertly-played ragtime by Conal Fowkes (Yerba Buena Stompers), Ray Skjelbred, and Jeff Barnhart, who acted as emcee.

Your writer felt privileged to join the "Trailer Trash" (on banjo) in the opening set, augmented by such greats as Bob Schulz, Andy Hall (baritone sax), and Howard Miyata - "fun" way to open the festival!

Good to see many familiar faces at the festival, not only from PSTJS, but from Santa Rosa and San Diego!

When festival director Walt Bowen announced the four-figure amount which had been raised for the jazz camp, the dollar amount was augmented by 95 cents, so to make it come out to an even dollar amount, Howard Miyata donated a nickel.

Congratulations to Walt, Charlotte, the rest of the board members of GODJS, the volunteers, the students and others serving food and drink, and of course the musicians, for another GREAT festival. We'll see you in June, 2018!

## LOUIS ARMSTRONG (CONT.)

---

*Continued from page 3*

one thing," Armstrong said after hearing Bunk as a teenager in a New Orleans honky-tonk. "There's Bunk sitting up there drinking this port wine and playing all that pretty hom, and I am right in front of him. But - how would this phrase go? Joe taught me those things and the things that go with that. Bunk didn't show me nothing. He didn't even know me. In the days of the honkytonks, I was just a little old kid and Bunk didn't know me. But I would sit in front of that horn and the port wine was coming out of that bell. But I'd stay there and them notes were prettier than that wine....he did not teach me. So you don't need to give the credit to Bunk, other than the tone. I mean, there could be similarity of tone, but that's all."

There is a chapter devoted to "blindfold test" administered to Louis by Leonard Feather in 1949. Louis was asked to identify six unnamed recordings. The test was set up to give him an opportunity to voice contempt for bebop. A month later he criticized Dizzy Gillespie, Miles Davis and Lennie Tristano by quipping, "This is all right according to the current trend, but not for no jazz fan." The last of the six was a recording by Guy Lombardo, which Louis gave eight stars on a five-star system. "These people are keeping music alive - helping to fight them damn beboppers. You know, you got to have somebody to keep that music sounding good. Music doesn't mean a thing unless it sounds good. You know, this is the band that inspired me to make *Among My Souvenirs*. They inspired me to make *Sweethearts on Parade*. They're my inspirators!"

In a chapter about his early days in New Orleans, Armstrong wrote about the Red Light District, which never closed. Negroes were not allowed to work the district. But Jelly Roll Morton was an exception. "Jelly Roll was the piano player who had the best job of them all. He played along in the leading Whore House called Lulu White, where some of the richest men of all of Louisiana used to spend many nights and many dollars. Jelly Roll with lighter skin than the average piano players, got the job because they did not want a Black piano player for the job. He claimed he was from an Indian or Spanish race. No Cullud at all. He was a big Bragadossa. Lots of big talk. They had lots of players in the District that could play lots better than Jelly, but their dark color kept them from getting the job. Jelly Roll made so much money in tips that he had a diamond inserted in one of the teeth. No matter how much his diamond sparkled he still had to eat in the kitchen, the same as the Blacks. Jelly Roll made some very fine records just before he died." In the same chapter, Louis writes briefly about some well-known black players who left New Orleans for the riches elsewhere, i.e. Freddie Keppard, Honore Dutrey, Kid Ory, Paul Barbarin, Alphonse Picou, Jimmie Noone and the whites who did the same thing, chaps like Wingy Manone in the first wave and A1 Hirt, Pete Fountain and the Dukes of Dixieland. Armstrong wrote nice words about all of them, which is a common theme throughout his writings.

*Continued on page 5*

**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 \_\_\_\_\_ E-Mail \_\_\_\_\_  
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 membership)

**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. Thank you.*

*Continued from page 4*

In sum, the book presents an enlightening look at Armstrong's world through his eyes and ears, which in itself is unusual. Usually we have such books presented to us by writers who have collected thoughts, opinions, observations, data, history and copious other tidbits from famous people and expressed them in their words, not in the words of the featured person.

So John Sandmark is right, the book is intriguing and different. And now that I'm done with it, I don't have to look inside the cover to remember who owns it. I just have to wait for him to amble up to me during a break in the music at one of our concerts and wait for him to ask what I thought about the book. Then, we can grin together over a wonderfully shared experience.



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.

**PLEASE SHARE YOUR FAVORITE  
JAZZ MEMORY WITH US!**

You may put your memories down on paper  
and mail to:

PSTJS 19031 Ocean Ave, Edmonds, WA. 98020  
or email your stories to: [jazzdancer2@msn.com](mailto:jazzdancer2@msn.com).

Red **X** on your Jazz Soundings mailing address label with  
your name on it - means it's time to renew your membership.

TWO red **XX** means last chance to Renew Now!

**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  
[terryrogers@comcast.net](mailto:terryrogers@comcast.net) 206-465-6601

**BOURBON STREET ALL STARS**

Leader: Jeff Winslow (360) 731 0322 [drjwjazz@gmail.com](mailto:drjwjazz@gmail.com)

**COAL CREEK JAZZ BAND** Leader: Judy Logen, 425-641-1692  
Bookings: [judy@coalcreekjazzband.com](mailto:judy@coalcreekjazzband.com)

**COMBO DE LUXE** Bookings: Candace Brown

[www.combodeluxe.net](http://www.combodeluxe.net) [jazzstrings@comcast.net](mailto:jazzstrings@comcast.net) 253-752-6525

**CORNUCOPIA CONCERT BAND** Leader: Allan Rustad  
[www.comband.org](http://www.comband.org) 425-744-4575

**DUKES OF DABOB** Bookings: Mark Holman, 360-779-6357,  
[seclar7@embarqmail.com](mailto:seclar7@embarqmail.com).

**DUWAMISH JAZZ BAND** Bookings: Carol Johnston  
[carolanjo@yahoo.com](mailto:carolanjo@yahoo.com) 206-932-7632

**EVERGREEN CLASSIC JAZZ BAND** Leader: Tom Jacobus  
email: [tjacobs@comcast.net](mailto:tjacobs@comcast.net) ph: 253-852-6596 or cell 253-709-3013

**FOGGY BOTTOM JAZZ BAND** Leader: Bruce Cosacchi  
360-638-2074

**GRAND DOMINION JAZZ BAND** Bookings: Bob Pelland  
[bobpelland@gdj.com](mailto:bobpelland@gdj.com) 360-387-2500

**holotradband** Leader: Dave Holo email: [dave@daveholo.com](mailto:dave@daveholo.com)  
[www.holotradband.com](http://www.holotradband.com)

**HOT CLUB SANDWICH** Contact: James Schneider  
[www.hotclubsandwich.com](http://www.hotclubsandwich.com) 206-561-1137

**HUME STREET PRESERVATION JAZZ BAND**  
Bookings: Karla West 406-862-3814

**JAZZ UNLIMITED BAND** Leader: Duane Wright  
[duane.janw@frontier.com](mailto:duane.janw@frontier.com) 206-930-9998

**JAZZ STRINGS** Bookings: Dave Brown  
[jazzstrings@comcast.net](mailto:jazzstrings@comcast.net) 206-650-5501

**LOUISIANA JOYMAKERS** Leader: Mike Hobbs  
[mikehobbs1924@gmail.com](mailto:mikehobbs1924@gmail.com)

**THE BARRELHOUSE JIVE CATS** Leader: James Walls  
206-280-1581 email:[groovepowers@gmail.com](mailto:groovepowers@gmail.com)  
[www.barrelhousejivecats.com](http://www.barrelhousejivecats.com)

**THE MARKET STREET DIXIELAND JASS BAND**

Ansgar Duemchen: 425-286-5703 Tim Sherman 206-547-1772  
[www.marketstreetjazz.com](http://www.marketstreetjazz.com)

**MIGHTY APHRODITE** Co-leaders: Bria Skonberg, Claire  
McKenna [mightyaphroditejazz@hotmail.com](mailto:mightyaphroditejazz@hotmail.com) 405-613-0568

**NEW ORLEANS QUINTET** Jake Powel 206- 725-3514  
[jake\\_powel@comcast.net](mailto:jake_powel@comcast.net)

**RAINIER JAZZ BAND** Manager: Randy Keller  
[randolphscottkeller@gmail.com](mailto:randolphscottkeller@gmail.com) 206-437-1568

**RAY SKJELBRED**

[rayskjelbred@gmail.com](mailto:rayskjelbred@gmail.com) 206-420-8535

**RONNIE PIERCE JAZZ ENSEMBLE**  
[ronniepiercemusic@yahoo.com](mailto:ronniepiercemusic@yahoo.com), 206-467-9365

**UPTOWN LOWDOWN JAZZ BAND** Leader: Bert Barr  
[uljb@yahoo.com](mailto:uljb@yahoo.com) 425-898-4288

**WILD CARDS JAZZ** Leader: Randy Keller  
[randolphscottkeller@gmail.com](mailto:randolphscottkeller@gmail.com) 206-437-1568

**THE YETI CHASERS** Leader: Ray Skjelbred  
[Rayskjelbred@gmail.com](mailto:Rayskjelbred@gmail.com) 206-420-8535 For more information:  
<http://www.rayskjelbred.com/calendar.html>