

**A Mirror
and Focus
for the
Jazz
Community**

EARSHOT JAZZ

February 2002 Vol. 18, No. 2
Seattle, Washington



BILLY WALLACE
SRJO's NEW CONCERTO
GOLDEN EAR WINNERS
BEST OF 2001

Notes

VOICE AND VISION 2002

With the 2002 season of Voice and Vision coming up, now is the time to submit your applications. The series, a collaboration between Earshot Jazz and the Seattle Art Museum, is held at the Asian Art Museum in Volunteer Park. It is open to Puget Sound-resident artists. The jury is looking for submissions that focus on the creation and presentation of new compositions or conceptual improvisations. The series will run from July to December, on the second Thursday of each month. Mail submissions and samples of your work to the Earshot office or call for information.

EARSHOT NEEDS

For the many shows it presents, Earshot would be greatly assisted by the donation of a good-quality, 4- or 5-piece, name-brand, jazz drum set, as well as a late model, reliable mini-van. If you can donate either of these, please call John Gilbreath at Earshot Jazz, (206) 547-6763.

While we're on the subject, we'd also love to be given a building, or part of one, that could serve as the primary Earshot Jazz venue, educational facility, and administrative headquarters. Contact Earshot Jazz with your ideas.

We value your human and intellectual resources. So, if you have any ideas or proposals for programming at Earshot Jazz, please don't hesitate to contact us. If there are particular artists you'd like to see us present, please let us know. We might also be able to use your pro bono professional services, whether legal, financial, public relations, marketing, cleaning, etc. And if you have time and resources to volunteer toward our mission and goals, we are happy to work something out.

LISTING OF JAZZ INSTRUCTORS

If you are a music teacher whose services include jazz instruction, and would like to be included in a listing of instructors that runs occasionally in this publication, please send us your name, phone number and/or email, and a description of what you offer, up to 25 words. Send submissions to Earshot Jazz at the address or email on this page.

CALL FOR UNWANTED INSTRUMENTS

Earshot Jazz is asking that people who have instruments that are unused and are simply taking up space to consider donating them to needy students. Any and

THE EARSHOT JAZZNET FUND

Please consider joining Earshot Jazz, or renewing your membership, and also donating to the JazzNet fund that will help Earshot secure \$300,000 in funding from the Doris Duke Charitable Foundation. By raising another \$200,000, Earshot Jazz will be able to put in place a \$500,000 endowment fund to support jazz programming and education. Please contact (206) 547-6763, or jazz@earshot.org, or see an Earshot employee or board member in the lobby during any Earshot event.

all instruments are welcome, as finding homes for them with students eager to play should not be a problem. Earshot Jazz is collecting them, indefinitely, at the address listed on this page.

Visit Earshot's website
for the most complete jazz
calendar in Seattle

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EARSHOT JAZZ

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3429 Fremont Pl., #309, Seattle, WA 98103
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General Information: (206) 547-6763
Fax: (206) 547-6286
email: jazz@earshot.org
Web Site: www.earshot.org

Executive Director: John Gilbreath
Earshot Jazz editor: Steve Cline
Editor-at-large: Peter Monaghan
Ad Design: Van Diep
Contributing writers: Megan Aemmer,
Michael Allison, Andrew Bartlett, Stephen
Cline, Iain Edgewater, John Ewing, Marc
Fleury, Scott Furuta, Fred Gilbert, Alan Jones,
Jim Knodle, Peter Monaghan, Wally Shoup,
Gordon Todd, Bill White, John Whitton
Photography: Steve Cline, Steve Robinson,
Daniel Sheehan, David Wight
Illustration: Chuck Smart, Danijel Zezelj
Distribution Coordinator: Fred Gilbert
Distribution Manager: Ellie Rapp
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Board of directors: Richard Thurston
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Heidorn, Taina Honkalehto, Marc Seales
Program Manager: Bryce Montgomery

Calendar information:
3429 Fremont Pl., #309, Seattle, WA 98103
Fax: (206) 547-6286
Email: jazz@earshot.org

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Earshot Jazz mission statement

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Earshot Jazz is a non-profit arts and
service organization formed in 1986
to cultivate a support system for jazz
in the community and to increase
awareness of jazz. Earshot Jazz
pursues its mission through
publishing a monthly newsletter,
presenting creative music, providing
educational programs, identifying
and filling career needs for jazz
artists, increasing listenership,
augmenting and complementing
existing services and programs, and
networking with the national and
international jazz community.

In One Ear

Tula's was packed and cameras rolling on January 12th for a celebration of saxophonist **Hadley Caliman's** 70th birthday.

Joining the venerable tenor player on his stage were longtime friend, trumpeter **Eddie Henderson**, who came from New York City for the event, **Alan Jones** on drums, **Phil Sparks** on bass, and **Larry Fuller** on piano.

Portland area saxophonist **Rob Scheps** sat in with the group for a few tunes, as well.

Saxophonist **Evan Parker** has "postponed" his American tour planned for next month.

"I assure you that it was not taken lightly," Parker said, citing various difficulties in the decision. "The uncertainties in air travel were the final deciding factor. We felt very insecure about the cost and reliability of transporting the double bass and were especially worried about connecting flights. As the schedule stood, one missed connection would have left us without the bass for the rest of the tour." The trio expects to reschedule the tour for April and May of 2003.

The Puget Sound region was very well represented at the International Association of Jazz Educators conference, which was held in Los Angeles last month. The **Music Works Northwest** jazz combo, under the direction of Dr. Daniel Barry, performed as did The **Central Washington University Vocal Jazz Ensemble**, directed by Vijay Singh. Bassist **Andrew Peate**, from Newport High School in Bellevue, performed with the IAJE Clifford Brown/Stan Getz all-star high-school combo.

One of the highlights of the annual conference is the performance of new compositions funded through a pair of commission programs, the IAJE/ASCAP Commission and the Gil Evans Commission.

The prestigious IAJE/ASCAP grant, dedicated this year to pianist Billy Taylor, was awarded to local jazz educator and multi-instrumentalist **Jovino Santos Neto**, who had his composition "Billyssimo" performed by the US Air Force "Falconaires" band on January 10 to an enthusiastic and full house. Pianist **Frank Mantooth** sat in as a guest performer.

"It was a real privilege to have my music performed for so many people by such a great band," Santos Neto said. "The whole experience was great, from receiving the commission to writing the score, printing hundreds of pages of parts, rehearsing and finally presenting the piece at the Conference."



Cornish College of the Arts faculty member, tenor saxophonist Hadley Caliman digs deep during the late set at Tula's.

earshot jazz photo/steve cline

Performed on the same set, and with the same band, was the **John Hollenbeck** composition "A Blessing" with vocalist **Theo Bleckmann**. Hollenbeck was the recipient of the Gil Evans Commission. Incidentally, Hollenbeck and Bleckmann will be performing as a duo at the Tractor Tavern on February 19 (see page 9 for details).

Sonarchy radio is heard live from the studios at Jack Straw Productions on KEXP (90.3) every Saturday night from 11pm to midnight. These live music broadcasts are produced and mixed by Doug Haire.

February 2nd: LOBOT downtempo excursions with soulthrift, evan schiller, randall dunn, polymorphic and dave carter.

February 9th: Greta Nintzel with the **Tony Grasso Saxophone Quartet** make new music with the theme "Casting The Coins: anything leads to whatever follows"

February 16th: Audiofilecollective **Greyg Filastine** and **Steven Miller** bring us an hour of remarkable location recordings from India.

February 23rd: Portland multi-instrumentalist, **Rich Halley** brings an out-trio with drummer **Dave Storrs** and bassist **Clyde Reed** to the studio.

Billy Wallace Hits High Gear

A Decade on the Seattle Music Scene Has Pianist Firmly Established

BY MEGAN AEMMER

Some describe pianist Billy Wallace as a quiet man. But his seemingly introverted demeanor belies a rich cache of stories, a memory that's sharp as a tack, a crooner's clear, mellow tenor voice and piano playing that bubbles and flows like a hidden crystal spring.

Although he's relatively recent transplant, (he moved to Seattle in 1991), Wallace has put down strong roots as one of the cities most impressive local musicians. His playing has been described in the *Seattle Times* as "like a cascade of water," a sound that refreshes audience members seven nights a week.

Floyd Standifer, a local legend himself, who plays with Wallace at the New Orleans Restaurant and the Pampas Room, calls him a marvelous, extraordinary player.

"Oh, there are nights when he does some things that make you wonder, 'Where did he get that from,' you know... there are some nights when you go, 'Wow, boy that's as good as it's ever gonna get,'" Standifer beamed.

Wallace relocated to Seattle after living in Denver for 20 years. He had lived a wandering life, living in Minneapolis/St. Paul and in Chicago as well as traveling to Germany, Japan, Finland and Norway. Born in Milwaukee, the wiry Wallace is largely self-taught. After cutting his teeth on boogie-woogie while in high school, he began playing professionally in 1946 at the age of 17. Instead of staying home and practicing, he spent the following decade of his life performing and traveling, gaining experience that prove more useful than private lessons and practicing with a metronome.

Wallace recalled one story from his early days of roving with a twinkle in his eye as he reminisced about small-town America during the late 1940s.

"This particular band — we went from Milwaukee, Wisconsin to North Platte, Nebraska to audition. Eight hundred miles to audition! And then when we got there, the saxophone player had left his horn in Rockford. The tavern — it was really a roadhouse called Joe's Dine & Dance — the owner called up the person he knew that had the music store and he said 'I need a saxophone.' And in 15 minutes, I mean, the store had been closed already, but the owner went in, opened the store, and brought a

saxophone over," he recalled.

As for bright lights and big cities, he's seen his share of them as well. During 14 years spent living and playing in Chicago, he met and played with some of the brightest luminaries in jazz, who also became his biggest influences.

"I met a lot of people (at after-hours clubs). I met Art Tatum, Sarah Vaughn and other celebrities," recalled the self-described night owl. (To this day, staying up until four a.m. isn't unusual for the energetic grandfather).

According to Wallace, Sunday night was the big night to go out for the hardy revelers in bebop's heyday. If you went out on the weekend, you were square. After-hours clubs were open till the wee hours. Breakfast shows started at four a.m., the last show at seven a.m. For musicians and listeners who wanted more, jam sessions were often held from seven in the morning until after noon.

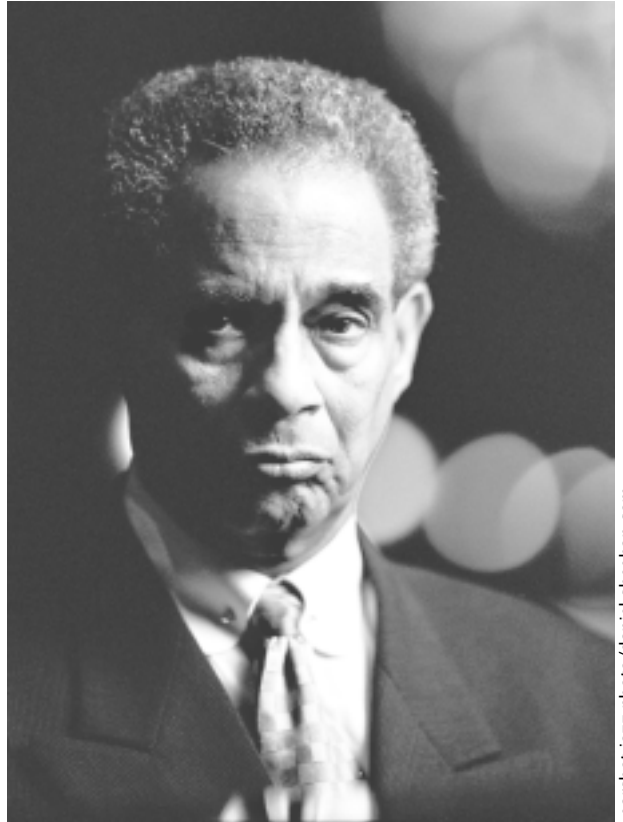
"Sunday and Monday were big days in the entertainment field," he noted.

The hearty after-hours scene also provided Wallace with ample opportunities to jam with the likes of Charlie Parker and work with Sonny Stitt, Frank Foster, Illinois Jaquet and Von Freeman. During his career, he has recorded with Billy Mitchell, Punky Green, B.B. King, Frank Strozier, and the Impressions. He also accompanied Lou Rawls, Johnny Hartman, and Anita O'Day. Drummer Max Roach was a frequent collaborator as was trumpeter Clifford Brown, with whom he released the album *Raw Genius*.

"The list (of people I've worked with) would be so long," he chuckled.

Although he played with such bright stars, he claims butterflies in his stomach were never a problem. He denies chasing the spotlight, but freely admits that he's never had a problem with being the center of attention.

"I never had stage fright. You know, I



earshot jazz photo/daniel sheehan.com

played with Max Roach and Tom Hall in New York, and the only thing I could think of was 'Wait til they hear me,'" he laughed.

Those who hear him will hear some of Bud Powell, Ahmad Jamal and Errol Garner, who are among his major influences on piano, while Frank Sinatra, Joe Williams, Carmen McRae and Nat Cole are some favorite singers. A dash of Johnny Hartman (with whom he played) and perhaps a pinch of Sinatra are also evident in his singing. Harmonically, Wallace was greatly influenced by pianist Chris Anderson, who he spent great amounts of time with in 1950s Chicago. Anderson, bassist Bill Lee and Wallace were seemingly inseparable, as he fondly recalled.

"We were always at one of the three's house... rehearsing, playing. We had different people over; people like Clifford Brown, (and) Frank Foster have been to my house. A lot of these people came. In fact, Ahmad Jamal once called Bill Lee, Chris and me the Holy Trinity because we were together so much."



Billy Wallace performs at New Orleans with the Floyd Standifer Quartet. From left, Phil Sparks on bass, Wallace, Floyd Standifer on tenor saxophone.

After Chicago, Wallace was in Minneapolis. He spent six years there before he continued on to Denver. It was in Denver that he met bassist Phil Sparks, who he currently plays with as part of the Floyd Standifer Quartet. Sparks, who moved to Seattle in 1983, introduced Wallace to Standifer in the early '90s, which helped him land his current gig at the New Orleans.

These days, Wallace can be found playing at various local restaurants and clubs every night of the week. Although he plays every night, each of his jobs has a different flavor and feel.

Playing at the Waterfront is about atmosphere and ambience; sitting alone at the piano, just inside the door of the ornate restaurant and to the left of a bar with a sumptuous view of Elliot Bay.

Diners don't necessarily applaud or listen. But those who do will hear everything from "Ain't Misbehavin'" to "The Girl From Ipanema" and about anything else. Drummer Clarence Acox once said of Wallace, "He knows 2000 tunes—in every key!"

Where Waterfront is a more sophisticated, dressed-up affair—the drink menu sports \$200 shots of aged rum—the New Orleans Restaurant, in Pioneer Square, has a down-home atmosphere (accented by brick walls and a green ceiling) and the regulars come as much for the jazz as the jambalaya. On Wednesday nights, the New Orleans hosts the Floyd Standifer Quartet, with Wallace lending his piano and vocal styles to a Cajun stew of classic swing, bebop and

whatever else comes along. Wallace considers the New Orleans to be one of the best venues in the world that he's seen for a local musician.

"People come and listen, you know... they patronize it regularly. We have a lot of people here who come here *every week!*"

Other musicians also stop by to listen, including vocalist Edmonia Jarrett, who was in the house one Wednesday night in January.

"You got the places like Jazz Alley, Basin Street, and those different places—well known clubs. But they hire only people with big names. For local people, this club (the New Orleans) is one of the best clubs." Wallace also noted Tula's as a good venue for locally grown jazz. The Pampas Room at El Gaucho is another scene that's keeping jazz alive as dance music when the Billy Wallace Quartet takes to the stage with singer BB White on Friday and Saturday nights.

Weekends also provide another opportunity for Wallace and Standifer to get together for a couple more nights each week.

"He's my piano player here at the New Orleans, and I'm his horn player at the Pampas," Standifer remarked, adding, "it works out beautifully. It's a chance to play three nights a week with an artist whose musical interests are pretty much the same as mine: harmonically, rhythmically... we come from the same generation, which means we have a shared experience."

An experience that Wallace and his peers

FEBRUARY SHOWS

Mondays: New Orleans Quintet

Tuesdays: Filé Gumbo Zydeco Band, 7

(First Tuesday: Two Scoops Moore)

Wednesdays: Floyd Standifer Group, 8 (except first Wednesday)

Thursdays: Ham Carson Quintet, 7
regular weekday shows are FREE!

1,2 ■ Harmonica Playboy & his Midnight Movers

6 ■ Greater Seattle High School Mardi Gras Jazz Combo Showcase & Competition, 7-10 PM

8,9 ■ Bad News Blues

10 ■ New Orleans & Puget Sound Traditional Jazz Society Mardi gras Jazz Brunch, 11AM - 3 PM

15 ■ The Mac Pack

16 ■ Black Swan Trad Jazz, 5-9 PM

22 ■ Lonnie Williams Band

23 ■ Two Scoops Moore Combo

Call 622-2563 for dinner reservations.



are eager to share with Seattle, seven nights a week.

Billy Wallace can be caught playing solo at the Waterfront on Pier 70 Monday and Tuesday nights, at New Orleans with the Floyd Standifer Quartet on Wednesdays, and at the Union Square Grill on Thursdays. Friday and Saturday nights he can be found at El Gaucho's Pampas Room with his quartet and Sunday nights, upstairs at El Gaucho. On Thursday, February 14, Wallace will perform with Floyd Standifer at the Seattle Art Museum for the Art of Jazz concert series (see page 7 for details).

EARSHOT JAZZ

2001 Golden Ear Awards

The Earshot Jazz Golden Ear Awards ceremony took place at Dimitriou's Jazz Ally on Monday, January 21. The Don Lanphere Quartet provided a set of music and then the Best of 2001 awards presentation took place with Jim Wilke presiding. The winners are as follows:

NW Recording of the Year:

Art Of Falling (Jeff Johnson)

NW Acoustic Jazz Group:

New Stories Trio

"Outside" Jazz Group:

StackPole

Jazz Concert of the Year:

Jackson Street Players (at Festival Sundiata)

Fred Anderson Trio (at Rainier Valley Cultural Center, Earshot Jazz Festival)

NW Instrumentalist of the Year:

Jeff Johnson

Emerging Artist or Group:

Jose Martinez

NW Vocalist of the Year:

Becca Duran

Seattle Jazz Hall of Fame:

Julian Priester
John Dimitriou

Priester, Dimitriou inducted into Jazz Hall of Fame



Julian Priester accepts induction into the Seattle Jazz Hall of Fame while emcee Jim Wilke looks on.

earshot jazz photo/steve cline



PONCHO SANCHEZ

February 2-3

**MICHAEL FEINSTEIN
ALL-STAR SEXTET**

February 6-10

MARCUS MILLER

February 12-17

PAT MARTINO TRIO

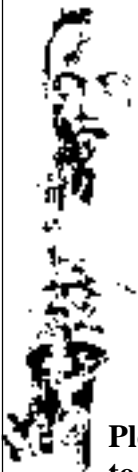
February 21-24

ROY HARGROVE

Feb. 26-March 3

SPYRO GYRA

March 5-10



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or visit us online at

WWW.JAZZALLEY.ORG

Art Of Jazz 2002 Underway at Seattle Art Museum

Earshot Jazz is proud to collaborate with the Seattle Art Museum in presenting the eighth consecutive year of the Art of Jazz series in SAM's downtown lobby. These concert presentations draw on the wealth of artistic excellence within the Seattle jazz community and present it in a unique space. The concerts occur on the second Thursday of the months of January through June. They begin at 5:30 PM and are free with museum admission.

**February 14: Floyd Standifer/
Billy Wallace Quartet**

Seattle treasure Floyd Standifer virtually embodies this city's rich jazz legacy, from the early Jackson Street scene to today. The trumpeter/saxophonist/ vocalist/educator appears here with the amazing pianist Billy Wallace, vocalist B. B. White, and an all-star band.

**March 14: Edmonia Jarrett's
Tribute to Carmen McRae**

Soulful vocalist Edmonia Jarrett brings her strong gospel and blues roots to this new tribute to jazz vocalist Carmen McRae. With Daren Clendenin on piano, Geoff Cooke on bass, Jose Martinez on drums, and a special guest saxophonist.

**April 11: Wayne Horvitz
and Zony Mash "The
Acoustic Project"**

Pianist/composer Wayne Horvitz is still

an important part of New York's "Downtown" scene though he now lives in Seattle. In it's acoustic form, Horvitz' most enduring band, Zony Mash, beautifully realizes his haunting, introspective compositions.

**May 9: Garfield High School
Jazz Band**

Under the direction of Clarence Acox, Seattle's noted Garfield Jazz Band has won walls-full of awards, and appeared in major jazz festival all around the world. Come see and hear the future of Seattle jazz as the Art of Jazz celebrates the jazz continuum.

June 13: New Stories Trio

The Art of Jazz series for 2002 comes to a sophisticated and spirited close with the award-winning New Stories Trio, one of the finest piano trios in any US city. Pianist Marc Seales, professor of jazz studies at the University of Washington, is joined by long-time collaborators Doug Miller on bass, and John Bishop on drums.



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SRJO To Perform First Commissioned Composition in March Concert

The Seattle Repertory Jazz Orchestra presents a concert titled “Jazz Composers of Our Time” on Saturday, March 2, at Nordstrom Recital Hall (in Benyroya Hall). A matinee performance will take place on Sunday, March 3, at the Kirkland Performance Center.

“Jazz Composers of Our Time” features the work of some of the greatest composers for jazz orchestra in the post-swing era, including Stan Kenton, Thad Jones, Toshiko Akiyoshi, and George Russell.

University of Washington Professor Emeritus William O. Smith’s recently completed “Concerto for Jazz Orchestra” will receive its world premiere performance.

Smith began composing for dance bands while still in high school in Oakland, California. He was essentially self-taught at that early stage, but in college pursued a formal education in Composition, studying with French composer Darius Milhaud at Mills College and then with Roger Sessions at the University of California, where he would earn his bachelors and masters degrees.

Improvisational music was met with ambivalence, if not hostility, in the music schools of the 1940s. But with Milhaud, Smith had a mentor sympathetic to the possibilities of musical concepts, like improvisation and swing-feel, that were developing in African-American music. Milhaud had explored them himself with his 1923 composition *La création du monde*. In the mid 1940s, a group of Mills students,

among them Smith and a piano student named Dave Brubeck, gravitated to Milhaud and began to develop their music. *The Dave Brubeck Octet* (Fantasy, 1946) was an early result. The record included one of Smith’s early compositions, “Schizophrenic Scherzo,” considered to be an early example of the compositional practice Gunther Schuller would later call “third-stream music.”

Duke Ellington had already been moving intuitively in a similar direction with his orchestra. Early large-scale works like “Harlem Air Shaft,” “Black, Brown and Beige,” and “Liberian Suite” as well as his later suites for jazz orchestra would be enormously influential on band leader/composers like Jones, Mel Lewis, and Russell, who directs the bands and New England Conservatory of Music. Akiyoshi herself states that “spiritually since I started writing for big bands, my main influence is Duke Ellington.”



Bill Smith

“We’ve been chomping at the bit to introduce our audience to these other great big bands,” says Michael Brockman, who co-directs the Seattle Repertory Jazz Orchestra, along with Clarence Acox. “We are also asking the question, ‘what is jazz repertory?’ Is it only the historic works from composers who’s name you know? Our goal is to not be just an ensemble that plays antique music.”

Still, Brockman sees a possible problem with the understanding of what “new

music” represents. “When you present new music, or as soon as you say it’s by living composers, a lot of times it scares audiences away.”

Professional jazz orchestras face the same difficulties as do classical orchestras. They must program concerts that will fill halls and keep the group economically viable. But the working ensemble is also responsible for keeping the music vital and relevant to a new generation of patrons as well as musicians. Brockman views the presentation of new music as an important role for the SRJO and critical to the subsistence of jazz repertory. “We’ve had so much fantastic music written that a lot of people are unaware of, unless it happens to be some top-40 hit from the swing era. Young composers, even in the last 50 years, for the most part, have ignored the great American jazz orchestra... Our hope is to have more composers see our group and say, ‘Yeah, that’s a group I want to write for.’ This whole movement is meant to foster that thinking.”


Now the ensemble has, with the completion of the Smith Concerto, generated more new music. It is the first composition commissioned by SRJO. According to Brockman, there was little debate as to who should do it. “When SRJO decided to commission a work, we knew we had someone here in Seattle who was the most qualified person — really in the world — to do it.”

— Steve Clime

Call the SRJO offices at (206-523-6159) for information or to purchase tickets.

As part of its ongoing “Jazz4Kids” program, the SRJO will present a concert free for school aged kids and their parents. It will take place at 4 PM on Saturday, Mar. 2, in the Nordstrom Recital Hall. Tickets are being distributed ahead of time on a first-come, first-served basis, and blocks of free tickets are available to schools and community youth organizations by calling the SRJO (206-523-6159). Free tickets are also available at the Channel 9 Store in Rainier Square, Redmond Town Center and Broadway Market. Call 206-729-3496 or visit KCTS.org. This Jazz4Kids concert is sponsored by the King County Arts Commission, the Selmer Musical Instrument Company, and the Mills Music Company.

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Young Duo Brings Extraordinary Musicianship with Voice and Drum

Earshot presents a magnificent duo with percussionist John Hollenbeck and vocalist Theo Bleckmann on Tuesday, February 19 at the Tractor Tavern.

These two New York City-based improvisers are long-time collaborators, having worked together on numerous projects including last month's performance of the Hollenbeck-penned composition "A Blessing" at the International Association of Jazz Educators conference in Los Angeles. Hollenbeck was awarded the Gil Evans Commission by IAJE to produce the work. Its performance by the US Air Force Falconaires band with Bleckmann as featured vocalist was said to have brought members of the audience to tears.

Bleckmann and Hollenbeck have recorded together on numerous occasions, including their ethereal duo *Static Still* (EARelevant, 2000). They, likewise, perform on the others most recent recordings. Bleckmann's *Origami* released in March of last year on the Vancouver-based Songlines label, is a dreamy sound space with wordless vocals blended with guitar and vibes and backed by Hollenbeck's expansive percussion palette.

For his own titles, Hollenbeck has utilized Bleckmann's instrument in a variety of ensembles. With names like "Quartet Lucy," "Claudia Quintet," and "Mary-Noelle Trio," one gets the sense that Hollenbeck views his ensembles as trusted vessels for some liquid voyage, or perhaps simply intimate companions. A sudden outburst of CD releases occurred late in 2001, with *No Images* (Blueshift, 2001) being released in September, *Quartet Lucy* (Blueshift, 2001) in October, and *Claudia Quintet* (Blueshift, 2001) in November.

Hollenbeck's debut (discounting the collaboration with Bleckmann of the previous year) is *No Images*, which contains a collection of compositions with different ensembles. Personnel include Bleckmann, Trombonists' Ray Anderson, Dave Taylor, and Tim Sessions; saxophonists' Dave Liebman Ellery Eskin, and Rick DiMuzio; and guitarist Ben Monder. *No Images* was declared one of the best recordings of 2001 by Gary Giddens of *The Village Voice*.

See Hollenbeck, page 11



John Hollenbeck

More Musicianship, More Drum Plus One

Earshot presents drummer Gerry Hemingway and electronics artist Thomas Lehn in a duo performance at 8 PM on Sunday, February 10.

Hemingway is a modern jazz legend. He was a part of the great Anthony Braxton Quartet of the 1980s and early '90s.

Lehn, a native of Germany, is a master of analogue synthesizers and produced an incredible sonic display with Konk Pack at last year's Earshot Jazz Festival.

Both musicians are involved with a long list of working ensembles and are in high demand for their unique improvisational skill.

Their current, and brief, U.S. tour is in support of the second "Tom and Gerry" recording, *Fire Works* (Umbrella, 2000).

Tom and Gerry perform at *On The Boards Studio Theater, 100 W. Roy* in lower Queen Anne, on Sunday, February 10 at 8 PM. Tickets are \$10 general admission.

Free Lunch at Cornish College

John Hollenbeck and Theo Bleckmann will be holding an improvisation workshop at Cornish College of the Arts on Wednesday, February 20. Cornish has a full month of workshops planned. All events take place at PONCHO Concert Hall, 710 E. Roy. All events are free and take place at noon.

Tuesday, February 5: Composer's forum with Jim Knapp.

Thursday, February 7: Vocal Improvisation workshop with Beth Winter and Dawn Clement

Monday, February 11: Improvisation workshop with Thomas Lehn and Gerry Hemingway

Tuesday, February 19: Composer's forum "Insights for the Improvisor" with Chuck Deardorf

Wednesday, February 20: Improvisation workshop with Theo Bleckmann and John Hollenbeck

Tuesday, February 26: performance by Hadley Caliman's Jazz Ensemble

Thursday, February 28: performance by the Dave Peck Ensemble

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STEVE CLINE — EARSHOT JAZZ EDITOR

Recordings:

Henry Threadgill: Everybodys Mouth's a Book (Pi)

AMM: Tunes Without Measure or End (Matchless)

Jean-Paul Bourelly: Boom Bop (Jazz Magnet)

Schlippenbach Trio: Swinging the BIM (FMP)

Phil Minton: And the World Ain't Square (Red Toucan)

William Parker: Song Cycle (Boxholder)
Harmut Geerken & The Art Ensemble of Chicago: Zero Sun No Point, Dedication to Mynona & Sun Ra (Leo)

Concerts:

Fred Anderson Trio: Earshot Jazz Festival

Dave Douglas Witness: Sin 'n Spin

Habib Koité: Bumbershoot

Holz fur Europa: I-Spy

Von Freeman: Tula's/Earshot Jazz Festival

ICP Orchestra: Evergreen State College

Konk Pack: Sin 'n Spin /Earshot Jazz Festival

Dave Holland Quintet: Jazz Alley

Amy Denio: I-Spy

ANNETTE DESOTO — EARSHOT JAZZ SOCIETY BOARD MEMBER

Sex Mob/ Trilok Gurtu/ Wayne Horvitz performance at the Vancouver Jazz Fest: Rocking good time, people dancing, great chops, young, old, black, white and blue.

Roland Kirk tribute with Steve Turre was sweet as was the Cameroonian bassist **Richard Bona** at the Earshot Jazz Festival. Funky to delicate and all with a dislocated shoulder!

JOHN EWING — DRUMMER, EARSHOT CONTRIBUTOR

Vandermark 5: Acoustic Machine (Atavistic)

Matthew Shipp: New Orbit (Thirsty Ear)
Dave Holland Quintet: Not For Nothin' (ECM)

William Parker: O'Neal's Porch (Centering)

Charles Gayle: Jazz Solo Piano (Knitting Factory Works)

Bakiada Carrol: Marionettes on A High Wire (OmniTone)

Evan Parker: 2x3=5 (Leo)

Henry Threadgill: Up Popped The Two Lips (Pi)

Misha Mengelberg: Four in One (Songlines)

David S. Ware: Corridors & Parallels (AUM Fidelity)

JOHN GILBREATH, EARSHOT JAZZ EXECUTIVE DIRECTOR, AND HOST OF CARAVAN ON KBCS, AND JAZZ THEATER ON KEXP.

Some of my favorite recordings of 2001.

Jean-Paul Bourelly: **Boom Bop (Jazz Magnet);** adds both Archie Shepp and Henry Threadgill to a (blue) stew of Senegalese funk and avant-garde jazz.

Jason Moran: **Black Stars (Blue Note);** the young Blue Note artist with original ideas, chops to burn, and a willingness to tap the masters, like Sam Rivers on this date.

Cuong Vu: **Come Play with Me (Knitting Factory), Bound (OmniTone), and Pure (Knitting Factory);** three releases by trumpeter Cuong Vu, in the company of bassist Stomu Takieshi and drummer John Hollenbeck. Plenty of fire and invention, with lots of open space.

Roy Campbell's Pyramid Trio: **Ethnic Stew and Brew (Delmark);** A remarkably full trio with the trumpeter, bass titan William Parker, and drummer Hamid Drake.

Ran Blake: **Horace is Blue – A Silver Noir (Hatology);** pianist Blake in trio with guitar and saxophone. A fresh, but dark look at music composed, or inspired by, Horace Silver.

George Mraz: **Morava (Milestone);** in which bassist George Mraz merges deep jazz sensibilities with the deeper ethnic traditions of his heritage.

The Blue Series Continuum (Thirsty Ear); a spirited series of CD's curated by Matthew Shipp Winners this year from Craig Taborn, Spring Heel Jack (with a host of improvising giants), William Parker, and Shipp himself.

Almost everything from **Hat Hut (Hatology)** this year, with standouts from Ellery Eskelin, Sun Ra, the Vienna Art Orchestra, ICP, and Misha Mengelberg.

Concerts of the year.

As you know, we had a spectacular jazz festival this year. At times it seemed that, perhaps because of the September 11th tragedies, both audiences and artists brought more openness and emotion to the exchange. As a result, we experienced many of those magical, transformational moments that can be neither predicted nor duplicated. They included concerts by Fred Anderson with William Parker

See Tops, next page

bass
church

Tops, from previous page

Gilbreath (cont.)

and Hamid Drake, the Japanese big band Continued in the Underground in their final set at Tula's, Mike Bisio with Joe McPhee and Ramond Boni, Konk Pack at the Sit and Spin, Kenny Werner's Trio at Tula's, Reuben Radding and Daniel Carter, and even the block-buster performances by Dave Brubeck and Keith Jarrett.

BILL HORIST — GUITARIST

It seems that four records have repeatedly found their way onto my CD player this year. Actually that's a lie because my CD player has been broken for months. I was so enchanted by these recordings that I had to beg, borrow and st— well anyway, I needed to listen to them many times. This was exciting in it's own right because it's not too often that I'm moved to listen to some-

See Tops, page 12

Hollenbeck, from page 9

The Claudia Quintet began as the Refuseniks, a collective trio with Reuben Radding on bass and Ted Reichman on accordion. Radding's move to the west coast caused Hollenbeck to reconceive the group as a quintet. Replacing Radding was Drew Gress. Added to the group were reedman Chris Speed and vibraphonist Matt Moran.

Bleckmann is the prominent voice in Quartet Lucy. The group takes a conscious nod to classic ECM sounds with a subtle non-western rhythmic base and lush melodic ideas realized by the vocalist and the woodwinds of Dan Willis. Bassist Skuli Sverrisson completes the ensemble.

Hollenbeck came from the Eastman School of Music composition program in the late '80s and since then has worked in bands like Bob Brookmeyer's New Art Orchestra, the Village Vanguard Orchestra and the Maria Schneider Big Band. He has also been involved in the groups of Meredith Monk, Michael Moore, and Cuong Vu.

Bleckmann has been a long time associate of Meredith Monk and has also performed with Anthony Braxton, Gerry Hemingway, Philip Glass, Dave Douglas,



Theo Bleckmann

Sheila Jordan, Ikue Mori and many others. A remarkably gifted sound improviser, he has performed, created and developed movie and theatre scores, such as the space alien language for the film *Men in Black* and

atmospheric soundscapes for *Star Trek: Enterprise* (composed by Monk).

Bleckmann and Hollenbeck are two of the more important improvising artists to emerge in the past ten years. Their amazing talent and musicianship should not be missed.

Theo Bleckmann and John Hollenbeck will perform on Tuesday, February 19, at the Tractor Tavern, 5213 Ballard Ave. The performance will begin at 8 P.M. Tickets are \$8 general admission.

— Steve Cline

Primal Intentions Mike Bisio & Joe Giardullo Cadence Jazz Records

Seattle resident Michael Bisio has been getting much-deserved attention from East Coast jazz leaders in recent years, particularly Joe McPhee. That Poughkeepsie-based treasure plays with the kind of quiet, measured intensity that benefits from the support of a player like Bisio, who appeals less through percussive thrumming or power than through the intricate detail of his pizzicato work and the soulfulness, sometimes mournfulness, of his arco playing.

Another McPhee collaborator, in the quartet *Bluette* with Bisio and fellow bassist Dominic Duval, is upstate New Yorker Joe Giardullo, who plays exceptionally well here on both soprano sax and bass clarinet. He certainly is coming to greater attention, and deservedly so. Like McPhee, he emphasized sentiment and musical ideas over any flashiness that he obviously could indulge if he wanted. And like McPhee, his approach is one of patient and thoughtful

exploration, and ventures a great deal of vulnerability. He at times sounds like he has gone to school on Evan Parker — particularly in flickering, circular passages. But he has his own thing, for sure, and it appears most prominently in the quietest, most abstract moments.

Together he and Bisio achieve a sound greater by far than the sum of its parts. Bisio is not a jazz-style accompanist, but an equal contributor with many ideas of his own to explore. But impressive, here, is how sympathetically they two work both while grappling close in, and while flying free, quite distant from each other yet admirably complementing each other.

A bass, alone, can easily lose a listener. It's a star turn for Bisio, then, when he manages, in his solo rendition of Ornette Coleman's "Lonely Woman," to hold full attention. His arco version — sawing, dipping, and soaring — is all the more poignant due to its historical reference to the prominent bass opening by Charlie Haden's in the original Coleman recording. The piece — "tune" doesn't do it justice — is a classic of progressive jazz, and Bisio's rekindling of it is highly effective.

Giardullo will make his first visit to

Seattle, long overdue, this month, appearing with Bisio on the 10th at the Swingside Café, 4212 Fremont Ave N, at 7pm.

— Peter Monaghan



earshot jazz photo/daniel sheehan.com

Horist (cont.)

thing again and again. And this year it happened four times! The only commonality seems to be that I found all of the music blow to have a high degree of sincerity in both reference and intention. In opposition to hierarchy, these are in no special order:

Runis: "Pallaschtom" (2001 Magaibutsu); If someone calls it noise, it's because they haven't heard this bass/drum/voice duo from Tokyo. These guys are busting out some of the most intense, fractured rock epics (most clocking in under 3 minutes) ever. One of those rare gems where emotive themes don't buckle under the weight of technical acumen. Unlike many bands that reference things like prog rock and fusion, Ruins avoid all the tongue in cheek trappings. They're doing it sincere-style, yo!

Art Of Flying: "An Eye Full of Lamp" (2001 Discobolos); This collective of about six or so folks from Questa NM, contains most of the members of Lords of Howling. An amazing octet that combined soulful songs, psychedelic drifting, expansive improvisation and a dose of Beefheart angularity. The bulk of the group return here with an astounding collection of songs, drawing off the above mentioned taps, in an engrossing world as arid and desolate as the place from where they come. This band is fusing disparate elements into a convincing whole. Their exploratory sojourn are matched in sincerity by their heartfelt songwriting.

Aiko Shimada: "Blue Marble" (2001 Tzadik); Without intending to gush here, I've got to say that the combination of Aiko's entrancing music with Eyvind Kang's sonic vision and Evan Schiller's production is really close to a perfect record. It's sparse and everything has its place. Each sound seems to have a damned good reason for being there in the sometimes nebulous sound field. Kind of like the films of John Huston. The only drawback may be the label that released it. It seems

that the music here easily has the potential to reach an audience far, far wider than that afforded by Tzadik.

People Like Us: "A Fistful of Knuckles"; This record heralds from the traditions established by John Oswald's "Plunderphonics" and Negativland's recycled tomfoolery (Yeah, I know Gyson was doing it earlier but I'm not in the mood to quibble for once so bear with me). London's People like Us aka Vicki Bennett has done something new here though (more on this later). On this collection she's amassed a bunch of sounds from Western themed media (I hear a lot of Lone Ranger and the like, even a little Leonard Nimoy). With this material she's sculpted a 21 piece salute that mixes a Zappa-like humor, a David Lynchian dark underpinning (with all the sexual depravity that would entail) with an all around playful accessibility. Sound impossible? The trick here is (and this is where the Vicki steps into her own) that this record never gets dragged down into sonic obscurity by sly although painfully obvious editing techniques that transform most music of this ilk into something so abstract it has no reference to the source material. Bennett shows us that the source material is this records *raison d'être*. The hokey themes are the foundations on which the material is built, and they are reflected prominently in the overall structure. Only rarely do the pieces morph into something that obviously has been under the knife, and, even then, it serves the source themes appropriately, if not brilliantly.

The year in shows: This year the Canadians get my vote for offering some of the best improvised music I've ever seen. The operative word here is intuition.

Jean Derome (reeds and toys) and Pierre Tanguay (drums and toys) from Montreal performed at the Rainbow during last Winter's only snowstorm. The four people that saw the show were treated to a duo with an expansive arsenal, palette and a group mind that was staggering.

The Olympia Experimental Music Fest was treated to some world-class improvisation offered by the US/Canada group **The Knotty Ensemble**. The quartet of guitar/clarinet, electric upright bass, cello, and violin produced a dizzying array of both pastoral and aggressive but always emotive soundscapes. The delicacy and space was often reminiscent of the work of Louis Sclavis and Marc Ducret.

ALAN JONES — EARSHOT JAZZ CONTRIBUTOR

Ori Kaplan Percussion Ensemble: Gongol (Knitting Factory); An outstanding small group featuring Susie Ibarra and phenomenal pianist, Andrew Bemkey. Ori Kaplan, the young alto saxophonist, is quickly becoming a powerful voice in New York's creative music scene.

Barry Guy New Orchestra: Inscap-Tableaux (Intakt); Blissfully complicated music that takes the ideas of Guy's London Jazz Composers Orchestra a small, sophisticated step further. This international concoction of musicians produces a mosaic of layered instrumentation that should be experienced by everyone with an interest in improvised music.

Veryan Weston/ Caroline Kraabel: Five Shadows (1999-2000) (Emanem); Variations on a theme from British piano/saxophone duo, recorded with five different pianos in the same number of venues. Acoustics from the various settings are as critical to the music as the musicians' passionately delivered lines.

The Vandermark 5: Acoustic Machine (Atavistic); Chicago heavy Ken Vandermark scored another with his quintet that features hard-hitting trombonist Jeb Bishop. Accompanying me on many bike rides, these dangerous arrangements had me burning off more calories than I intended.

Louis Sclavis: L'affrontement Des Prétendants (ECM); The French clarinetist reveals European, American and African influences amid complex,

polyphonic compositions. Instantaneously enjoyable music.

Anthony Braxton: Quintet (Basel) 1977, (hatOLOGY); A veritable missing link in the genius's discography. Beautifully captured and mastered, the music makes elastic transitions from small group jazz forms to Braxton's scientific tonal structures.

Joëlle Léandre: No Comment (Red Toucan); Léandre puts the contrabass to task, generating otherworldly sounds that stimulate and hold us spellbound.

John Law Quartet: Abacus (hatOLOGY); A startling achievement from pianist Law that fuses European/Baroque linearity with the volatility of the small jazz ensemble. Omni-fluent percussionist Gerry Hemingway is the backbone while saxophonist Jon Lloyd gives the music its color and persona.

Mats Gustafsson Nu Ensemblen: Hidros One (Caprice); Tape loops and pipe organ coupled with Axel Dörner's unconventional trumpet blowing provide for an intriguing paragon of sonic extremes in Gustafsson's small orchestra.

Raymond Boni & Joe McPhee: Voices & Dreams (Emouvance); A duo recording culled from live performances in Lyon and Marseilles are the substance for this record that celebrates Boni and McPhee's 20+ year musical partnership. Guitarist Boni's inimitable, effects-laden tremolo picking is always agreeable, graceful.

Sten Sandell/ Fred Lonberg-Holm/ Michael Zerang: Disappeared (NuScope); Affective piano trio explores the fringes of tonality, a unique blend of ambience and emphatics.

Tim Berne: The Shell Game (Thirsty Ear); One of many releases from Thirsty Ear's "Blue Series" last year, this disc is classic, headstrong Berne. He finds a new alliance in the exceptional keyboardist/pianist Craig Taborn, a voice we should all take stock in.

JIM KNODLE — TRUMPETER, COMPOSER

Sam Rivers and the RivBea All-Stars: Inspiration (RCA)

Andrew Hill: Dusk (Palmetto)

KEVIN O'CONNOR — JAZZ & WORLD MUSIC DIRECTOR, KBCS RADIO

Roy Campbell: Ethnic Stew and Brew (Delmark)

Jason Moran: Black Stars (Blue Note)

The Vandermark 5: Acoustic Machine (Atavistic)

Gigi: Gigi (Palm Pictures)

Francisco Lopez & Amy Denio: Belle Confusion (Absolute)

John Handy Quintet: Live at Yoshis (Louisiana Red Hot)

Fred Anderson: On the Run (Delmark)

The Herbie Nichols Project: Strange City (Palmetto)

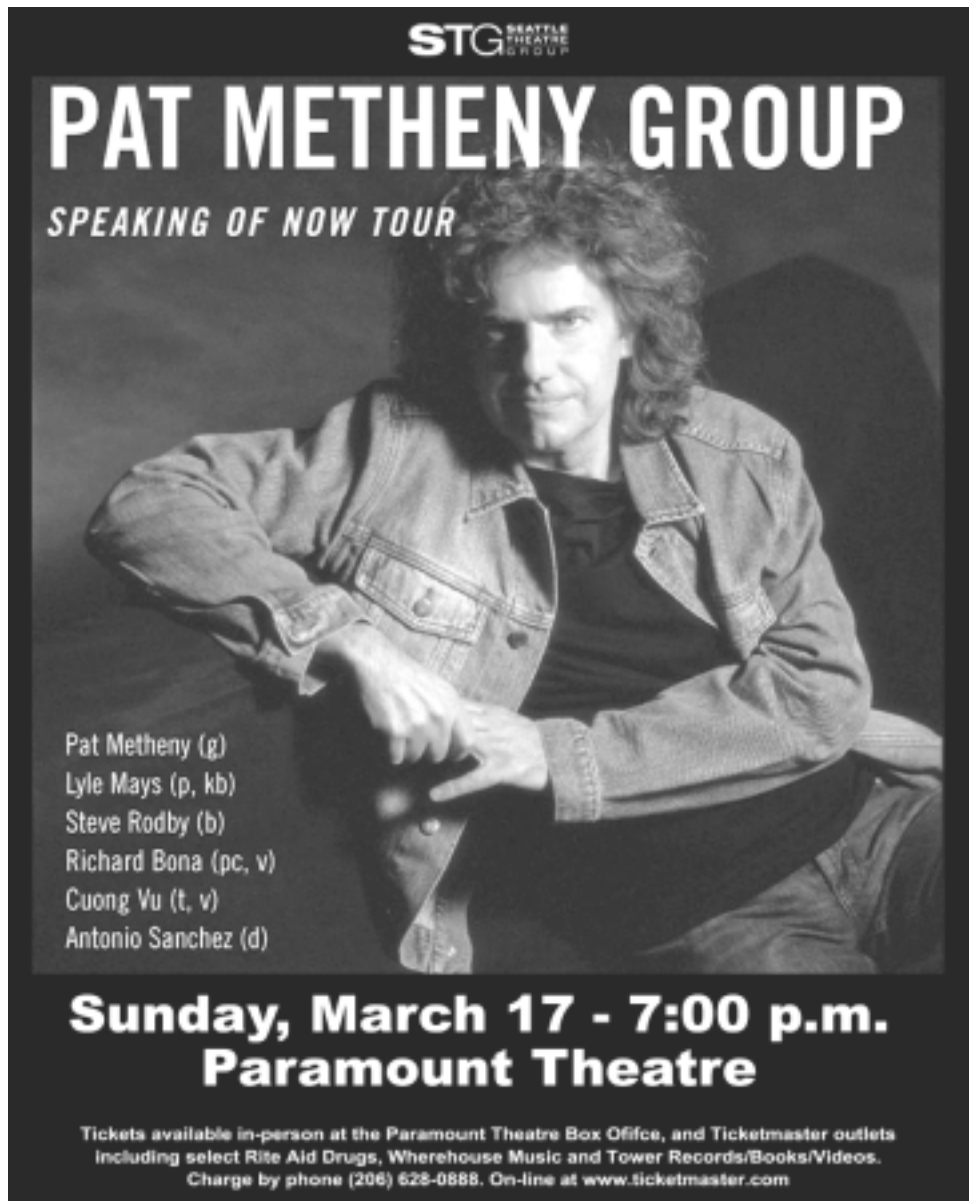
REUBEN RADDING — BASSIST

Marilyn Crispell w/ Gary Peacock & Paul Motian: Amaryllis (ECM 1742)

Mark Dresser/Mark Helias: The Marks Brothers (W.E.R.F. 022)

Amir Koushkani w/ Eyvind Kang: In The Path of Love (AAK 121)

See Tops, page 14



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Tops, from page 13

Radding (cont.)

John Hollenbeck: Claudia Quintet w/ Ted Reichman, Drew Gress, Chris Speed, and Matt Moran (Blueshift/CRI)

GORDON TODD — (KBCS 91.3 FM JAZZ HOST)

Favorite Recordings of 2001:

Jason Moran: Black Stars (Blue Note)

Greg Osby: Symbols of Light (A Solution) (Blue Note)

Dave Holland Quintet: Not for Nothin' (ECM)

McCoy Tyner: Plays John Coltrane Live at the Village Vanguard (Impulse!)

Roy Campbell: Ethnic Stew and Brew (Delmark)

Avishai Cohen: Unity (Stretch)

Herbie Nichols Project: Strange City (Palmetto)

Don Byron: You Are #6 (Blue Note)

Mark Turner: Dharma Days (Warner Bros.)

Charles Lloyd: Hyperion with Higgins (ECM)

Favorite Concerts of 2001:

Fred Anderson, William Parker & Hamid Drake: Earshot Festival

Odean Pope Trio: Earshot Festival

Steve Turre's Rahsaan Roland Kirk Tribute: Earshot Festival

Oscar Peterson: Jazz Alley

Don Byron Music for Six Musicians: Earshot Festival

Stefon Harris Quartet: Port Townsend Jazz Festival

Von Freeman: Tula's/Earshot Festival

Danilo Perez Motherland Project: Jazz Alley

Chick Corea New Trio: Jazz Alley

Dave Holland Quintet: Jazz Alley

BILL WHITE — JAZZ WRITER, SEATTLE POST-INTELLIGENCER

Concerts:

Bob Dylan at Key Arena: Those who have followed Bill Frisell's recent work are aware of a different concept of "standards" that serves as a cultural lexicon for the guitarist, as opposed to

the more traditionally accepted body of work that has become an ecclesiastical psalmbook for the pianist. Like Frisell, Bob Dylan has been mining traditional American folk minstrelsy as a basis and framework for his improvisational inhabitations of melodic narrative. His new CD, "Love and Theft," the title of which is an allusion to the history of black-face minstrelsy in America, encompasses vaudevillian form into the English balladry upon which he has built many of his own compositions. Lifting material by Guy Lombardo as well as re-interpreting Billie Holiday (compare "Bye and Bye" to "Havin' Myself a Time,") Dylan has soaked up more of America's musical landscape than any other living singer. And he regurgitates it in a voice created out of the chaos of his own perplexity, a voice unlike anything heard before in this world.

Super Rail Band on the Pier: Womad weekend was a miserable time to listen to outdoor music. I spent it on the rain-swept pier, my mind muddling through several uninspiring acts comprising what was to be an alternative to the big festival in Marymoor Park. Out of this gloom appeared Djelymady Tounkara, a Malian guitarist of whom I had no previous awareness. As he played the best guitar I have heard in my life, I was transformed from a sour-faced critic to an enraptured fan, standing in front of the stage in complete awe.

Stackpole at Earshot Festival: Seattle's most exciting improvising ensemble is often on the edge of implosion, given the range of confliction within the group's musical vocabulary. If one thinks in polite terms such as "conversation," then "Stackpole" is "Who's Afraid of Virginia Woolf."

Nina Simone at Benaroya Hall: Had the concert ended after she whacked an usher on the head with her voodoo stick, Simone's Benaroya appearance would have been scandalous. Erratic behavior notwithstanding, the expatriate jazz diva was not about to be ignominiously removed from the



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stage. After the spontaneous and confused intermission, she displayed her civil rights scars and the audience shouted "goddam" at the mention of Mississippi.

Bill Frisell's Intercontinental Quartet at Earshot Festival: Musicians from four continents playing without any cross-cultural affectations. As intimate as cousins picking bluegrass on a Tennessee porch.

Legends of Gospel at Benaroya Hall: Improvisation doesn't get any better than a Southern preacher. And headliner Shirley Caesar is one of the best.

(Tie) Rueben Radding and James Carter at Earshot Festival/Los Valentines at OK Hotel: After the ego driven sounds of Don Byron and Richard Bona, Radding and Carter's duets were honey to the ears and the soul. The most beautiful sounds of the Earshot Jazz Festival. Earlier in the year, the short-lived trio of Radding, Gregg Keplinger, and Wally Shoup stole the fire of the Gods and brought it to the now-defunct OK Hotel.

Saturday Night Senior Citizen Dances at the Center House: While walking home from hearing the Lincoln Center Jazz Orchestra, I cut through the Seattle Center and chanced upon a

nameless ensemble who were playing every bit as well as those musicians in the prestigious group. Seattle has some great unsung players, and they are not all Garfield and Roosevelt students.

Quincy Jones Tribute at the Opera House: If only for Stanley Clarke.

Dave Brubeck at the Paramount: How many other musicians his age show up to the gig with new tunes?

JOHN WHITTON — EARSHOT JAZZ CONTRIBUTOR

Ten Recordings:

Raymond Boni & Joe McPhee: Dreams (Émouvance)

Peter Brötzmann: Right As Rain (FMP)

Roy Campbell: Ethnic Stew and Brew (Delmark)

Dave Douglas: Witness (RCA Bluebird)

Marty Ehrlich: Song (Enja)

Dave Holland: Not for Nothin' (ECM)

Evan Parker & Keith Rowe: Dark Rags (Potlatch)

William Parker: O'Neal's Porch (Centering)

School Days: Crossing Division (Okka Disk)

Cecil Taylor/Marilyn Crispell/Paul Plimley & John Oswald: Complicité (Victo)

and five performances:

Fred Anderson Trio: Earshot Jazz Festival

Raymond Boni, Joe McPhee & Mike Bisio: Earshot Jazz Festival

Dave Douglas: Sit & Spin

School Days: Tractor Tavern

David S Ware Quartet: Nippon Kan
and, to flog the deadeast horse of 2001 one more time: only one of these people got a mention in Ken Burns' Wynton.

DAVID WIGHT — EARSHOT JAZZ CONTRIBUTOR

Great year for new issues. Vandermark's V5 band is consistently on, and the return of Sam Rivers to a Blue Note session is cause for celebration. Joe Lovano shows his range with four unique trios. Another live Miles from the Fillmore with the core band of early '70. The last live Trane, despite awful recording another visit with his power. Any Chris McGregor is worthwhile given his tragic lack of exposure. Two from the Schlippenbach genius, leading his mainstay small group and helping the best Euro free big band. More Evan Parker, merging two of his favorite platforms. And the remarkable Mr. Shipp, a stand-out from last fall's

See Tops, page 17

2001 Year In Review

BY PETER MONAGHAN

Two albums by Seattle-based quartets rate among the best albums ever released here, and exemplify the finest outcomes of persistence and dedication by hardy souls who will never relent from pursuing and presenting the music of their own minds and souls.

Stackpole, whose self-titled disc appeared on First World, is something of a juggernaut, all-star quartet, boasting Dennis Rea (electric guitar), Wally Shoup (alto), Geoff Harper (bass), and Gregg Keplinger (drums). In these pages early last year, I called it “a truly remarkable document of the fruition of post-free-jazz in Seattle,” and I still think it is. Stackpole’s sound on the recording, as in its few, always riveting shows, merges many streams in jazz- and rock-related music of the last four decades – the unrelenting quest for new sounds and new approaches to music-making that blossomed in the free jazz of the mid-1960s; the free-improv experimentation of chiefly British innovators who emerged at that same time; and Prog-rock grandeur and musicianship, without the grandiosity. From those realms, and from various corners of avant-garde electronic composition and improvisation, Stackpole brings an interest in sound as sculpture, and otherwise non-harm onious sound as musical raw material.

Tunguska, by **Stinkhorn**, features strikingly evolved music and an impressive balance of musical abandon and restraint. Its tone and bearing are confident and accomplished but modest in their claims. In guitarist Brian Heaney one hears Sonny Sharrock’s soaring, John McLaughlin’s high speed, and James Blood Ulmer’s slashing melodiousness, as well as individualists of raunchy, trippy rock and funk. On tenor and soprano sax, Michael Monhart displays a superbly individual voice that recalls Jimmy Giuffrè’s thoughtful lines, Pharoah Sanders’s yearning; and the Arkestra’s John Gilmore harsh beauty.

Drummer Howard Ouchi thunders and hushes as appropriate. Bassist John Morris rumbles along, re-stating and re-shaping the melodies. The album is predominantly quiet, but all four Stinkornistas can flat out shred.

For the first time in years, I’ve regained my belief in the live show — emphasis on *show*. Looking back, I realize it all began one glorious night in Paris, in May, with one of the most dazzling performances I’ve witnessed. The Rumanian gypsy ensemble Taraf de Haidouks — about 15 highly skilled instrumentalists and singers — all made idiosyncratic contributions to a phenomenally tight group sound in pieces that were at times delivered at blistering pace. And the circumstances were right. The 500-seat theater (which was like a glorified version of the much-missed Backstage in Ballard) was full of Parisians, the stage was moodily back-lit and front-lit and side-lit in reds and yellows. My company was ideal..

Back in Seattle, in quick succession came a cavalcade of wonderful shows. At the Seattle Improvised Music Festival, the Londoner John Butcher, continued his succession of astonishing annual performances in Seattle, each one seemingly twice as accomplished as the one before. Hear this: Butcher is as gifted a saxophonist as any alive today. His staggering technique is increasingly matched by musical vision. He most likely will be back for this June’s SIMP festival. You should go out and hear him the way one would have abandoned one’s livelihood, love ones, and children for the opportunity to go hear Charlie Parker.

At the same festival, a very pleasant performance was the one by the Frode Gjerstad Trio, featuring the Danish saxophonist, a card-carrying free jazzer, with the extraordinary mid-’20s drummer Paal Nilssen-Love. They let it rip, and with a modesty and engagement with the art form that had no room for the old, tired jazz gestures.

For its passion, intensity, and a clear

sense of this-is-for-real, the David S. Ware Quartet, which Earshot presented at the Nippon Kan Theater in August, was memorable.

The next month, again at Nippon Kan, Earshot presented the German pianist Georg Graewe with his US/German quartet with drummer Hamid Drake, bassist Kent Kessler, and saxophonist Frank Gratkowski. Graewe displayed the same kind of huge technique and sound as John Butcher, and the mixing of the heady Germans with the butt-kicking Chicago rhythm section made for arresting music.

I must admit that, thanks in part to my own provenance in a far-off land, and also to a widely varied jazz-listening upbringing, I take a particular pleasure in the contributions to jazz of non-Americans, captivating when angled against the predominant grains of the form here. Viewed from afar (far from the predominant tedium of the art, as practiced, here), jazz has always provided inspiration and provoked admiration as an ideal medium for delivery from various historical and cultural constraints. So, for me, an especially winning evening during this year’s Earshot festival was a performance by the spirited Japanese big band, Continued in the Underground Jazz Orchestra, with Northwest friends Jay Thomas and David Marriott.

CUG has several outstanding soloists (the bassist Goh Shimada is a bona fide giant in any jazz company), supported by journeymen who more than make up for any shortcomings with their devotion to jazz and atunement to its spirit — rather, its spirits, over the course of its evolution. The band’s brains, pianist Shuhei Mizuno, arranges classics like Charlie Parker’s “Scrapple from the Apple,” Ellington’s “In a Sentimental Mood,” and Rodgers and Hart’s “I Didn’t Know What Time It Was” with an impressive mind for shape, contour, and movement. The band

delivers them with attentive sympathy in which all members contribute in the smallest details; and they can produce thrilling pin-you-to-the-wall blasts in a trice. But what most impressed was the extraordinary homage they pay to jazz history. Solos bear witness to many years of awed devotion to the stylings of myriad jazz greats.

And, to boot, this is a band that doesn't blink at performing — along with standards that American audiences have long recognized — others whose stature has eluded jazz's blinkered compatriots, tunes by Ornette, for example, which the band performs with scurrying, full-frontal vim, and refreshing absence of prejudice.

There was much more at the festival, too. The Fred Anderson Trio (with Hamid Drake and William Parker) had that same Serious As Your Life feel as David S. Ware and which is an AACM hallmark. Three hours into his relentless, beautiful playing, Anderson still was defying all signs of being in his '70s.

Also young at heart was Dave Brubeck in the extremely winning performance of his quartet with special guest, Seattle's own Bill Smith on clarinet. This was an occasion — a packed Paramount theater, huge enthusiasm from fans young and old-ish, and so much bonhomie all around. But most impressive, I thought,

was that while Brubeck's work is so well-known that one might imagine such a show would produce nothing new, in fact all five musicians brought amazing open-mindedness to their performances, clearly informed — all of them — by a passion for musical innovation in many 20th-century forms (Brubeck's wailing during "Take Five," which reminded me of his influence on Cecil Taylor, were moving, hilarious, and deeply musical). The show was visceral, but heady, and, as I exclaimed to Bill Smith afterwards: "You guys are so out!"

The joy of the festival was the weird continuity between shows like this, billed naturally as a decidedly mainstream event but in practice so much more compelling, and one I heard a couple of days earlier: Konk Pack at the Sit & Spin, featuring Henry Cow founder Tim Hodgkinson on... well, noise; Thomas Lehn on a wonderfully battered old analog synthesizer; and the London veteran Roger Turner, who could turn from drumming of the most non-jazz variety to sudden gales of ultra-chopped playing that was breathtaking.

Brubeck, Konk Pack, Fred Anderson... It was all sounds and sweet airs to give delight, and hurt not.

There is, of course, art — even sleight-of-ear — in selling the unexpected. So, like Brubeck, Kenny Werner, during his

run at Tula's, made quite clear that master musicians who give audiences plenty of what they want, can then do (to them) whatever they like, drawing on whatever reaches of jazz or other music at their command. And Werner showed again that he commands a huge much.

So, a great year. There's more on the way.

Tops, from page 15

Wight (cont.)

festival, in excellent company with Mr. Smith.

Ken Vandermark: Acoustic Machine (Atavistic)

Jason Moran: Black Stars (Blue Note)

Joe Lovano: Flights of Fancy (Blue Note)

Miles Davis: It's About That Time (Fillmore East 4/70)

John Coltrane: The Olatunji Concert (Impulse!)

Chris McGregor: Traveling Somewhere (Brotherhood of Breath) (Cuneiform)

Globe Unity Orchestra: Globe Unity '67 & '70 (Atavistic)

Alex Schlippenbach: Hunting The Snake

Evan Parker: 2 X 3 = 5 (Leo)

Matthew Shipp: New Orbit (Thirsty Ear)

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In 1994, Priscilla Bullitt Collins and Harriet Stimson Bullitt gave CCA one-third ownership of Classical KING-FM 98.1. CCA distributes its share of dividends to music groups, totaling over \$1,000,000 to date.

Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund

In 1996, Corporate Council received more than \$600,000 from the estate of Guendolen Carkeek Plestcheeff. Corporate Council makes grants from this fund for programming in the design and decorative arts.

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Corporate Council received surplus funds from Seattle's National Arts Stabilization program to provide stabilization-related technical assistance to arts groups.

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The Fukuda family and the Emeritus Corporation established this fund in memory of Ms. Fukuda's love of the performing arts. Earnings support CCA's performing arts beneficiaries.

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Endowments achieve donors' objectives in perpetuity and can be created through current or testamentary gifts of cash, securities or other appreciated property. Contact the CCA/ArtsFund office to explore creating a permanent fund to sustain area arts groups.

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Established in 1988 in memory of the noted civic leader and arts patron Ned Skinner. Through 2001, CCA has made over \$871,500 in grants to small and midsize arts groups from this \$2.1 million fund.

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In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund reward excellence among CCA beneficiaries, most recently to Seattle Opera, Seattle Symphony and Seattle Repertory Theatre.

The Kreielshheimer Fund

Established in 2000, by a \$1 million endowment gift from the Kreielshheimer Foundation, the Kreielshheimer Fund will provide grants in support of CCA/ArtsFund sustaining beneficiaries. The first grants from fund earnings were made in 2001.

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To be included in this listing, which runs some months in this publication, send a listing of up to 25 words, including name, phone number and/or email address, to Earshot Jazz, 3429 Fremont Place N. #309, Seattle WA 98103, or fax (206) 547-6286, or email jazz@earshot.org.

Jon Belcher – Jazz drum set instruction. Studied with Alan Dawson. Author *Drumset Workouts* books 1 & 2. Web site: www.drumsetworkouts.com. (253) 631-7224, jbgroove1@juno.com

Michael Bisio – is accepting students of the bass and improvisation, any instrument \$40/hr. Ensemble rates available (206) 723-2123. "His playing appears to be produced by sorcery." – *Cadence*

Dina Blade – Jazz singing instruction. Closet singers and beginners welcome. dinablade@mac.com or 206-524-8283

Anna Doak – Double bass instructor (206) 784-6626, thedoaks@aol.com. Professional performing/recording bassist. Professor of double bass at WWU, teaches privately out of North Seattle studio

Hans Fahling – Jazz guitar instruction, as well as jazz ensembles for all instruments. Contact : (206)364-8815, email: fahlingjazz@yahoo.com, web site: www.fahlingjazz.com

Curtis Forbes – Guitarist, Berklee graduate, degree in composition available for private lessons in guitar, composition, arranging, theory. (206) 931-2128 or C1Forbes@aol.com

David George – Instruction in trumpet. Brass and jazz technique for all students. Home studio in Shoreline. Cornish graduate. (206) 545-0402 or david19311@home.com

Tony Grasso – Trumpet technique/jazz improvisation. All levels. Wednesdays and Thursdays at Mills Music in Issaquah. Tuesdays at Olympic College in Bremerton. (425) 433-1492. madtrumpeteer@hotmail.com

Kelley Johnson – Discover and maximize/perfect your own natural singing voice as we study the jazz vocal tradition. Kelley Johnson, 323-6304, Kelley@speakeasy.org

Greta Matassa – Award winning, Earshot Best Jazz Vocalist. Private instruction and workshops. (206) 937-1262 www.gretamatassa.com gretamatassa@home.com

Wm Montgomery – Instruction in jazz piano, improv (all instruments), ear training, theory, composition. Seattle (Magnolia Village). (206) 282-6688, wmon@monchan.com.

Cynthia Mullis – Saxophone instruction with a creative, organic approach to Jazz style, theory, technique. BM, MA, NYC professional. 206-675-8934. Email: cmullis35@dellnet.com

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Dave Press – Instruction in piano, bass, and voice. Jazz is fun, it's called playing. Creative approach by experienced mentor. Blissology@yahoo.com, (425) 252-5970.

Reuben Radding – upright bass, NYC "Downtown" veteran teaches all styles, Jazz, ethnic, theory, technique, improvisation. ph: 206-706-0534 email: rrad@drizzle.com

Bob Rees (percussionist/vibraphonist) – All ages percussion instruction with emphasis on listening, rhythm, theory, and improvisation Degrees in Developmental Music and Percussion Performance. Info: (206) 417-2953; beecraft@msn.com

Steve Rice – Jazz piano instruction, North Seattle; rice4plex@aol.com, (206) 365-1654

Murl Allen Sanders – jazz piano and accordion instructor interested in working with motivated

intermediate level young people. (206) 781-8196.

Marc Smason – Trombone, jazz vocal & dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools and privately. (206) 760-1764, musicetc@earthlink.net

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Jazz AROUND THE SOUND

FRIDAY, FEBRUARY 1

- JA Poncho Sanchez Latin Jazz Band, 8:30 & 10:30
 GR Jazz Vocalist Angela Raske with "The Real Lubag Trio"
 C* Brooklyn Sax Quartet, 8 pm, Cornish College for the Arts, 710 E. Roy St.

1 THE BROOKLYN SAX QUARTET

Four modern masters, Fred Ho, Sam Furnace, David Bindman, and Chris Jonas take this saxophone quartet, firmly rooted in the blues, to soaring new levels of sophistication and excellence. (The BSQ give a free workshop at Cornish College of the Arts at noon, Feb. 1.)

SATURDAY, FEBRUARY 2

- JA Poncho Sanchez Latin Jazz Band, 8:30 & 10:30
 GR Excursion featuring vocalist Jenette West
 BK Michael Powers, 8 pm

SUNDAY, FEBRUARY 3

- JA Poncho Sanchez Latin Jazz Band, 6:30 & 8:30
 IY Beecraft, Axolotl, 9

MONDAY, FEBRUARY 4

- NO New Orleans Quintet
 RA Jim Knoodle's Anasi, Bryan Eubanks' Super Unity Band w/ Eviline Mueller Graf

TUESDAY, FEBRUARY 5

- NO Two Scoops More Combo
 AV Pearl Django, 8:30 pm

WEDNESDAY, FEBRUARY 6

- NO Greater Seattle High School Mardi Gras showcase and competition of Jazz Combos, 7 - 10 pm
 JA Michael Feinstein and his All-Star Sextet, 8
 C* Marc Seales with the Squalicum High School Jazz Band directed by Edd George. at Squalicum High School in Bellingham. info at 3609-676-6470 ext. 5121
 AC Andrea Dupree and Friends, 8 pm, Acorn Eatery & Bar, 9041 Holman Rd. NW, Seattle, WA 98117 tel - (206) 297-0700
 JB Cliff Colon Trio with Special Guests

THURSDAY, FEBRUARY 7

- NO Ham Carson Quintet
 JA Michael Feinstein and his All-Star Sextet, 8 & 10

DEADLINES etc.

We'll do our best to post this calendar to our website (any volunteers to help do that?), and to add a short description of performances if performers submit one **via email** with calendar listing. **Limit 40 words.** Time permitting, we'll add all listings to the web site, even after the deadline for the print edition, which remains the 15th of the month prior to

the gig. Send details to jazz@earshot.org, or fax (547-6286), or mail to 3429 Fremont Pl., #309, Seattle, WA 98103. If you know of a club, restaurant, or other location that should be getting copies of *Earshot Jazz*, please let us know, same addresses. **NOTE:** Acts & start times are subject to change. Call venues to check. Start times are pm unless noted.

- WG Sue Orfeild
 JB Ernestine Anderson
 BH Jazz night hosted by Ty Ballie Trio, 7:30 - 10:00 pm

FRIDAY, FEBRUARY 8

- JA Michael Feinstein and his All-Star Sextet, 8:30 & 10:30
 GR Rebecca Rosenberg

SATURDAY, FEBRUARY 9

- JA Michael Feinstein and his All-Star Sextet, 8:30 & 10:30
 GR Rebecca Rosenberg
 MN Urban Oasis, 9 - midnight
 BK Greta Matassa Quartet, 8 pm
 C* Preservation Hall Jazz Band, 8 pm, Paramount Theatre, Seattle

9 PRESERVATION HALL JAZZ BAND

Preservation Hall Jazz Band got its name from Preservation Hall, one of the unmissable landmarks in New Orleans' French Quarter. The band has been referred to as "a bridge across the ages - a link between the present day and the heyday of traditional New Orleans music." Some of the creators of this style of music are still with the ensemble. The musicians, who range in age from 29 to 88, seek to preserve the music that evolved in New Orleans around the turn of the century and to bring it to contemporary audiences. The group, which has been touring the United States for more than 25 years, has recently made appearances at Carnegie Hall,

Boston's Symphony Hall, and Wolf Trap where they were presented with the Wolf Trap Medal for Excellence in the Performing Arts. The musicians frequently take their distinctive brand of jazz to foreign countries and recently performed in Thailand and at the Red Sea Jazz Festival in Israel.

SUNDAY, FEBRUARY 10

- NO New Orleans and Puget Sound Traditional Jazz Society Mardi Gra Jazz Brunch, 11 am - 3 pm
 JA Michael Feinstein and his All-Star Sextet, 6:30 & 8:30
 SV Joe Giardullo / Mike Bisio, 7 pm
 OB Gerry Hemingway & Thomas Lehn, 8 pm, On the Boards Studio Theatre

10 THOMAS LEHN/GERRY HEMINGWAY

Gerry Hemingway, one of the leading drummers of modern jazz, joins German electronics artist Thomas Lehn, who dazzled Seattle audiences in his jazz festival appearance last fall, to explore new musical forms and expression.

10 BISIO HOSTS GIARDULLO

Seattle's increasingly nationwide bass ace, Michael Bisio, welcomes to town the top-flight saxophonist, Joe Giardullo, making his first visit to Seattle, long overdue. The two team up on the excellent, recent *Primal Intentions* (Cadence Jazz Records) (see review, page 11). Giardullo, who hails from upstate New York, has worked there, as has Bisio, in Joe McPhee's *Bluette* band.

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AC Acorn Eatery & Bar, 9041 Holman Rd. NW, Seattle, WA 98117 (206) 297-0700
 AV Avenue One Restaurant, 1921 1st Ave, 441-6139
 BH Baithouse Coffee Shop, 5517 Seaview NW, 784-3016
 BK Brick Street Grill, 10007 270th St. NW, Stanwood (360) 629-0705
 C* Concerts and Special Events
 CM Crossroads Shopping Center, 15600 NE Eighth St, Bellevue (425) 644-1111
 DB Daniel's Broiler, Bellevue Pl, 21st Flr, Bellevue 462-4662
 DC Dulces Latin Bistro, 1430 34th Ave, 322-5453
 GR Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell 402-9600
 HC Habana Lounge and Café, 6108 6th Ave., Tacoma
 HV Hopvine, 507 15th E., 328-3120
 IY I-Spy, 2932 5th Ave (alley), 374-9492
 JA Jazz Alley, 2033 Sixth Ave, 441-9729
 JB Jazz Bone, 2803 6th Ave, Tacoma (253) 396-9169

MN Mona's, 6421 Latona Ave N.E., 526-1188
 NO New Orleans Restaurant, 114 First Ave S, 622-2563
 NS Nana's Soup House, 3418 NE 55th St., 523-9053
 OB On The Boards, 100 West Roy Street, 281-9888
 PA Paragon, 2125 Queen Anne Ave N. 283-4548
 PM Pampas Club, 90 Wall St, 728-1140
 PS Patti Summers, 94 Pike St, 621-8555
 RA Rainbow Bar & Grill, 722 NE 45th, 634-1761
 RK Red Kelly's, 1101 Tacoma Ave. S, Tacoma (253) 572-2038
 SP The Spar, Olympia, (360) 357-6444
 ST Sunset Tavern, 5433 Ballard Avenue NW
 SV Swingside Café, 4212 Fremont Ave N, 633-4057
 TR Thumpers Restaurant, 1500 E. Madison, 328-8000
 TT Tractor Tavern, 5213 Ballard NW, 789-3599
 TU Tula's, 2214 2nd Ave, 443-4221
 WB Wasabi Bistro, 2311 2nd Ave, 441-6044
 WG Wild Ginger, 1400 Western Ave, 623-4450
 WP Wolfgang Puck Café, 1225 1st, 621-9653

Recurring Weekly Performances

Mondays

DB Michael Powers, 7
NO New Orleans Quintet

Tuesdays

DB Jim Washburn, 7
PS Portage Bay Big Band, 7

Wednesdays

DB Jim Washburn, 7
NO Floyd Standifer Group, 8
PS Patti Summers Duo
ST Marc Smason/Ron Weinstein, 8
WP Edmonia Jarrett, 8

Thursdays

DB Jim Washburn, 7
JB Jam (David Keys or Darrin Motamedy), 8
NO Ham Carson Quartet, 8
PA HB Radke & Jet City Swingers, 9:30
PS Patti Summers Duo
WB Altered States, 8:30

Fridays

DB Jim Washburn, 8:30
HC Kareem Kandi Band, 9:30
PM Billy Wallace Quartet w/ BB White, 8:30
RK Red Kelly/Peggy Weid

Saturdays

DB Jim Washburn, 8:30
JB Jazz, 8
PM Billy Wallace Quartet w/ BB White, 8:30
RK Red Kelly/Peggy Weid

Sundays

RK Red Kelly/Peggy Weid
TR Marc Smason/Joanne Klein/Victor Janusz, 8
TU Marc Seales jam, 8

That unusual quartet, which has McPhee and Giardullo on horns, and Bisio and Dominic Duval on basses, has a new CIMP recording out soon, based on events in the life of singer and civic icon Paul Robeson. Its earlier releases were *No Greater Love* and *In the Spirit*, recorded at the same sessions and released in 2000, with Giardullo on flute, bass clarinet, and soprano sax. Giardullo, Bisio, and McPhee also have an album on the way, one with special significance. It was recorded, with percussionist Tani Tabbal, on September 11 — a day when all four participants had extra reason to value the transporting power of art. The recording was made at a studio not far from a Manhattan reservoir — the musicians had the surreal experience of seeing the facility suddenly overrun with security personnel protecting the city's drinking water in the uncertain hours following the unreal events that took place that day at the World Trade Center, the Pentagon, and elsewhere. The album, *Shadow and Light*, will appear in March on Drimala. But for now, it's the enthralling Bisio and Giardullo, at the Swingside Café, 4212 Fremont Ave N, at 7pm; cover \$10; dinner available.

MONDAY, FEBRUARY 11

NO New Orleans Quintet
RA Wally Shoup Trio, Joel Harrison, Spider Music Orchestra

TUESDAY, FEBRUARY 12

JA Marcus Miller, 8
NO File' Gumbo Zydeco
AV Woody Woodhouse, 8:30 pm

WEDNESDAY, FEBRUARY 13

C* Dan Blunck, 7:30, Jack Straw Productions, 4261 Roosevelt Way NE; admission free; information (206) 634-0919, jsp@jackstraw.org.
JA Marcus Miller, 8
NO Floyd Standifer
AC Andrea Dupree and Friends, 8 pm, Acorn Eatery & Bar, 9041 Holman Rd. NW, Seattle, WA 98117 tel - (206) 297-0700
JB Cliff Colon Trio with Special Guests

13 SPOTLIGHT ON BLUNCK

The Composer Spotlight project at Jack Straw Productions this month features saxophonist Dan Blunck's performance and compositions, "Jazz in the Present Tense." Blunck will perform new music for small ensemble "with a focus on the here and now from a personal perspective." Blunck will also discuss his views of mainstream and free jazz, and his place in and between those categories. As a saxophonist, improviser, and composer, Blunck, who teaches saxophone at Pacific Luther University, has worked and performed throughout the U.S., Canada, Europe, Africa, Puerto Rico, the Virgin islands, and South America, and at major festivals including Montreux, North Sea, DuMaurier, and Earshot Jazz. In addition to leading his ensemble Dan Blunck's Jazz Nouveau, his projects include the Afro-Cuban-influenced jazz band Obrador, his Wordplay collaboration with poet Paul Nelson, and The Olympia Jazz Initiative Big Band. The event takes place on Wednesday, February 13, at 7:30pm at Jack Straw Productions, 4261 Roosevelt Way NE; admission free; information (206) 634-0919. *Organized in collaboration with the Washington Composers Forum.*

THURSDAY, FEBRUARY 14

JA Marcus Miller, 8 & 10
NO Ham Carson Quintet
WG Sue Orfeild
DC Urban Oasis, 7 - 10 pm
BK Dee Daniels Trio, 7:30 - 10:00 pm
NS Dina Blade, 6:30 - 8:00 pm
JB Korlawygal and her private reserve
BH Jazz night hosted by Ty Ballie Trio, 7:30 - 10:00 pm

FRIDAY, FEBRUARY 15

JA Marcus Miller, 8:30 & 10:30
GR Woody Woodhouse and "Woodworks"
DC Urban Oasis, 7 - 10 pm
CM Ham Carson Quintet, 7 - 9:30 pm

SATURDAY, FEBRUARY 16

JA Marcus Miller, 8:30 & 10:30

NO Black Swan Traditional Jazz, 5 - 9 pm
NO The Rent Collectors, 9:30 pm - 1:30 am
GR Edmonia Jarrett Quartet
BK Trish, Hans, & Phil, 8 pm

SUNDAY, FEBRUARY 17

JA Marcus Miller, 6:30 & 8:30

MONDAY, FEBRUARY 18

NO New Orleans Quintet
RA Reuben Radding's Tribute to Sun Ra

TUESDAY, FEBRUARY 19

NO File' Gumbo Zydeco
AV Edmonia Jarrett, 8:30 pm
TT Theo Bleckman and John Hollenbeck, 8pm

WEDNESDAY, FEBRUARY 20

NO Floyd Standifer
AC Andrea Dupree and Friends, 8 pm, Acorn Eatery & Bar, 9041 Holman Rd. NW, Seattle, WA 98117 tel - (206) 297-0700
JB Cliff Colon Trio with Special Guests

THURSDAY, FEBRUARY 21

JA Pat Martino Trio, 8 & 10
NO Ham Carson Quintet
WG Sue Orfeild
BH Jazz night hosted by Ty Ballie Trio, 7:30 - 10:00 pm

21, 22, 23, 24 PAT MARTINO TRIO

The immeasurably influential Philadelphia guitarist Pat Martino also happens to have one of the most compelling stories in all of jazz. After establishing himself with a string of great recordings in the seventies, Martino suffered a brain aneurysm. He went through life-saving brain surgery, but lost much of his memory including how to play the guitar he had mastered. He was determined to play again and started from the beginning once again, intensely studying his own records. The Martino discography jumps from 1977's *Joyous Lake* to 1987's *The Return*, and since that landmark record, he has produced another string of great recordings. His recent release *Live at Yoshi's* is an organ trio outing with Joey DeFrancesco on Hammond B-3 and Billy Hart on Drums (Byron Landham will be making the Jazz Alley dates). Martino is a guitarist's dream, with a warm full sound and endless improvisational ideas executed with precision.

FRIDAY, FEBRUARY 22

JA Pat Martino Trio, 8:30 & 10:30
NO Lonnie Williams Band
GR Katie King Quartet
HV Urban Oasis, 9 - 12

SATURDAY, FEBRUARY 23

JA Pat Martino Trio, 8:30 & 10:30
GR Crossnotes Jazz Ensemble
MN Urban Oasis, 9 - midnight
BK Karin Plato Quartet, 8
SP Ryan Taylor, 8 - 12
CM Jovino Santos Neto, 7 - 9:30 pm

SUNDAY, FEBRUARY 24

JA Pat Martino Trio, 6:30 & 8:30

MONDAY, FEBRUARY 25

NO New Orleans Quintet
RA Oxygen Ensemble, SIL2K Ensemble

TUESDAY, FEBRUARY 26

JA Roy Hargrove, 8
NO File' Gumbo Zydeco
AV Lisa de Costa, 8:30 pm

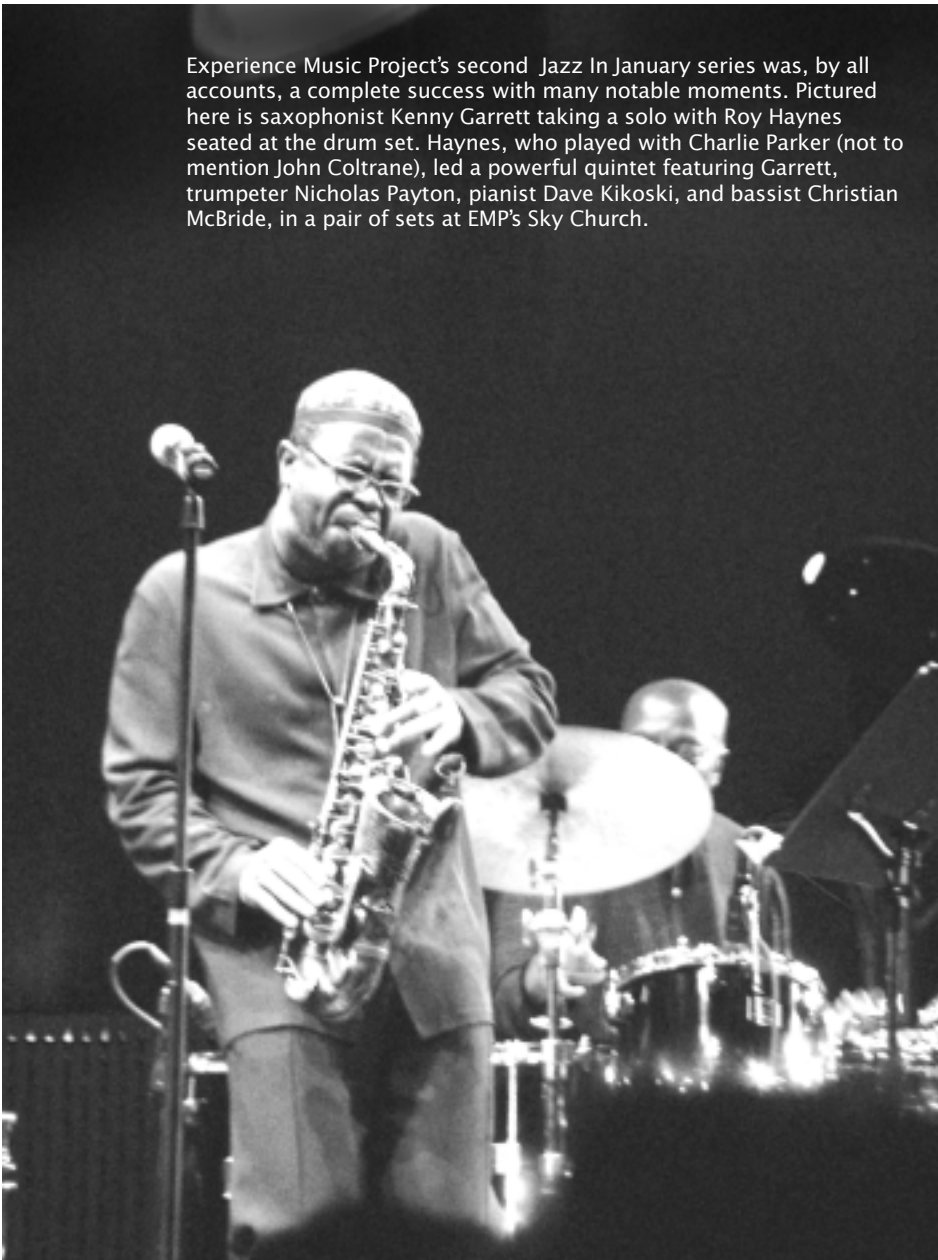
WEDNESDAY, FEBRUARY 27

JA Roy Hargrove, 8
NO Floyd Standifer
AC Andrea Dupree and Friends, 8 pm, Acorn Eatery & Bar, 9041 Holman Rd. NW, Seattle, WA 98117 tel - (206) 297-0700
JB Cliff Colon Trio with Special Guests

THURSDAY, FEBRUARY 28

JA Roy Hargrove, 8 & 10
NO Ham Carson Quintet
WG Sue Orfeild
TU Gary Smulyan, Rob Scheps, Jim Knapp, Gary Versace, Dave Captein, Alan Jones, 8 pm
JB Karin Kajita Quintet
BH Jazz night hosted by Ty Ballie Trio, 7:30 - 10:00 pm

Experience Music Project's second Jazz In January series was, by all accounts, a complete success with many notable moments. Pictured here is saxophonist Kenny Garrett taking a solo with Roy Haynes seated at the drum set. Haynes, who played with Charlie Parker (not to mention John Coltrane), led a powerful quintet featuring Garrett, trumpeter Nicholas Payton, pianist Dave Kikoski, and bassist Christian McBride, in a pair of sets at EMP's Sky Church.



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FEBRUARY 2002

- Tues. 5** – Jay Mabin & Friends
- Thurs. 7** – Ernestine Anderson
(command performance)
- Sat. 9** – Doctor Funk
- Tues. 12** – D.K. Stewart & Zydeblazz
- Wed. 13** – Guarneri Underground
- Thurs. 14** – Korla Wygal's Private Reserve (Valentine's Day Special)
- Sat. 16** – Linda Hornbuckle Band
- Thurs. 21** – Cambalache (Latin Jazz)
- Tues. 26** – Yes Yes Boys
- Thurs. 28** – Karen Kajita Quintet

SUNDAY SERIES IN JAZZ

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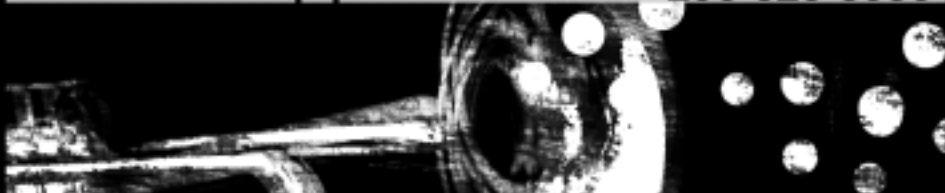
- Sun. 3** – Super Jazz Jam
- Sun. 10** – guest Jay Thomas
- Sun. 17** – University Of Washington Jazz Band @ 5; guest Vern Sielert @ 8
- Sun. 24** – guest Julian Priester

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Seattle Arts Commission Announces “Arts Projects”

The Seattle Arts Commission is accepting applications for a new funding program, Arts Projects. Arts Projects funds the presentation of finished work by an independent, individual artist or collective of individual artists, in any discipline. Application materials are available at the Arts Commission Web site at www.cityofseattle.net/arts/funding/calls.htm.

Those unable to download the online application materials may contact Irene Gomez at 206-684-7310 or irene.gomez@ci.seattle.wa.us. Applications must be received at the Seattle Arts Commission office no later than 5:00 p.m., Friday, April 5, 2002. This is not a postmark deadline.

Arts Projects is an innovation for the Seattle Arts Commission, funding one-time arts presentations. Independent individual artists or groups of independent, individual artists in all disciplines may apply for support of a single project that is open to the public in Seattle and meets artistic and management criteria. Application for Arts Projects funding requires that the proposed project be self-produced and ready for presentation.

The Arts Commission presents two application workshops for the Arts Projects Program:

Monday, February 11, 2002
6:30 - 8:30 p.m.

Library of the John Stanford International School 4057 5th Ave NE in Wallingford

See Arts, page24

CLASSIFIEDS

Looking for jazz ensemble opportunities? Interested in playing the music of Ellington, Miles, and Bird? Check out the big band and small jazz combos at Seattle Drum School of Music. Big Band meets after school Tues. and Thurs. from 4-5:30pm. Small jazz combos (formerly The Hans Fahling Jazz Workshop) meets Tues. 7pm and Wed. 7pm and 8:30pm. Jazz combos are open to all musicians! Call SDS for details (206) 364-8815.

For Sale — 3 bass amps: old Ampeg B-15 (tube-fliptop) \$395; SWR California Blond \$595; Roland BN-60 (has 15' spkr) \$150. Call Rick at 206-932-1448.

Classifieds cost \$10 for 25 words or less, 50 cents per additional word. Copy and payment accepted through the 15th of the month prior to publication at Earshot Jazz, 3429 Fremont Pl. #309, Seattle WA 98103. Fax: 547-6286, Email: jazz@earshot.org

If you have a new CD release and would like to submit it for review, or would like to see it mentioned in columns about new releases, please send a copy of it to the Earshot Jazz office. The address is above.



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Arts, from page 23

Monday, March 4, 2002

5:30 - 7:30 p.m.

Library of the Thurgood Marshall
Elementary School 2401 S. Irving St.
in the Central District

These free workshops will cover how to choose the right Seattle Arts Commission funding program, new application forms and instructions and the application, review and contracting processes. Each of the workshops offer the same information and Arts Project funding applications will be available on site. There is no need to pre-register for the workshops.

For more information about the Arts Projects funding program, contact Irene Gomez at 206-684-7310 or irene.gomez@ci.seattle.wa.us.

The Seattle Arts Commission stimulates a diverse and lively arts environment that draws on the full potential of artists, reflects and responds to civic concerns and aspirations, and enriches the lives of all members of our community.



Seattle Art Museum and Earshot Jazz have teamed up to present an incredible series of performances by renowned jazz artists. All performances are held in the lobby of SAM downtown.

**Floyd Standifer and
the Billy Wallace Quartet** february 14

Seattle treasure Floyd Standifer virtually embodies the city's rich jazz legacy, from the early Jackson Street scene to today. The trumpeter/saxophonist/vocalist/educator appears here with the amazing pianist Billy Wallace, vocalist B.B. White, and an all-star band.

**Edmonia Jarrett's
Tribute to Carmen McRae** march 14

Soulful vocalist Edmonia Jarrett brings her strong gospel and blues roots to this new tribute to jazz vocalist Carmen McRae. With Daren Clendenin on piano, Geoff Cooke on bass, Jose Martinez on drums, and a special guest saxophonist.



SAM and Earshot Jazz present Art of Jazz. The 2002 Art of Jazz series is sponsored by New Belgium Brewing Company, KPLU, and Seattle Magazine with additional support provided by Fandrich & Sons Pianos and Wild Ginger.