

Experience Music Project features Jazz in January

The Experience Music Project presents an ambitious series of concerts, films, and workshops this month — Jazz in January.

CONCERTS

Saturday, January 5

An Evening with Joanne Brackeen

8:30-10:30pm; JBL Theater; \$18 EMP members, \$20 general, (206) 770-2702 or (877) I-LISTEN

For her astonishing fluency at the keyboard, and gift for musicality ranging from the most delicate to the most muscular, Joanne Brackeen has come to be considered one of the most outstanding of jazz pianists on the scene today. And, she has penned countless crafty pieces that are infused with the lessons and structures of a wealth of jazz genres, and a particularly marked love of Latin vigor and movement. From Brackeen, one can expect all the skills that draw such jazz clichés as “fiery,” “vibrant,” “emotive,” and “two-fisted,” and still be surprised by her exuberant, whimsical, and undoubtedly brainy playing — there is no mistaking that element in her distinctive, ear-opening phrasing and manipulation of jazz expectations.

For those qualities, she enjoys a very high reputation in jazz. The late Leonard Feather once proposed that Brackeen has been as important to the 1980s and 1990s as Bill Evans and Herbie Hancock were to the 1960s, and McCoy Tyner and Keith Jarrett were to the 1970s.

Brackeen had an extraordinary schooling in jazz. An “adopted daughter” of Art Blakey early in her career, she also was mentored by Ornette Coleman, and completed an extended stint with Stan Getz, who called her “one of the most original composers ever to work in my group.” Her history is, in fact, full of surprises. Developing her idiosyncratic approach by learning from jazz records, she amassed enormous technical resources even though she rejected formal training. She drew the attention of such West Coast leaders as Harold Land, Dexter Gordon, and Charles Lloyd, then married saxophonist Charles Brackeen and raised their four children while also setting up a career in New York

with Woody Shaw, Dave Liebman, and others before touring and recording with Blakey’s Jazz Messengers, from 1969 to 1971. Stints with Blakey, Joe Henderson, Stan Getz, Freddie Hubbard, and others took her around the U.S., and the world. That paved the way for what has been a stellar career as a leader. On over two dozen albums, she has joined forces with a host of the most talented mainstream jazz players. In the early 1980’s, her quartet, which included Joe Henderson, toured Europe and the Middle East as U.S. cultural ambassadors at the invitation by the U.S. State Department.

Brackeen has long worked in academic settings, first at the New School in New York, and since 1994 at the Berklee School of Music in Boston. She is in constant demand on the college-jazz lecture/clinic circuit and hosts a New York cable-television jazz show.

Reviewing her *Live at Maybeck Hall, Vol. 1*, Fred Bouchard in *Down Beat* extolled music that was “exuberant and intense, played with barely controlled abandon, high dynamics, and her restless, relentless energy.”

Wednesday, January 9

College Jazz Night: Jazz from Pacific Lutheran University

10pm-12:30, Liquid Lounge, admission free

Saturday, January 12

Wayne Horvitz: Music for Morning

8:30pm; Sky Church; \$10 EMP members, \$15 general; ticket entitles holder to free admission to Fusion in the 21st Century panel at 6:30pm; (206) 770-2702 or (877) I-LISTEN

An all-star jazz ensemble led by composer, pianist, and electronic musician Wayne Horvitz, featuring guitarist Bill Frisell, trumpeter Ron Miles, drummer Joey Baron, and cellist Peggy Lee. Horvitz and Frisell, both Seattle residents, are among the most acclaimed of figures, anywhere, in jazz-related music. In this city, their accomplishments are so well known, and their followings are so well estab-

“Tom and Gerry” duo to perform

Thomas Lehn & Gerry Hemingway
On The Boards, Studio Theater
Sunday, February 10, 8pm
100 W. Roy St.
Admission \$10

In such settings as the Georg Graewe Quartet, drummer Gerry Hemingway has built a reputation as one of his generation’s leading percussionists, working often in Europe. He came to prominence working with Anthony Braxton and Marilyn Crispell. In this duo, which formed in 1997, he joins German analog synthesizer player Thomas Lehn, who visited Seattle during the 2000 Earshot Jazz Festival with Konk Pack, in which he greatly impressed playing his now-antique, little-used, and difficult equipment.

In Hemingway’s approach, informed by modern composition as well as by West African percussion, he also generates quasi-electronic sounds with such techniques as bowing his cymbals and vibrating the surface of



Gerry Hemingway

drums. He has a masterful, multirhythmic approach, which he augments with electronics-like cymbal bowing and drum scraping to create an extraordinary fabric of

sound. With it, he can contribute not just the rhythmic underpinning of the duo’s sound, but also other textures that Lehn can underpin with percussive sound from his synthesizer.

Lehn is from Cologne, the site for Karl Heinz Stockhausen’s early electronic experiments, which Lehn’s abstract playing recall. In addition to collaborating with Tim Hodgkinson and Roger Turner in Konk

Notes

VOICE AND VISION 2002

With the 2001 season of Voice and Vision coming to a conclusion, now is the time to start thinking about submitting work for next year. The series, a collaboration between Earshot Jazz and the Seattle Asian Art Museum, is held at the Volunteer Park institution. 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. Next year's series will run July to December, on the second Thursday of each month. Contact Earshot Jazz for more 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

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.

have instruments that are unused and are simply taking up space to consider donating them to needy students. Any and 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

WWW.EARSHOT.ORG



EARSHOT JAZZ

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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

Bert Wilson honored

Olympia saxophone titan **Bert Wilson** has received a New Works Award from Chamber Music America, to create and present new jazz compositions for octet.

Wilson was in good company — other recipients included trumpeter Dave Douglas, trombonist Ray Anderson, and reed player Bennie Maupin. Chamber Music America is a commissioning and granting foundation that receives support for the annual awards from the Andrew W. Mellon Foundation, the Doris Duke Charitable Foundation, and the Wallace-Readers Digest Fund, among others.

The Duke Foundation aids in CMA's jazz commissioning project as part of its large jazz funding initiative, which includes funding for large organizations like Jazz at Lincoln Center, and also runs the JazzNet program, which supports Earshot and many other jazz presenting organizations.

The CMA program solicits proposals and convenes peer panels of jazz musicians to select award winners. Panelists this year included pianists Andrew Hill and Michele Rosewoman, flutist Douglas Ewert, and percussionist Pheeroan aLaff.

Last year's recipients included Marcus Roberts, Michael Blake, Ben Allison, Frank Kimbrough, and Michael Formanek.

New Stories sampled

Here's an achievement of a kind you would likely not think about, until alerted. When Microsoft, the large, Eastside, office-equipment concern, was looking for music to serve as sample sound files for the Windows Media section of its new Windows XP operating system, it settled on one by pop icon David Byrne, one from a **Seattle Symphony** release, and, to represent modern jazz, one from the **New Stories**' CD *Speakin' Out*, on Origin Arts, the Ballard-based label headed by drummer John Bishop.

As the label puts it, **New Stories** — **Marc Seales**, piano; **John Bishop**, drums; **Doug Miller**, bass — is now just two clicks from a lot of Start buttons, and will serve to introduce neophytes to the brave new world of online music listening.

Randy Halberstadt's book, *Metaphors for the Musician: Perspectives from a Jazz Pianist*, now available from the Edmonds-based player (randyhalberstadt@home.com), contains wisdom gained in his 25 years of teaching while also working as a professional musician. While teaching privately and at Cornish College of the Arts, he has led his own groups and accompanied the likes of **Herb Ellis**, **Buddy DeFranco**, **Terry Gibbs**, **Jay Clayton**, **Ernestine Anderson**, **Sheila Jordan**, **Harlena Shaw**, **Slide Hampton**, and others. He has two recordings as a leader — *Inner Voice* (Pony Boy, 1990) and *Clockwork* (Pony Boy, 1995) — and also appears on **Jay Clayton's** *Circle Dancing* (Riverside, 1997).

And, as *Metaphors for the Musician* makes plain, he also has plenty to say about music, musicmaking, and practicing music. The book reflects his 25 years of teaching hundreds of jazz piano students — his insights into the typical issues his students confront. As in any music-instruction book, some chapters cover purely technical questions and challenges — and set exercises to increase keyboard skills. But rather than a comprehensive how-to book, Halberstadt set out to write something that would convey his own insights into music and musicmaking that will be of most use to players of at least some competence.

Halberstadt, who hails from West Texas, came to the UW in the early 1970s to become an oceanographer, but then opted instead for being a trombone player, then a pianist, and stumbled into teaching when other opportunities were few. In his book, he displays that winning quality in a teacher — an ability to think his way into the heads and hands of less-experienced players, and then lead them along.

His philosophy? It starts out with ideas like these: "Learn the tune precisely. Then do your thing." "Chew off a small bite and learn it well."

"Developing your technique will serve to lull your censor [in your brain] to sleep so that more of that wonderful music will actually see the light of day." While right notes are important, good ideas are more important, good tone is more important still, and good time is most important of all.

Even Keith Jarrett does it, but for heaven's sake, "don't sing while you play."

And so it goes. It's all very clearly laid out and plainly stated in an encouraging style.



JIM FERGUSON TRIO

Jan. 2–3

PATRICIA BARBER TRIO

January 4–6

JOHN PATITUCCI

January 8–13

McCOY TYNER

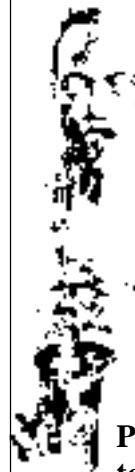
January 15–20

NANCY WILSON

January 22–27

PONCHO SANCHEZ

Jan. 31–Feb. 3



Please call 206-441-9729
to make reservations
or visit us online at

WWW.JAZZALLEY.ORG

Start the Year in Style

This January, explore a musical genre that's an American original as EMP presents its second annual *Jazz in January* series. This year's program is a varied mix of performances by local and national jazz artists, plus films, educational workshops, family programming, and youth and adult master classes.

EXPERIENCE **MUSIC** PROJECT. presents

Jazz in January

2002

Saturday, January 5

An Evening with Joanne Brackeen
Featuring virtuosic pianist and master composer **Joanne Brackeen** in a solo piano performance.
JBL Theater, 8:30 p.m. \$18 members, \$20 public

Saturday, January 12

Wayne Horvitz – Music for Morning
Featuring **Wayne Horvitz, Bill Frisell, Ron Miles, Joey Baron, and Peggy Lee**.
Sky Church, 8:30 p.m. \$10 members, \$15 public

Sunday, January 13

Jackson Street After Hours: The Roots of Jazz in Seattle
A multi-layered, multimedia tribute to the black musicians who lived and performed around Jackson Street.
Featuring **Floyd Standifer, Buddy Catlett, George Griffin, Sr., Billy Tolles, "Princess Zenobia" Curlee**, writer **Paul de Barros, EWAJO Dance Center**, and special guests.
Sky Church, 3:00 p.m. \$7 members, \$10 public
This event is a co-production of Sundiata African American Cultural Association.

Saturday, January 19

Roy Haynes' *Birds of a Feather*: A Tribute to Charlie Parker
Featuring **Roy Haynes, Kenny Garrett, Nicholas Payton, Christian McBride, & Dave Kikoski**.
Sky Church, 8:30 p.m. \$20 members, \$22 public
This program has been made possible in part through the generous support of the Rainier Institute and Foundation.

Saturday, January 26

Young Composers Showcase
Featuring young jazz composers and others performing pieces created by local youth.
Sky Church, 8:00 p.m. \$3 members, \$5 public, 12 and under free

Tickets on sale now. Call the EMP Box Office at 206.770.2702, 1.877.I-LISTEN, or visit EMP. For more information on *Jazz in January 2002* programming, please visit emplive.com or call 1.877.EMPLIVE. All the above events are seated.



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Golden Ear Awards Ballot

Please VOTE for your jazz favorites of 2001. Feel free to vote for more than one name in any category, as we are looking for consensus selections (except for the Hall of Fame). List your choices in order of preference.

Please return this form by Monday, Jan. 14, 2002 to:

Earshot Jazz, 3429 Fremont Pl,
#309; Seattle, WA 98103
FAX: 547-6286
E-MAIL: jazz@earshot.org

Attend the 12th annual
Golden Ear Awards
Ceremony and Party:
January 21, 7pm, Jazz Alley
On stage: Don Lanphere Quartet,
7pm; awards ceremony 8pm;
all-star jam, 9pm

Call Earshot at
(206) 547-6763 for details.

What are your Award Recommendations for 2000?

NW Jazz Recording

NW Acoustic Jazz Group

NW Outside Jazz Group

NW Concert

NW Instrumentalist

NW Emerging Artist/Group

NW Vocalist

Seattle Jazz Hall of Fame

(vote for one person not already on the list below)

Seattle Jazz Hall of Fame

- 1990: Ernestine Anderson, Al Hood, Chuck Metcalf, Floyd Standifer
- 1991: Buddy Catlett, Don Lanphere
- 1992: Jabo Ward, Jim Wilke
- 1993: Melody Jones, Fred Greenwell
- 1994: Clarence Acox, Bud Young
- 1995: Jerome Gray
- 1996: Norm Bobrow, William O. (Bill) Smith
- 1997: Lola Pedrini, Bill Ramsay
- 1998: Leon Vaughn, Jan Stentz
- 1999: Vonne Griffin, Red Kelly
- 2000: Chuck Stentz, Bud Shank

Golden Ear Awards for Best of 2001

Now's the time to cast your vote for the top Seattle-area jazz performances and recordings of the year 2001, and you are encouraged to get down to Dimitriou's Jazz Alley on Monday, January 21, for the 12th Golden Ear Awards Party.

Earshot Jazz holds the awards ceremony annually to recognize the accomplishments of area jazz musicians. Winners are selected by popular and critical vote. That means you!

This year's event, emceed by KPLU's Jim Wilke, takes place on January 21 at Jazz Alley. Anchoring the evening's music, beginning at 7pm, will be the Don Lanphere Quartet with special guests.

The Music Awards ceremony follows, beginning at about 8pm. The evening ends with a jam session, starting at 9:30pm, featuring some of the area's best jazz

musicians – in fact, anyone who's game.

The Golden Ear Awards are designed to honor the year's "Best of the Northwest" in jazz, in several categories: Best Northwest Jazz Recording, Acoustic Jazz Group, Outside Jazz Group (a new category), Concert,

Instrumentalist, Emerging Artist/Group, and Vocalist. In addition, one or two people who have played a major role in the development and fostering of jazz in the region are selected for induction into the Seattle Jazz Hall of Fame.

A word about the new category, Outside Jazz Group: It replaces the category Electric Jazz Group, which has long seemed a little anachronistic. The new category responds both to the extraordinary wealth in this region of musicians and bands who are advancing the crucial vanguard of the art

form.

Tickets for the Golden Ear Awards are \$10 (working musicians \$5), and are available in advance at Earshot Jazz (206) 547-6763, and at the door. Reservations can be made at Jazz Alley (206) 441-9729. You can park free of charge across the alley from the club's entrance. This is an all-ages show.

For more information, contact Earshot Jazz at (206) 547-6763; or jazz@earshot.org.

Meanwhile, please have your say by using the ballot on this page. Please get it to the Earshot office by Monday, January 14. You can send it by mail or fax, or simply vote by email (you don't need to use the ballot, just make it clear which categories your votes belong to. You don't need to vote in every category.)

Mob... Sex Mob

Earshot co-presents:
Sex Mob
Tractor Tavern
Sunday, February 3
9pm

Hugely popular in Seattle as in its hometown, New York, this wild and woolly quartet goes by this credo: That jazz is, in the new millennium, a “fractured, divided, sometimes refreshingly unpredictable world” that is “partially led by neo-cons who want to keep the company line as straight as possible” but “pushed forward just as forcefully by dissidents who know bop chops inside and out but know damn well that jazz can be so much more.”

Sex Mob would be the latter. Led by slide trumpeter Steven Bernstein, they have jazz at their core, but vamp it up with funk, punk and pop. Their songbook includes numbers by Nirvana, Prince, Grateful Dead, James Brown, Los Del Rio, Paul McCartney, the Rolling Stones, and the Cardigans, “sometimes...deconstructed to the fringes of recognition,” as they boast.

In weekly late-night shows at New York’s Tonic club, they have developed a tight, highly diverting approach and can boast of owing “as much to Buster Keaton and the Little Rascals as it does to King Oliver, New Orleans second-line brass band lineage, Louis Armstrong, Duke Ellington and Albert Ayler.”

Whoever writes their copy does a great job, so here’s more of it: “Bernstein’s swaggering slide trumpet, Briggan Krauss’ edgy, frantic alto sax antics, Tony Scherr’s super-thick bass and drummer Kenny Wolleson’s booming anchor” are “achieving something

that few bands can: a dose of musical honesty and originality, free of pretense and full of soul.”

Expect: “An irreverent cross-section of America’s musical psyche, with sometimes wacked-out, sometimes touchingly respectful versions of everything from Duke Ellington’s ‘The Mooche’ to Abba’s ‘Fernando,’ Nirvana’s ‘About A Girl,’ the Grateful Dead’s ‘Ripple,’ James Brown’s ‘Please, Please, Please,’ and Crosby, Stills, Nash & Young’s ‘For What It’s Worth,’ iced by raucous Mob originals.”

Krauss, you’ll know if you’ve had your eye on the Seattle scene and this, one of its finest exports to New York. As for Bernstein, he has worked with John Lurie and the Lounge Lizards, Spanish Fly, Hal Willner, Mel Torme, They Might Be Giants, and Lou Reed, and on soundtracks for Robert Altman’s *Kansas City*, and other films.

ALSO COMING NEXT MONTH:
John Hollenbeck’s Quartet Lucy
February 18 or 19 (final details TBA)

Theo Bleckmann (voice, Jonas Taubercello or Skuli Sverrison bass and Dan Willis (sax), John Hollenbeck (percussion)

Spacious, understated, ethereal, spiritual moods that reflect the influences of Brazilian and other world music folk traditions. (see www.johnhollenbeck.com)

And, COMING IN MARCH: Earshot presents The Evan Parker Trio, with Barry Guy and Paul Lytton, at On The Boards; and Earshot welcomes the new Pat Metheny Group (March 17). More details next month.

Brooklyn Sax Quartet

Cornish College of the Arts
Friday, February 1, 8pm
710 E. Roy

David Bindman and Fred Ho formed the BSQ in 1995, associating the project with the members home-base, the now hip and bustling borough of Brooklyn. The two were well acquainted, as Bindman had been a participant in several of Ho’s projects through the middle and late 1990s. Bindman, the primary organizer of the quartet’s material, was a student of Anthony Braxton and Ghanaian master drummer Abraham Adzinyah at Wesleyan University in Middletown, Connecticut in the mid 1980s.

Ho, a remarkably prodigious and politically-charged composer, has been based in New York City since 1980. Since his 1985 recording *Tomorrow is Now!* (Soul Note) —

which made the Village Voice Albums of the Decade list — Ho has created a huge catalog of large-scale compositions with numerous ensembles. Earlier this year on a commission, Ho produced *Once Upon a Time In Chinese America*, a performance/martial art action adventure.



Sam Furnace also had been in Ho’s musical circle for many years. With a fiery and sharp sound, Furnace has been tearing through categories for two decades, coming out of the R & B camp of Johnny “Clyde” Copeland’s “Texas Twister” and the venerable Cuban band-leader Mongo Santamaria in the ’80s. In the ’90s he worked extensively with the late, great Julius Hemphill, including the all-sax sextet, which teamed him with Marty Ehrlich, Andrew White, James Carter, Fred Ho, and (in Hemphill’s absence) Tim Berne.

Chris Jonas, like Bindman, was a disciple of the Braxton school — they both were featured soloists in Braxton’s massive operatic work, *Trillium R: Shala Fears for the Poor* (Braxton House, 1999). He also is a member of William Parker’s Little Huey Orchestra and he has collaborated with trumpeter Cuong Vu in his own bands as well as in Assif Tsahar’s Brass Reeds Ensemble.

— Steve Cline

Seattle Drum School

emp, Continued from page 1

lished, that it would seem superfluous to rehearse them again here. Ron Miles and Joey Baron are both long-time associates of Frisell, and have appeared with him in a variety of settings. Miles is an unassuming master of the trumpet, with a burnished, captivating sound. Baron is extraordinarily flexible and dynamic, capable of endless variation, tone, and hue at the drums. With them is cellist Peggy Lee, who is as cherished on the Vancouver BC scene as Horvitz is, here.

Sunday, January 13

Jackson Street After Hours: The Roots of Jazz in Seattle

3-6pm; Sky Church; \$7 EMP members, \$10 general; all ages; (206) 770-2702 or 877.I-LISTEN

Based on Paul de Barros' 1993 book of the same name, Jackson Street After Hours is a multimedia tribute to the musicians who lived and performed around Jackson Street during the heyday of jazz in this city, from the 1940s to the 1960s. With dozens of after-hours clubs up and down the length of Jackson, the scene was, and remains, one of the most significant sites in Seattle's cultural history. The program includes Seattle-based trumpeter/saxophonist/singer Floyd Standifer and bassist Buddy Catlett, and, returning to town after a successful career as a high-powered, honking saxophonist, Billy Tolles. Also taking part will be Ewajo Dance Center artists and other special guests.

Wednesday, January 16

College Jazz Night: Jazz from Pacific Lutheran University

10pm-12:30; Liquid Lounge; admission free

Saturday, January 19

Roy Haynes "Birds of a Feather" A Tribute to Charlie Parker

8:30pm, Sky Church; \$20 EMP members, \$22 general; seated event; all ages; (206) 770-2702 or (877) I-LISTEN

An appearance by Roy Haynes, Kenny Garrett, Nicholas Payton, Christian McBride, and Dave Kikoski, an outstanding group of jazzmen who recently released *Birds of a Feather: A Tribute to Charlie Parker*, a collection of 12 Parker standards.

Haynes has been one of the leading and most distinctive and intelligent jazz drummers since the late 1940s, when he performed with the Lester Young sextet, Kai Winding, and Bud Powell, and played on and off with Charlie Parker from 1949 to 1953, including on the legendary *Summit Meeting at Birdland* album. In the 1950s he worked with Sarah Vaughan, Miles Davis, Lee Konitz, and Thelonious Monk before leading his own trio and quartet, and playing with the likes of Lennie Tristano, Kenny Burrell, Stan Getz, and John Coltrane. That is just the start of one of the most outstanding jazz careers, which has also included stints with Chick Corea and Pat Metheny.

For this project, he gathered a top-flight group of mainstream players. Kenny Garrett, who performed with Miles Davis during the trumpeter's last years, and since then has consistently been a stellar, though undersung performer.

Equally talented, and certainly of a higher profile, Nicholas Payton is a hard bop young lion schooled in the musical history of his hometown, New Orleans. Mentored early on by Wynton Marsalis, he began touring out of New York in the early 1990s with the likes of Marcus Roberts and Elvin Jones, and worked in the Jazz at Lincoln Center program. As a leader, his recordings include a 2001 tribute to Louis Armstrong, *Dear Louis*.

Christian McBride has for several years, since his teens, been emerging as one of the most gifted bass players that jazz has ever seen — one who must be seen and heard to be believed. After studies at Juilliard, he quickly became a highly in-demand sideman for the likes of Watson, Benny Golson, Roy Hargrove, Freddie Hubbard, Benny Green, Joshua Redman, and Ray Brown.

Filling out Haynes' tribute band is the versatile pianist Dave Kikoski.

Wednesday, January 23

College Jazz Night: Cornish College of the Arts
10pm-12:30; Liquid Lounge; admission free

Saturday, January 26

Young Composers Showcase
8-10pm; Sky Church; \$3 EMP members, \$5 general, free 12 & under; seated event; (206) 770-2702 or (877) I-LISTEN.

A showcase of original compositions by young composers, with performances by participants in EMP's Young Jazz Composers Program, which began in July 2001. Also performing: teens and adults from Music Works Northwest, a Seattle music education program, and a jazz ensemble from Shorewood High School.

Wednesday, January 30

College Jazz Night: Jazz from Cornish College of the Arts

10pm-12:30; Liquid Lounge; admission free

WORKSHOPS

Saturday, January 5

Teaching Jazz: Workshops for middle school and high school jazz band teachers

Free tickets available at EMP box office.

11-12:30pm: Jazz as Language — Pianist, educator, and master composer Joanne Brackeen discusses her techniques for inspiring students' compositions.

1-2:30pm: Teaching Improvisation to Young Musicians — David Joyner of Pacific Lutheran University discusses improvisation and charts selection.

3-4:30pm: Teaching Improvisation — Marc Seales, jazz pianist and jazz professor at the University of Washington, examines rhythm sections and rhythm section styles.

Sunday, January 6

Jazz for Babies and Toddlers: Introduction to Music and Movement Activities Using Jazz Music — z 11-12pm and 1-2pm, Learning Labs, sold out.

A introduction to jazz and movement for children 9 months to 3 years and their parents.

Monday, January 7

Live Oral History Interviews: Joanne Brackeen
7-9pm; JBL Theater; free ticket at EMP Box office; no latecomers

For the EMP oral-history collection, EMP director Bob Santelli interviews acclaimed jazz pianist and composer Joanne Brackeen (see above).

See emp, page 9

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New Releases/Fall 2001

- 82390 **Scenes** John Bishop/Jeff Johnson/Rick Mandyczek/John Stowell
- 82391 **Don Lanphere & New Stories Home At Last**
- 82392 **Vasilic Nenad Balkan Band Folk Songs** (from Graz, Austria)
- 82393 **Greta Matassa All This And Heaven Too**
- 82394 **Lynn Bush & New Stories Still Life**

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Randy Halberstadt

Music + Film adds extra dimension to EMP Jazz in January

In association with the Jazz in January curriculum, EMP's Wednesday night Music + Film series will focus on Jazz film for the month. A powerful lineup is planned, ranging from bio-documentaries to performance footage to feature film, some of which have never before been screened in Seattle.

On January 2, film archivist Mark Cantor will be presenting rare performance footage from his collection, one of the greatest ever assembled. *Celluloid Improvisations* is a 90 minute exhibition featuring artists like Duke Ellington, Charles Mingus, Billie Holiday, Rahsaan Roland Kirk, and many more. Cantor's web site, though a work in progress, has a great deal of information regarding his jazz film archive (www.jazz-on-film.com).

On January 9 is the Seattle premiere of *Charlie "Bird" Parker 1920-1955*, an exhaustive study of the life of an amazing artist by Jan Horne. Released in 1989 by the Norwegian Broadcasting Corporation, the film includes numerous interviews and footage of Parker in performance.

Charles Mingus is featured in a double bill on January 16. The 1968 documentary by Thomas Reichman shows first. Reichman pursues the bassist for several days beginning with his eviction from a New York loft and including interviews and performances with Charles McPherson, Walter Bishop, and of course, Danny Richmond. The more recent production *Charles Mingus: Triumph of the Underdog* follows. Directed by Don McGlynn, who has previously produced film biographies of musicians like Art Pepper, Spike Jones, and Louis Prima, *Triumph* is a gold mine of performance and discussion about one of the greatest composers and instrumentalists. Included is footage of Mingus playing duets with Eric Dolphy as well as Mingus's

reaction to news of Dolphy's untimely and inexcusable death.

January 23 gives us a fantastic and rare pair of early works from the revolutionary American filmmaker, John Cassavetes. *Shadows* (1960) was Casavetes' first work as a director. As the story goes, he was on a radio show promoting a film he acted in when he suddenly declared the film a failure and that he could do better himself. He suggested that everyone listening send a dollar to him to finance the venture, and to his amazement, he collected a substantial amount of money. *Shadows* was put into production but suffered numerous setbacks and had to be reedited. But it was finally released in 1960 and has since been regarded as one of Cassavetes' greatest works. The critical success of *Shadows* provided opportunities for Cassavetes in Hollywood. *Too Late Blues* (1961) was a result. The film didn't provide the success that was expected, and the film was soon a forgotten footnote in the midst of other cult classics in Cassavetes oeuvre. It will be a treat indeed to see these two works together.

The January Music + Film series concludes with a pair of early 1980s classics. *Imagine the Sound*, produced by Canadian Ron Mann, focuses on four primary figures in sixties new music: Paul Bley, Bill Dixon, Archie Shepp, and Cecil Taylor and is skillfully constructed around their music and philosophy. A great moment is Cecil's 10-minute solo improvisation where you get a true sense of his methods that so often overwhelm in larger scale works. It is true magic.

Sun Ra: A Joyful Noise begins on a rooftop with Ra's ensemble in action and follows with interviews and performances in other locations.

— Steve Cline

emp, Continued from page 7

Saturday, January 12

Fusion in the 21st Century (educational panel) 6:30-8:30pm; JBL Theater; \$5 EMP members, \$7 general; (206) 770-2702 or (877) I-LISTEN

An informative panel discussion moderated by jazz percussionist Michael Shrieve. The panel includes jazz pianist Marc Seales and executive director of Earshot Jazz, John Gilbreath. Shrieve will open a debate about the futures and merits of fusion and straight jazz.

Monday, January 14

Live Oral History Interviews: McCoy Tyner 7-9pm; JBL Theater; free ticket at EMP Box office; no latecomers

For the EMP oral-history collection, EMP director Bob Santelli interviews jazz piano legend McCoy Tyner, who has worked with John Coltrane and Sonny Rollins, and has long led influential groups of his own.

Saturday, January 19

All Ages Master Classes 11am-5pm, Learning Labs, admission free, ticket required; tickets available at EMP box office.

11:00-1:00 p.m.: Jazz Guitar with Michael Powers, Learning Labs

1:30-3:30 p.m.: Jazz Piano with David Joyner, Learning Labs

4:00-6:00 p.m.: Jazz Saxophone with Susan Orfield, Learning Labs

Musicians of all ages are welcome, and encouraged to bring instruments and/or music. Attendees will play with — and get advice from — the experts.

Jazz Improvisation Workshop

2-4pm; JBL Theater; admission free

Hosted by Daniel Barry (trumpet) and Susan Pascal (vibraphones). This event is a hands-on playing session for musicians of all levels. Bring your instrument!

Sunday, January 20

Family Jazz Programs (for kids 5-10, with parents) JBL Theater; admission free.

12-12:30pm: Storytelling to jazz — children's stories told with jazz combo.

12:30-1pm: jazz vocalist Greta Matassa adapts children's songs to jazz.

Learn by Listening: Composers and Musicians 12-2pm; Learning Labs; admission free, tickets at EMP box office.

Renowned composer and musician Wayne Horvitz will demonstrate and discuss various musicians and their work from the perspective of a composer.

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CD Reviews

Time to take stock again of new Northwest jazz releases.

First, one that you will already probably have if you know that it's out, and that you may well buy without my encouragement once you learn that it is: Don Lanphere and New Stories' *Home At Last* (Origin, originarts.com). The master saxophonist, a sure-fire pleaser, seasoned over 50 years of topflight playing, performing, and recording, is heard here with the Grammy-nominated New Stories trio of Marc Seales (piano), Doug Miller (bass), and John Bishop (drums).

Say no more. Order it.

Also on Origin is *Scenes*, in which Bishop joins three proven players — saxophonist Rick Mandyck, bassist Jeff Johnson, and Portland guitarist John Stowell.

It's a fine set, with responsive playing from the whole crew. Mandyck, Johnson, and Bishop are long-proven in these parts, and so too is Stowell to listeners who've been around a while. Those will also know, however, that he has an odd stage presence, holding his guitar almost upright and playing it with fastidious mannerisms that can be unsettling, frankly. Which is a pity, because, as he shows here, he can play, and he is well-served by his company here. They perform McCoy Tuner's "Blues On The Corner," and Jerome Kern's "Yesterdays," as well as some originals by Mandyck and Johnson and a particularly appealing rendition of Wayne Shorter's "Nefertiti." This is a recording that will stand up well compared with the vast majority of mainstream jazz discs in the country now, as a bit of luck may well demonstrate. It has elements of the classic Blue Note style, accessible but with profound reaches.

Also out from Origin — unheard, but sounds tantalizing, is The Vasilic Nenad Balkan Band's *Folk Songs*, which comes with this recommendation from vocalist Mark Murphy: "Nenad Vasilic is an excellent jazz and ethno bass player, composer, and arranger. His skill at jazz and then his own people's music is extraordinary." Murphy and Sheila Jordan, among others, have worked with the popular Nenad in Europe. *Folk Songs* is the Austrian bassist's first recording with his Balkan Band, which combines Balkan folk music and

modern jazz.

Lynn Bush, a Midwest native and newcomer to our sunny climes, has issued her debut *Still Life*, on Origin, again. With New Stories along, she laces a selection of standards — Mancini, Mandel, Gershwin... but not necessarily the best-known — with an affecting sadness, and a maturity that makes you believe words — about "The Touch of Your Lips," "A Time for Love," and longing "Like a Lover" — that would otherwise ring hollow. The songs are delivered in familiar standards/post-bop style, but Bush liberates them from their concrete-boot moorings with

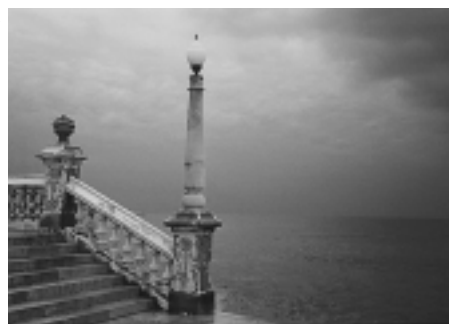


a winning personal approach, at times breezy and swinging, but perhaps best when conveying a world-weariness that is the compelling poison pill of

so many love songs.

The accompaniment is as responsive and unobtrusive — which is to say, intuitively measured — as the Northwest has to offer: the New Stories trio. Seales sympathy for the meaning in the expressively flattened timbre of Bush's delivery is most impressive. With his unhurried approach, suggestive of the same mix of longing and resignation, he makes an ideal accompanist for her.

Nothing quite so much impresses a reject of even thousand-voice choirs, such as yours truly, as the gumption of anyone who will stand in front of an audience, camouflaged by nothing but a microphone, and...well, simply, but oh so unsimply, sing. Even more impressive are attempts at fresh renderings of songs that a zillion others have, to put it a little ungenerously, done to death.



Lynn Bush *Still Life*
Featuring New Stories

There are some impressive moments, then, on a surprising, winning compilation, *Strictly Serafina*, available at the Eastlake nightspot. Sue Nixon, accompanied by the Leo Raymundo Trio, presents a quavering, calming "Summertime," right after Valerie Illman kicks the disc off with so wonderfully idiosyncratic a voice that one cannot help but stop and marvel. Her voice is paradoxically both frighteningly vulnerable and arrestingly deeply hued on Bonfá's "The Gentle Rain," accompanied with gentle attention by Milo Petersen on guitar, and then towards the end of the disc on "Moon and Soul" with Petersen, Paul Gabrielson (bass) and Joshua Wolff (piano). In a world of so many slavishly stylized jazz vocalists, the individualist, no matter whether fully arrived or just, as here, well on the way, revives the soul.

Another attractive, still-arriving voice, both rich and game, is Toby Schneider's on Mingus's "Duke Ellington's Sound of Love" — on which she appropriately intones "I was searching for my melody" — with a seasoned combo of Dan Greenblatt (tenor), Larry Jones (drums), Reuel Lubag (piano), and Check Metcalf (bass).

Other vocalists on the album include another relative Northwest newcomer, Andrea Dupree; Cheryl McLin; and Brazilians Samia Panni with Beija Flor and the dramatic Alma Villegas with her quartet.

The disc has some fine instrumental moments, too. On drums, Milo Petersen contributes two originals, "Una Piña de Yayo" and "Throwing Roses," with an all-star Milo Petersen Quintet with Jay Thomas (trumpet), Rick Mandyck (tenor sax), Marc Seales (piano), Phil Sparks (bass), and Petersen this time on drums. The Alex Guilbert Quartet including the fine trumpeter Thomas Marriott and the gentle bass giant Geoff Harper perform a winning "You Don't Know What Love Is." The accomplished duo of Ruthie Dornfield (violin) and John Miller (guitar) step in style on Miller's "Tango Duro."

You can hear all the vocalists and instrumentalists more clearly here than in the warmly buzzing restaurant. To boot, some proceeds of the sale of the disc, which is

New from Stinkhorn Tunguska

available at Serafina's, Bud's Jazz Records, Silver Platters, and online at www.growlygirls.com, are being donated to the Northwest Hope and Healing Foundation, a program of the Swedish Medical Foundation dedicated to support of women with breast cancer.

Finally, the spirited Japanese big band, Continued in the Underground Jazz Orchestra, with Northwest friends Jay Thomas and David Marriott, lets it rip on their album, named for the band. The Japanese pressing is not a wholly new album, as it appeared in 1999, but it has become more readily available in these parts since the band's stunning, heartwarming performances here during the 2000 Earshot Jazz Festival. The band is comprised of 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 a spirit and devotion to jazz that impressed many at Tula's and other venues in October. The brains behind the band, pianist Shuhei Mizuno, writes some of their material and arranges most of it with an impressive mind for shape, contour, and movement. On originals by Mizuno and other band members, and on 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," what really stands out is not just the pin-you-to-the-wall blasts that the band can produce in a trice, nor just the attentive sympathy that all members contribute in the smallest details, but the extraordinary homage they pay to jazz history. That is evident in ensemble playing, but particularly in solos that bear witness to many years of awed devotion to the stylings of myriad jazz greats.

And, hell, this is a band that doesn't blink at performing, along with standards that American audiences have long recognized, others whose stature jazz's compatriots have long blinkered, ignored. Item, Ornette's "Happy House," which the band performs here with scurrying, full-frontal vim, in full comprehension of the tune's delirium.

Not sure where you can buy this one. Probably Bud's. It's worth the hunt, and thanks, Jay Thomas, for the tip.

— Peter Monaghan

The new album by Seattle-based quartet Stinkhorn will surprise even those familiar with the quartet's excellent output and live shows of the past few years.

Here is an album that can take its place among an elite of Northwest recordings: It's strikingly evolved, cannily paced and arranged for flow, and has an impressive balance of musical abandon and restraint. For likenesses, influences, or inflections in this music, one thinks of bands like Last Exit, where sweetly howling guitarist Sonny Sharrock and unleashed hornman Peter Brötzmann rode (often off the rails) the rock-solid foundation of Ronald Shannon Jackson and Bill Laswell. But there's a different tone and bearing in much of Stinkhorn's music, which is at once confident and highly accomplished but winningly modest in its claims.

In Heaney one hears Sharrock, also some highspeed John McLaughlin and slashing James Blood Ulmer, but individualists of raunchy, trippy rock and funk, too — Funkadelic's Eddie Hazel, for instance. But that's just where Heaney starts on a personal sound that is varied and surprising, as when he turns on one cut to a delicate, koto-like passage.

On tenor and soprano sax, Michael Monhart displays a superbly individual voice. It recalls, at times, Jimmy Giuffre — his reedy, folksy tone and initial seeming simplicity — at others Pharoah Sanders, for his yearning.

And, as John Whitton remarked in these pages in 1997, reviewing Stinkhorn's earlier, self-titled album, Monhart also possesses something reminiscent of Arkestra stalwart, the late John Gilmore — it's something in their shared harsh beauty.

Drummer Howard Ouchi thunders and hushes as appropriate. Bassist John Morris rumbles along, re-stating and re-shaping the melodies.

All four Stinkornistas can easily outshred Nixon when the moment is right. But the album starts with a quiet, coaxed emergence — distorted guitar and restrained, primal screeches wrenched from the saxophone — before suddenly switching to a melody as friendly as a romping Saint Bernard. Ouchi on drums drives the tune with a this-is-for-real, heavyfisted command, à la Buddy Miles, supported by Morris's plain but lyrical bass. Then quickly the opening piece, a coda for the album, is done.

In its choruses, the next track, "Sonny's Delight," signals the album's predominant friendliness, and from the solo passages one gains a sense of the project's contrasting questing and earthbound modesty. The horns are slightly flattened. They have vibrato virtually never — only when indicated rather than as a saxophone convention. They tend to the shrillness of a shawm wending in exploration.

A few cuts in, one registers that these pieces have heads and kind-of-solos that tie them to the jazz tradition, but there is also an emphasis on unison playing and solo-trading, throughout, that recalls the simple, revolutionary moves of the Mahavishnu Orchestra. Tunguska's variation of emotion and pace recalls that great band, too.

Key, is the music's evocation of the mystery of contemplation. A clanging as of a prayer bell against a drone — a background



echo — creates a spaciousness, the high Himalayas, simple beauty, devotion, absolving, saddening.

With inspired placement, "Masha" follows in a delicately swaying waltz-time — around Monhart's serpentine soprano, the guitar, bass, and drums decorously step.

And then to follow it with the disc's skronkiest cut! The horn honks and worries against sheets, shards, and unleashed flails of metallic guitar, and flaying, rapid-fire drumming, and rumbling bass.

A great attribute of the electric guitar is that it can create sound that is blessed because simultaneously foundry-metallic, eardrum-peeling, unhinged jangling, and of a wondrous, unlikely grandeur. Those elements are in good, cohering company here, with the drums' crashing and rataplan and the often-squalling horns as from the Central Asian plains.

— Peter Monaghan

Jazz AROUND THE SOUND

TUESDAY, JANUARY 1

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

WEDNESDAY, JANUARY 2

DB Jim Washburn, 7
JA Jim Ferguson Trio, 8 & 10
NO Floyd Standifer Group, 8
PS Patti Summers Duo, call for time
ST Marc Smason/Ron Weinstein, 8
TU Hill Green Trio, 8
WP Edmonia Jarrett, 8

THURSDAY, JANUARY 3

DB Jim Washburn, 7
JA Jim Ferguson Trio, 8 & 10
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, call for time
WB Altered States, 8:30

4-6 PATRICIA BARBER

The pianist/vocalist Patricia Barber, with Mike Arnpol (bass) and Neal Alger (guitar), gets a great month started at Jazz Alley (McCoy Tyner, Jan. 15-20; Nancy Wilson, Jan. 22-27; Poncho Sanchez, Jan. 31-Feb. 3). The Chicagoan, Patricia Barber, is a captivating, smoky vocalist and unconventional pianist who employs lyrics from the likes of Maya Angelou, e.e. cummings, and Virginia Woolf. She has released six albums, and has toured constantly. She is, says Don Heckman of the Los Angeles Times, "one of the most utterly individual jazz performers to arrive on the scene in years." In her late teens, Barber was almost lost to jazz, which was in her family - her father played sax for Glen Miller - when she decided to major in classical piano and psychology at the University of Iowa. But instead, on graduation, she returned to Chicago and in 1984 landed an attention-grabbing gig, five nights a week, at the Gold Star Sardine Bar there. After star turns at the Chicago Jazz Festival in 1988 and the North Sea Jazz Festival in 1989, Barber released her major label debut, *A Distortion of Love*, in 1992. Two years later, her *Café Blue* won rave reviews and widespread airplay. It was included on several top-ten lists, including those of *Billboard*, *Coda*, *Jazziz*, and the *Chicago Sun-Times*. She also was named the #1 female jazz vocalist "deserving wider recognition" by *Down Beat's*

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.

International Critics' Poll. Not to be outdone, CD Review named *Café Blue* one of the Ten Greatest Jazz Vocal Recordings of all time. She proved on her fourth release, *Modern Cool* (Premonition, 1997) that *Café Blue* was no fluke. She has, to be sure, fully arrived as a leading modern jazz interpreter with plenty to appeal to pop and rock audiences. On many numbers, she contributes her own cool, fresh, and incisive lyrics. Some are cutting rebuffs to modern pretensions, some are cautiously optimistic, but all have a contemporary sense of skepticism about directions things are taking. Don't be surprised if she launches into distinctive covers of the Doors' "Light My Fire" or Paul Anka's "She's A Lady." Reservations recommended. At Dimitriou's Jazz Alley, 2033 6th Ave, (206) 441-9729 jazzalley@jazzalley.com, cover \$18.50-20.50.

FRIDAY, JANUARY 4

DB Jim Washburn, 8:30
GR Reuel Lubag's Hard Bop Quartet, call for time
HC Kareem Kandi Band, 9:30
JA Patricia Barber, 8:30
PM Billy Wallace Quartet w/ BB White, 8:30 & 10:30
RK Red Kelly/Peggy Weid, call for time
SF Woody Woodhouse sings the Blues, 8:30
TU Greta Matassa Quartet, 9
VB Phil Brooks, 7:30

SATURDAY, JANUARY 5

DB Jim Washburn, 8:30

EX Teaching Jazz: Workshops for Middle and High School Jazz Band Teachers, Learning Labs, 11am
EX An Evening with Joanne Brackeen, 8:30
GR Reginald Pinckney, call for time
JA Patricia Barber, 8:30 & 10:30
JB Jazz, 8
MN Urban Oasis, 9
PM Billy Wallace Quartet w/ BB White, 8:30
RK Red Kelly/Peggy Weid, call for time
SF Alma Villegas, 8:30
SM Phil Brooks, 7
TU Jay Thomas Quartet, 9
WR George Emerson Duo, 7:30

SUNDAY, JANUARY 6

JA Patricia Barber, 6:30 & 8:30
JB John Wicks / Joe Doria / Cliff Colon, call for time
RK Red Kelly/Peggy Weid, call for time
TR Marc Smason/Joanne Klein/Victor Janusz, 8
TU Reggie Goings Sunday Series, 3
TU Marc Seales jam, 8

MONDAY, JANUARY 7

DB Michael Powers, 7
NO New Orleans Quintet, call for time
TU Greta Matassa jam, 8

TUESDAY, JANUARY 8

JA John Patitucci, 8 & 10
TU Jay Thomas Big Band w/ Becca Duran, 8

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

BX Bake's Place, 218th Ave, Redmond, (425) 868-8056
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
EX Experience Music Project, Key Church, 325 Fifth Ave N
GD Gilbert's Deli, 10024 Main, Bellevue, 455-5650
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
JA Jazz Alley, 2033 Sixth Ave, 441-9729
JB Jazzbones, 2803 6th Ave, Tacoma 396-9169
KC King Cat Theater, 2130 6th Ave. 269-7444
MN Mona's, 6421 Latona Ave N.E., 526-1188
NO New Orleans Restaurant, 114 First Ave S, 622-2563

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
RK Red Kelly's, 1101 Tacoma Ave. S, Tacoma (253) 572-2038
S2 Starbucks, 102 First Ave S, 382-2656
SF Serafina, 2043 Eastlake Ave E, 323-0807
SM Simpatico, 4430 Wallingford N, 632-1000
SP The Spar, Olympia, (360) 357-6444
ST Sunset Tavern, 5433 Ballard Avenue NW
SX St. Cloud's Food & Spirits, 1131 34th Ave 726-1522
TR Thumpers Restaurant, 1500 E. Madison, 328-8000
TU Tula's, 2214 2nd Ave, 443-4221
VB La Vita Bella, 2411 2nd Ave.
WP Wolfgang Puck Café, 1225 1st, 621-9653
WR Waterfront Restaurant, 2801 Alaskan Way (Pier 70), 956-9171

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

WEDNESDAY, JANUARY 9

DB Jim Washburn, 7
JA John Patitucci, 8 & 10
NO Floyd Standifer Group, 8
PS Patti Summers Duo, call for time
SF Alex Guilbert on piano jazz standards, 8
ST Marc Smason/Ron Weinstein, 8
TU Joanne Klein, Marc Smason CD Release Party, 8
WP Edmonia Jarrett, 8

10 CHARLES LLOYD

The timeless saxophonist brings a star quartet to town, with pianist Geri Allen, bassist Larry Grenadier, and drummer Billy Hart (King Cat Theater, 8pm, 206/269-7444). Tenor/soprano saxophonist and flutist Charles Lloyd came to prominence in the late 1960s on the strength of extraordinarily popular albums like *Forest Flower* and legendary performances at the Monterey and Newport festivals, and at the San Francisco rock mecca, the Fillmore Auditorium. He also took American jazz to the Soviet Union with a fabled 1967 performance at the Tallinn Festival in Estonia. His was a truly odd status: a jazzman somehow appealing to the devotees of American pop psychedelia. Just as surprising was his response to it: He laid low throughout the 1970s and much of the 1980s. Then, however, he rebuilt his musical persona around a quartet peopled with fine European players, of whom pianist Bobo Stenson would be the most prominent, and he has been a steadily maturing player ever since, as was amply evident in his performance at the Earshot festival in 1997 - a sort of séance with drummer Billy Higgins that is recalled as one of the most moving jazz concerts ever given in the city. Lloyd's whole history has been a distinctive one. He was schooled in the bands of B.B. King and Bobby Bland, as a teenager, and then Chico Hamilton and Cannonball Adderly. His expansive composition incorporates jazz and non-jazz forms. Always, in his playing, one hears elements of the Coltrane sound in his yearning, mellifluous horn. At times, his bands have harked to Coltrane's supreme quartet. He, like Coltrane, has quested for deliverance in transporting, meditative performance. He often seems suspended between surrender and desire, with lush, melancholy outcomes. His quietness is often tinged with sadness. In addition to playing soaring saxophone, is an adept of the Turkish wooden flute and of traditional Middle Eastern horns. Geri Allen has worked in varied jazz settings, including in Ornette Coleman's 1990s quartet. She studied in New York in the early 1980s with bop standout Kenny Barron, then earned an MA in ethnomusicology from the University of Pittsburgh before returning to New York to associate with the emerging MBase movement in Brooklyn with the likes of alto saxophonist Steve Coleman. She also started her own career as a leader, in trios with first Anthony Cox and Andrew Cyrille, and then Charlie Haden and Paul Motian. Lyrical and playing from a broad stylistic palette, she took the title of Talent Deserving Wider Recognition among pianists in the 1993 and 1994 *Down Beat* magazine Critics' Polls, and has not since looked back. Billy Hart and Larry Grenadier have recorded and played often with Lloyd. Grenadier is one of the most talented of modern bassists, as he has proven with guitarists John Scofield and Pat Metheny, pianist Brad Mehldau, and many others. Hart, after a start in Washington D.C., played with Shirley Horn, Wes Montgomery, and Jimmy Smith before gaining wide attention in Herbie Hancock's early 1970s sextet and frequent appearances that decade with McCoy Tyner and Stan Getz. At 8pm at the King Cat Theater, 2130 6th Ave. (at Blanchard), (206) 269-7444.

THURSDAY, JANUARY 10

DB Jim Washburn, 7
JA John Patitucci, 8 & 10
JB Jam (David Keys or Darrin Motamedy), 8
KC Charles Lloyd Quartet, 8
NO Ham Carson Quartet, 8
PA HB Radke & Jet City Swingers, 9:30
PS Patti Summers Duo, call for time
TU Reginald Pinckney Quartet, 8
WB Altered States, 8:30

FRIDAY, JANUARY 11

CM Our House Jazz Quartet, call for time
DB Jim Washburn, 8:30
GR Trish, Hans, and Phil, call for time
HC Kareem Kandi Band, 9:30
HV Urban Oasis, 9
JA John Patitucci, 8:30 & 10:30
PM Billy Wallace Quartet w/ BB White, 8:30
RK Red Kelly/Peggy Weid, call for time
SF Leo Raymundo jazz trio w/ Sue Nixon, 8:30
TU Don Lanphere student showcase, 9
VB Phil Brooks, 7:30

SATURDAY, JANUARY 12

BX Marilyn Keller Quartet, 8
DB Jim Washburn, 8:30
GR Trish, Hans, and Phil, call for time
JA John Patitucci, 8:30 & 10:30
JB Jazz, 8
PM Billy Wallace Quartet w/ BB White, 8:30
RK Red Kelly/Peggy Weid, call for time
SF Cheryl McIn, 8:30
SM Phil Brooks, 7
TU Hadley Caliman 70th birthday show, 9

SUNDAY, JANUARY 13

GD Barbara Hubers-Drake Trio, 10:30am
JA John Patitucci, 6 & 8:30
JB John Wicks/Joe Doria/Cliff Colon, call for time
RK Red Kelly/Peggy Weid, call for time
TR Marc Smason/Joanne Klein/Victor Janusz, 8
TU Jazz Police, 3
TU Marc Seales jam, 8

MONDAY, JANUARY 14

DB Michael Powers, 7
NO New Orleans Quintet, call for time
TU Vocal jam hosted by KPLU DJ Kat, 8

TUESDAY, JANUARY 15

JA McCoy Tyner, 8 & 10
TU Emerald City Jazz Orchestra, 8

WEDNESDAY, JANUARY 16

DB Jim Washburn, 7
JA McCoy Tyner, 8 & 10
NO Floyd Standifer Group, 8
PS Patti Summers Duo, call for time
SF Alex Guilbert, 8
ST Marc Smason/Ron Weinstein, 8
TU Dina Blade, 8
WP Edmonia Jarrett, 8

THURSDAY, JANUARY 17

DB Jim Washburn, 7
JA McCoy Tyner, 8 & 10
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, call for time
TU Lynn Bush w/ New Stories, 8
WB Altered States, 8:30

FRIDAY, JANUARY 18

DB Jim Washburn, 8:30
GR Michael Powers Group, call for time
HC Kareem Kandi Band, 9:30
JA McCoy Tyner, 8:30 & 10:30
PM Billy Wallace Quartet w/ BB White, 8:30
RK Red Kelly/Peggy Weid, call for time
SF Ann Reynolds & Toby Stone, 8:30
TU Kelley Johnson Quartet, 9
VB Phil Brooks, 7:30pm

19 NEW STORIES PLUS

New Stories appears with special guests Rick Mandyck and Dave Peterson at 8pm at Bake's Place in Redmond. The New Stories trio, with Marc Seales (piano), John Bishop (drums), and Doug Miller (bass), is as fine a piano trio as this city has heard, and has been together long enough that Seales, Bishop, and Miller have developed a finely honed sense of each other on the bandstand. See the website at www.bakesplace.org for details and directions, or call 425/898-0311.

SATURDAY, JANUARY 19

BX New Stories w/ Rick Mandyck & Dave Peterson, 8

See Calendar, page 15

Seattle Art Museum

bass
church

JANUARY SHOWS

Mondays: New Orleans Quintet

Tuesdays: Filé Gumbo Zydeco
Band, 7
(First Tuesday: Two Scoops Moore)

Wednesdays: Floyd Standifer
Group, 8

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

4 ■ Don Goodwin Group

5 ■ Blues Orbitors

6 ■ Dan Greenblatt Quartet

11-12 ■ Junkyard Jane

12 ■ Stumptown Jazz Band (5-9)

18 ■ Steve Bailey Band

19 ■ Nick Figarino Band

25 ■ Tim Sherman Band

**26 ■ Seattle Women in Rhythm &
Blues**

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PIONEER SQUARE

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 Seattle, Washington**

Phone (206) 628-0445

Calendar, continued from page 13

- DB Jim Washburn, 8:30
 GR Michael Powers Group, call for time
 JA McCoy Tyner, 8:30 & 10:30
 JB Jazz, 8
 PM Billy Wallace Quartet w/ BB White, 8:30
 RK Red Kelly/Peggy Weid, call for time
 S2 Barbara Hubers-Drake Trio, 8
 SF Urban Oasis, 8:30
 SM Phil Brooks, 7
 SP Ryan Taylor, Joe Doria, John Wicks, 8
 TU Becca Duran Quartet, 9

SUNDAY, JANUARY 20

- JA McCoy Tyner, 6 & 8:30
 JB John Wicks/Joe Doria/Cliff Colon, call for time
 RK Red Kelly/Peggy Weid, call for time
 TR Marc Smason/Joanne Klein/Victor Janusz, 8
 TU Jay Thomas w/ Friendly Fire, 3
 TU Marc Seales jam session, 8

MONDAY, JANUARY 21

- DB Michael Powers, 7
 NO New Orleans Quintet, call for time
 TU Kelley Johnson jam, 8

TUESDAY, JANUARY 22

- JA Nancy Wilson, 8 & 10
 TU Roadside Attraction, 8

WEDNESDAY, JANUARY 23

- DB Jim Washburn, 7
 JA Nancy Wilson, 8 & 10
 NO Floyd Standifer Group, 8
 PS Patti Summers Duo, call for time
 SF Alex Guilbert, 8
 ST Marc Smason/Ron Weinstein, 8
 TU Charlie Smith Circle, 8
 WP Edmonia Jarrett, 8

THURSDAY, JANUARY 24

- DB Jim Washburn, 7
 GR Karin Kajita Quintet, call for time
 JA Nancy Wilson, 8 & 10
 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, call for time
 TU Byron Vannoy Quartet, 8
 WB Altered States, 8:30

25 PETERSEN / ILLMAN

Guitarist Milo Petersen and pianist/vocalist Valerie Illman perform often at Serafina on Eastlake, battling the dinner din with a soothing selection of straightahead jazz and Latin

numbers. Petersen has a fine accompanist in Illman when she plays piano, and he returns the favor to a tee when she sings, at the piano or not.

25 KENDRA SHANK

After studying at the UW and with Jay Clayton, the vocalist Kendra Shank went to Paris for seven years before establishing herself in New York in 1997. She has been impressing there, at such clubs as the Iridium, performing with the likes of pianist Frank Kimbrough. Fueled by such kudos as "Get in on the ground floor: this lady is going up" (Terry Teachout, Time) and "Splendidly original" (Gary Giddens, The Village Voice), her singing has also taken her to clubs and festivals elsewhere on the East Coast, and around Europe. Her well-received latest project, Reflections (Jazz Focus Records, 2000) was named a Top Ten CD of 2000 by Newsday and the Boston Globe, whose Bob Blumenthal wrote: "This vocalist makes lyrics believable, invents like an instrumentalist, and has an ear second to none for little-known and unknown tunes." The album hit the Gavin jazz charts, as did her previous Jazz Focus release, Wish. In 1999 Shank was recognized as a Talent Deserving Wider Recognition in the Down Beat International Critics Poll, and writer Scott Yanow named Wish one of Jazziz' Top Ten Albums of 1999. Her new album includes songs by Duke Ellington and Abbey Lincoln as well as Lennon and McCartney. For this event, she is joined by Gary Versace on piano, and Jeff Johnson on bass. At Bake's Place, Redmond. See the website at www.bakesplace.org for details and directions, or call 425/898-0311.

FRIDAY, JANUARY 25

- BX Kendra Shank Trio, 8
 CM Seattle Woman's Jazz Orchestra (SWOJO), 7
 DB Jim Washburn, 8:30
 GR Joey Bonin Quartet, call for time
 HC Kareem Kandi Band, 9:30
 JA Nancy Wilson, 8:30 & 10:30
 PM Billy Wallace Quartet w/ BB White, 8:30
 RK Red Kelly/Peggy Weid, call for time
 SF Milo Peterson / Valerie Illman, 8:30
 TU Don Lanphere Quartet, 9
 VB Phil Brooks, 7:30

SATURDAY, JANUARY 26

- BX Jeffrey Sick & Guarneri Underground, 8
 C* Megabopolis, 7:30, Our House concert series, (206) 634-1179, www.ourhousejazz.com/OHConcerts.html
 DB Jim Washburn, 8:30
 JA Nancy Wilson, 8:30 & 10:30
 JB Jazz, 8

- PM Billy Wallace Quartet w/ BB White, 8:30
 RK Red Kelly/Peggy Weid, call for time
 SF Andrea Dupree, 8:30
 SM Phil Brooks, 7
 SX Dina Blade, 9
 TU Greta Matassa Quartet, 9

27 GARFIELD JAZZ

The always outstanding Garfield High School Jazz Ensembles, directed by Clarence Acox, perform their first of the year at the Museum of History and Industry, at 7pm. The museum, an excellent place for concerts, is near the UW stadium. You approach the museum (2700 24th E.) from the south side of 520, and cross over 520 on 24th via a short bridge, heading north. There is plenty of free parking around the back.

SUNDAY, JANUARY 27

- C* Garfield High School Jazz Ensembles, 7, Museum of History and Industry
 JA Nancy Wilson, 6 & 8:30
 JB John Wicks / Joe Doria / Cliff Colon, call for time
 RK Red Kelly/Peggy Weid, call for time
 TR Marc Smason/Joanne Klein/Victor Janusz, 8
 TU Marc Seales jam, 8

MONDAY, JANUARY 28

- DB Michael Powers, 7
 NO New Orleans Quintet, call for time
 TU Vocal jam hosted by KPLU DJ Kat, 8

TUESDAY, JANUARY 29

- TU Jim Knapp Orchestra, 8

WEDNESDAY, JANUARY 30

- DB Jim Washburn, 7
 NO Floyd Standifer Group, 8
 PS Patti Summers Duo, call for time
 SF Alex Guilbert, 8
 ST Marc Smason/Ron Weinstein, 8
 TU A's Allstars, 8
 WP Edmonia Jarrett, 8

THURSDAY, JANUARY 31

- DB Jim Washburn, 7
 JA Poncho Sanchez, 8 & 10
 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, call for time
 TU Our House Quartet w/ Special guests, 8
 WB Altered States, 8:30

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.

Jet City Orange – free every Thursday, photos and ramblings, goodies and links to elsewhere. Beats working!

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.

Lehn, from page 1



Pack, he has trios with Phil Minton and Axel Doerner, and Radu Malfatti and Phil Durrant. With his decidedly non-high-tech equipment, he commands a broad spectrum of sputtering, singing, squealing, and crackling sound and noise. Reviewing a set by the Music in Movement Electronic Orchestra, John Corbett, marveled in September 1997 at Lehn's skills in particular. "Astonishing," he wrote. "He changed the parameters of his apparatus with greater speed and fluency than I have heard before. His hands almost seeming to burn with volatility on the keyboard."

Tom & Jerry's short U.S. tour celebrates their second CD, *Fire Works*, recorded live during their first U.S. tour in 2000.

— Peter Monaghan



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