

Mark Taylor: 'You Gotta Keep Moving'

BY STEVE CLINE

Music fans who are the least bit familiar with the Seattle scene have undoubtedly heard alto and soprano saxophonist Mark Taylor. Many times, most likely. Taylor's appealing tone and impressive chops have graced countless performances by wide ranging ensembles. Great sectional ability makes him a must-have for large groups, and his improvisational prowess now has him playing an essential ingredient in some of the most exciting small groups working in the Northwest.

His debut recording as a leader, *After Hours* (Origin) was considered by many to be one of the strongest releases in 2002. Earlier this year, he was nominated by Earshot readers for Northwest Instrumentalist of 2003. He is a key member of other acclaimed groups, including Matt Jorgensen +451, Frieze of Life, the Steve Korn Group, and the Jim Knapp Orchestra.

August will be a typically busy month for Taylor, but a special month in a couple of ways. In mid-August, the hard-working Matt Jorgensen +451 band, which Taylor has long been a member of, will welcome saxophonist Matt Otto, a +451 alum from its New York years, for an area tour, which is a warm-up for an extensive west coast tour in October. In late August, Taylor will perform with the Kris Davis band. Members of that New York-based group attended Manhattan School of Music with Taylor in the late 1990s.

See Taylor, page 6



DIMITRIOUS
jazz alley
PERI
 RESTAURANT AND NIGHTCLUB

DAÚDE

August 3 – 4

HIROMI

August 5 – 6

JAOJOBY

August 7 – 8

KÉKÉLÉ

August 10 – 11

CHARLIE HUNTER TRIO

August 12 – 15

DAVID LANZ

August 16

EDDIE PALMIERI & LA

PERFECTA II

August 17 – 22

THE FRANK &

JOE SHOW

August 24 – 25

WILLIE &

LOBO

August 31 – September 5

Please call 206-441-9729
 to make reservations
 or visit us online at
WWW.JAZZALLEY.ORG

Notes

LET US HEAR FROM YOU

As Earshot Jazz approaches our 20th year anniversary, we are working hard to assess our effectiveness in the community in order to plan more effectively for the future. We are seeking your help in several ways.

First, there is a 24-hour comment line in place at (206) 547-9787. Please give us your opinions about Earshot Jazz programs. Anything you like.

Secondly, we have an online survey at surveymonkey.com that you can access from our web site (www.earshot.org). Please take a few minutes and answer some questions to give us your feedback.

Thirdly, we are convening some focus groups in the community. If you would like to be included in one of these groups, please let us know by phone, fax, or e-mail.

We value your opinions and participation.

**HAMMOND
 ASHLEY
 VIOLINS**

FULL SERVICE
 VIOLIN FAMILY
 DEALER



HA

Seattle, WA

PH 206.878.3456
 WWW.HAMMONDASHLEY.COM

EARSHOT JAZZ

"A Mirror and Focus for the Jazz Community"
 3429 Fremont Pl., #309, Seattle, WA 98103
 © 2002 Earshot Jazz
 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
 Contributing writers: Andrew Bartlett, Bill Barton, Stephen Cline, Jessica Davis, John Ewing, Fred Gilbert, Paul Harding, Alan Jones, Todd Matthews, Peter Monaghan, Gordon Todd, Paul West, Bill White, John Whitton
 Photography: Steve Cline, Daniel Sheehan, David Wight
 Layout: Steve Cline
 Illustration: Steve Cline, Chuck Smart
 Distribution Coordinator: Fred Gilbert
 Distribution Manager: Ellie Rapp
 Mailing: Lola Pedrini

Board of directors: Jane Eckels (president), Peter Monaghan (vice-president), Lola Pedrini (treasurer), Richard Thurston (secretary), Taina Honkalehto, Fred Gilbert, Paul Harding, George Heidorn, Hideo Makihara
 Program Manager: Bryce Montgomery

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

Earshot Jazz is published monthly by Earshot Jazz Society of Seattle and is available online at www.earshot.org

Subscription (with membership): \$35
 Earshot Jazz ISSN 1077-0984 is printed by Pacific Publishing Company

**GREG SCHROEDER QUARTET
 LIVE JAZZ THURSDAYS**

at FIRE FLY - LUMETTE

a fine restaurant atop Queen Anne Hill
 2128 Queen Anne Ave. N, Seattle
August 12, 19 & 26
 8:30-10:30pm



Greg Schroeder, trombone, etc
 Chuck Kistler, upright bass
 Greg Williamson, drums

featuring special guest pianists!
 8/12 - Bill Anschell
 8/19 - Dawn Clement
 8/26 - Randy Halberstadt

information: 206.694.0055
 no cover charge • all ages welcome

[Pony Boy Records.com](http://PonyBoyRecords.com)

In One Ear

2004 EARSHOT JAZZ FESTIVAL SLATED FOR OCTOBER 17 – NOVEMBER 7

Clear the fall calendar! The 2004 Earshot Jazz Festival kicks off October 17 and continues through November 7th with more than 35 concerts and outreach programs in concert halls, clubs, and community centers all around the Seattle area.

Now in its 16th year as Seattle's major annual jazz festival, the Earshot festival presents jazz masters and important new voices from around the world. It also features Seattle's finest jazz artists in the context of a world-class festival.

Some of the global artists planned for this year include South African pianist **Abdulla Ibrahim**, Brazilian genius **Hermeto Pascoal**, Japan's **Yosuke Yamashita**; and Amsterdam's **Instant Composers Pool (ICP)**. Other African artists include **Rokia Traore** from Mali, and the Toureg ensemble **Tinariwen**.

The Earshot festival steps up to help honor some of the recipients of the NEA's prestigious Jazz Masters Award. Guitarist **Jim Hall** brings his trio to town for a rare concert, **Randy Weston** appears with his African Rhythms Trio and special guest **Obo Addy**, and the legendary **Benny Golson** will be in residency with **Seattle Repertory Jazz Orchestra**.

Clarinetist **Don Byron** honors Lester Young's historic trio with Buddy Rich and Nat King Cole with his new **Ivey Divey** group that includes the young piano sensation **Jason Moran** and drummer **Billy Hart**. Pianist **Brad Mehldau** performs a rare solo concert at Town Hall. Drummer **T. S. Monk** brings his group to the Triple Door, and slide trumpeter **Steven Bernstein** and **Sex Mob** share a bill at On The Boards. Kicking off the festival on the main stage, **Bud Shank** plays duos with **Bill Mays** then rips through big band arrangements with fellow West Coast beboppers **Bill Ramsay** and **Pete Christlieb** and others.

Following a newly established tradition, Seattle's top high school jazz bands will be featured in a main-stage concert



Trumpeter Nicholas Payton will present his band, Sonic Trance, and will also appear as guest soloist with top Seattle High School jazz bands in his two Earshot Jazz Festival appearances.

with a nationally recognized guest artist, **Nicholas Payton**, who will also perform with his own group, **Sonic Trance**, the day before.

Helping to inaugurate a new collaborative series at the Consolidated Works gallery are the adventurous German saxophonist **Peter Broetzmann**, Jazz Journalist Award winner **Vijay Iyer**, and saxophonist **Tony Malaby's** quartet with drummer **John Hollenbeck**. Also at Con Works, as an October 10th festival warm up, the mighty duo of **William Parker** and **Hamid Drake** return to Seattle with a quartet rounded out by **Jameel Moon-doc** and **Steve Swell**.

As always, there will be many showcases of Seattle jazz with residents artist opening for main stage concerts and featured in special performances of their own. Tula's will rock every night during the festival with special programming.

We are particularly proud this year

to highlight the premiere of the Earshot Jazz commission of a major new work by pianist/composer **Wayne Horvitz**. "Joe Hill" was created by Horvitz, with **Paul Magid** and **Bill Frisell**, and will be performed Oct 30 at the University of Washington's Meany Hall, with Frisell, **Danny Barnes**, **Robin Holcomb**, **Rinde Eckart**, and a 22-piece chamber orchestra.

Stay tuned to these pages and www.earshotjazz.org for more information. New artists and venues are still being added. We'll plan to see you out there.

Tickets for the Earshot Jazz festival will be on sale in mid August through Earshot Jazz, all TicketMaster locations, and various Seattle jazz spots. Complete concert information will be available at www.earshotjazz.org and at (206) 547-9787.

Red Kelly: Requiem For a Curmudgeon

BY HARVEY SIDERS

It still hurts to talk about Red Kelly in the past tense. The vacuum his death on June 9th created is the size of... well, of Tacoma. Ask any jazz musician who ever worked with him or knew him by reputation and in their minds Tacoma was synonymous with Red Kelly. Now your average sideman would not make the cut as a geography teacher. They went from gig to gig without having to know where Peoria, Podunk, or Pocatello was positioned; they simply got on the band bus and slept or exchanged anecdotes. But if they played Jazz Alley in Seattle, or the Port Townsend Jazz Festival, their internal GPS told them they were within earshot (product placement not intended) of Kelly's emporium — one of jazzdom's funkier clubs where "hang time" was encouraged and the proprietor knew everyone by first name or last gig.

It was not unusual to see the whole Basie band there. Ditto for Tony Bennett, Diane Schuur, trumpeter Clark Terry, and of course it was a second home for Bill Ramsay, who will undoubtedly inherit the sobriquet *Tacoma's resident living legend*. Not surprisingly, Red had the best seat in the house: a strategically placed corner bar stool that no one else dare occupy. To his left sat "Mr. Magoo," the affectionate nickname for his closest companion, Denny MacGougan, a former man-about-town columnist for the *Tacoma News Tribune*. Together they formed a Greek chorus, commenting on all who performed at the club. One night a young combo was onstage, going through its book of very contemporary charts in what might be called a "paid audition." One particular arrangement jangled Red's nerves and he turned around, growling. "What the hell is that?" MacGougan, attempting to soften the blow, explained: "Red prefers tunes written before World War Two." "World War Two?" Kelly repeated incredulously. "You mean, there was a sequel!?"

Kelly's, on Tacoma Avenue, opposite Tacoma's main library, proved to be Red's

final extended gig. By the time he reluctantly closed it, in September of 2003, he was working weekends only. The last five years in duo format with pianist Peggy Wied. Gone was the standup bass. He had to be helped to and from the stage and was forced to play an electric bass — the result of a post-polio condition dating from his early childhood.

No easy childhood, his. Born in Shelby, Montana, in 1927, to parents who simply could not afford to raise him, Thomas Raymond Kelly recalled the Depression as a blur of orphanages in Missoula and Great Falls. "It was like something out of Dickens," he once told me — as far as I recall, the only literary reference I ever heard from his lips. For Red life really didn't begin until he was back with his family, living in Seattle, and a freshman in high school. "I noticed an acoustic bass in the music room and nobody was using it for the school band, so I took it home and taught myself how to play. I always had a feeling for that big bottom sound and a good sense of rhythm."

He managed to decode bass clef and got his first gig at the China Pheasant, in Tacoma, where pianist/band leader

Johnny Wittwer took him aside and told him, "You got a great tone, kid. But you don't know what you're doing. Follow the pinky on my left hand and you got the job."

As soon as Red learned that Tiny Hill was in Seattle looking for a bassist, he bid adieu to Wittwer's pinky finger, dropped out of school and began a whirlwind road tour of the country, changing bands and allegiances with dizzying frequency, and it was a priceless education in styles. "I picked the brains of the best: Ted Fio Rito, Randy Brooks, Sam Donahue, Chubby Jackson, Herbie Fields, Charlie Barnet, Red Norvo, Claude Thornhill, Woody Herman, Maynard Ferguson, Stan Kenton, some studio work, back to Herman (the third Herd), Les Brown — we hated each other — finally Harry James off and on for 14 years. And I'll never forget the night I played with Charlie Parker at Birdland. He even hugged me, so it must have been okay."

Many paragraphs could be devoted to the leaders Red played with, but two are particularly memorable. The years he spent with Harry James were perhaps Red's most satisfying, because he was part

I first met Red Kelly 30 years ago when he left Nevada to move to Tacoma to marry Donna Griswold.

I miss those daily phone calls from Red. No e-mails here! I guess we were both still in awe of the invention of the telephone, since we were both products of the Great Depression. I will miss his wit and ribald tales. Just seeing him or talking to him brought a smile and a chuckle to all he came in contact with.

The great Buddy Rich and Red played together in the Harry James band for five years. Buddy loved Red. Buddy didn't like anybody! Years later, when Buddy's band performed in Tacoma, Red and several of us went to hear the band. From his drum set, Buddy spotted Red in the audience and picked up his mike and said, "Ladies and Gentlemen, my good friend and bassist, Mr. Red Kelly! Let's give him a big hand!" Buddy then said to Red, "What would you like to hear?" Red replied, "Count Basie!" The guys in Buddy's band froze, not knowing what to expect from Buddy. But Buddy fell off his drum stool with gales of laughter!

For years Red endured great pain in his legs. He was stricken with Polio at a very young age, and it progressively worsened with age. In later years his mother-in-law, 97-year-old "Fast" Lucie Griswold, would help him off the bandstand and then to his favorite barstool.

Our man Red paid his dues many times over, but his reward is rejoining his beloved wife, Donna, and of course all the great musician friends that he spent his life with. I hope he tells Ray Brown, Red Mitchell, Jimmy Blanton, and Oscar Pettiford, "Hey, a new boy's in town!"

Rest in peace, Red.

Bill Ramsay

of what many of his peers considered the swayingest rhythm section this side of Count Basie. The percussive jewel in the crown was Buddy Rich on drums; rounding out the section was Jack Perciful, the Olympia pianist who was consistently melodic, whether comping or soloing. It was a well-oiled rhythm machine and the biggest surprise was the mutual respect developed between Red and Buddy — a couple of strong, confrontational personalities who never took any BS from anyone, let alone each other.

The other recall comes from “Rams,” as close friends call Bill Ramsay. And it chronicles how the gig with Red Norvo came to pass — the first combo Kelly worked with..

Seems that Red Kelly and Red Mitchell, also a bass player, were sharing an apartment in Manhattan at a time when vibraphonist Red Norvo (trust me, the story gets more colorful) and his guitarist Tal Farlow began looking for a bassist to fill out a trio. Farlow told Norvo he knew of an excellent bass player and gave Norvo the phone number. According to Rams, the conversation went something like this:

“Hello, Red?” Kelly, who happened to answer, replies “Yeah.” Norvo says, “Red, we need you right away. We’re beginning a tour,” Kelly says “sure!” and gives Norvo his address. So his bass goes into the back of Norvo’s big car, he climbs in and promptly goes to sleep. The tour begins, and everything goes well. At the end of the first week, Norvo is making out a check and, as he’s writing, asks: “that’s M-I-T-C-H-E-L-L, right?” “Not even close,” Red comes back. “It’s K-E-L-L-Y!”

No matter how you spell “road,” Red’s odyssey had to end sometime. In 1947 he and his wife Donna settled down locally and opened a great jazz joint about a sixteenth note away from the State House in Olympia, which they called The Tumwater Conservatory. It played a key role in reviving Ernestine Anderson’s career and nearly gave Kelly a career in politics. As he told *Seattle Magazine*, “I went to sleep one night a drunken musician and woke up a drunken gubernatorial candidate.” That happened because the Conservatory had its usual fill of politicians, lawyers,

lobbyists, plus one Olympia correspondent for the Associated Press, John White. All White did was file a story based on the formation of a tongue-in-cheek slate for musicians under the umbrella name of the OWL party for the coming state elections of 1976.

The following morning a hung-over Kelly was fending questions from radio and TV reporters from across the country, ad-libbing his way to unexpected fame. While OWL came from Donna’s label for “wierdos,” Red decided to tell the media it stood for “Out With Logic” and “On With Lunacy.” The more they realized Red made good copy, the more they inspired printable lines:

Unemployment isn’t working..

We gotta get the girls out of those sweaty saunas and back on the streets again...

He let it be known that the OWL Party would have an official bumper sticker that read, simply, “Bumper Sticker.”

With the help of his pol pals, Red and his fellow Owlies held a one-day convention at the Tumwater Conservatory, quickly gathered the required 100 signatures, filed legal notices, paid the necessary fees, then inserted their individual statements in the Official Voters Pamphlet for 1976. What follows are excerpts:

Jack Perciful, candidate for State Treasurer: “We should call in all the state’s negotiable assets and convert them to cash just to see what all that money looks like.”

“Bunco” Bob Kelly (no relation to Red), candidate for Attorney General: “Winston Churchill once said that war was too important to be left in the hands of generals. The same is true of law. Its administration is too important to be left in the hands of attorneys.”

Jack “the Ripoff” Lemon, candidate for Lt. Governor: “My platform is a four-cornered triangle which has as its cornerstone a piece of pink Venetian marble I picked up while spelunking in the catacombs under the Vatican.”

“Fast Lucie” Griswold, Red’s mother-in-law and candidate for Secretary of State: “I have devised two new recipes. One is for welfare rolls, the other for unemployment rolls, using a new, special yeast. You can’t raise the dough no matter how much you knead it.”

When the results of November 2, 1976 were tallied, the OWL Party picked up 9% of the state vote, coming in third and infuriating the legitimate independent parties on the ballot, leading to the so-called “Owl law,” which changed how independent parties can get on the Washington state ballot.

See Kelly, page 10

Origin Records **New Releases**
available now at Bud's, Silver Platters & Easy Street

in stores August 17th
 Origin 82430 - Gary Hobbs, "Of My Times"

in stores September 21st
 Origin 82431 - Kim Richmond/Clay Jenkins, "CrossWeave"
 Origin 82432 - Les DeMerle, "Hittin' the Blue Notes, Vol 2"
 Origin 82433 - Jonas Tauber, "Storm Walking Singing"

summer 04
 Origin 82429 - Jeff Johnson, "Near Earth"
 Origin 82428 - Giacomo Gates, "Centerpiece"
 Origin 82427 - Brent Jensen/Rob Walker, "Art of the Groove"
 Origin 82426 - John Gross/Billy Mintz, "Beautiful You"
 Origin 82425 - Deardorf / Peterson Group "Porta"
 OA2 22013 - Laura Welland, "Love Is Never Out Of Season"
 OA2 22017 - Mark Quint, "The Principle of Uncertainty"
 OA2 22016 - Gordon Lee, "Flying Dream"

"I don't care what re-releases the big boys may come out with. Give me Origin Records and their constantly updated catalog every time!"
 Ben Ohmart, Music Dish

www.originarts.com - 206/781-2589 distributed by: **CITY HALL RECORDS 415/457-9080**

Taylor, from page 1

The opportunity to bring his east-coast friends to Seattle has Taylor thrilled. The Davis band is making its first trip to the west coast to play four straight nights in the Seattle area. Members of the group are some of Taylor's closest musical associates from his New York years. "I met (drummer) Jeff Davis, (bassist) Eivind Opsvik, and (reedist) Jason Rigby through Manhattan School when I was there," Taylor says. "I've been wanting to get some of my friends from back there out here. And [Kris] just put out a really great record, *Life Span*, on the Fresh Sound label." The remarkable young pianist and composer Kris Davis arrived in New York City from Canada after Taylor had returned to Seattle. Thus he is least familiar with her. "I met her through Jeff, who I knew really well. I played with the other three guys (in the band) a lot," says Taylor. "It's very original music that is exciting to be a part of."

The two years Mark Taylor spent in New York City serve as a kind of divider for his career. Before New York, Taylor

Taylor began his jazz studies while attending Roosevelt High School. There he studied with Scott Brown and was tutored privately by Don Lanphere. "Don was great," he says. "We played a lot of tunes. He'd have me memorize a lot of stuff. Having a guy there making you really work on it, learn the changes and be able to play, because he'll know if you're not working at it." Though he didn't commit to jazz in High School, Taylor's talents kept him motivated to learn the art of improvisation. "I was interested in it and wanted to improve. So I took the lessons and listened to as many records as I could... It just kind of evolved from there."

After graduating from Roosevelt in 1990, Taylor entered the music education program at the University of Washington. He studied saxophone with Michael Brockman. As his technical abilities and musical awareness expanded, so did his desire to be a performing musician. "I got about two years into the program at UW and realized that I really wanted to be playing music instead of doing the assignments. I just kind of dropped that



part of it."

The higher level of musicianship Taylor encountered at the University was a key point in his new direction. "I had met Travis Raney and Rob Davis," says Taylor. "Those two guys were great sax players. Stuart MacDonald, too, who I went to high school with. We kind of grew up and learned about music together."

After completing his studies at UW, Taylor began seriously playing in the jazz scene. "Those years just brought work experience; got to play a lot. Remember

the Davis/Taylor project? We had a nice band that was together for a few years with John Hansen, John Wikan, and Geoff Harper." The band was a straight-ahead cover unit that honed the real-world chops of its young musicians. "At that point," says Taylor, "I was definitely into the *flavors of the day* or whatever you would call it: Branford Marsallis and Michael Brecker. I learned a bunch of stuff and was really into that music. I still am. But you gotta keep moving, keep getting interested in different things as you go

along.”

So in 1998, Taylor moved to New York to work on a degree at Manhattan School of Music.

Having toyed with the idea of going east for awhile, the opportunity arrived when Taylor attended a jazz workshop in Lake Placid, New York being taught by alto saxophonist Dick Oatts. Oatts, the lead alto player in the Vanguard Jazz Orchestra, was a favorite of Taylor's. He also was on the faculty at Manhattan School. “That was a no-brainer for me, to pack up and go live there and study with him,” Taylor says. “That was a safe way to move to New York, meet people right away, and study with this guy that I really admire. The whole experience was great and pushed me to another level of musicianship.”

Oatts was the right teacher at the right time for Taylor's development. “We never talked about jazz vocabulary, or saxophone stuff,” Taylor says. “He left me alone about technical things. Instead we ended up talking conceptually and just improvising on our instruments together a lot; working on using your ears and playing music... more than just running changes.”

Oatts' approach to instructing Taylor was a revelation in creative expression, one that Taylor uses to some extent with his own advanced students today. “I get some kids here that come in with all kinds of technique, who are listening to “the right stuff,” quote/unquote, and they're transcribing... They don't need licks and patterns so much as they need to focus on thinking more creatively and musically. Technique happens and students are more inclined to practice that anyway.”

The New York scene brought Taylor in contact with a diverse group of peers, which further broadened his knowledge and interests. “I loved it. The guys I met my age, from different parts of the world, people putting bands together left and right, everyone bringing something different...” Though most of his energy was poured into his school work, Taylor did work while in New York, primarily with his old Seattle friend Matt Jorgensen in a swing dance group called The Delegates, as well as in Jorgensen's own group +451.

“We had crossed paths and done a couple of projects earlier in Seattle, but it was really out there, in New York City, that we hooked up” says Taylor.

Upon completing his degree work, Taylor returned to Seattle, in the summer of 2000, full of energy. “I remember being really on the ball and excited when I got back. I had performed very irregularly the last year of school. When I got back, I pounded the pavement and got a really nice stream of work.”

Jorgensen returned to Seattle a year later and reformed +451 with Taylor. That has been a key project, but one of many that Taylor maintains his participation in. The regular jazz club-goer might believe that Taylor plays in everything. “I don't do everything,” he replies, “but the ones I've stuck with I enjoy for the people involved and I like the fact that all these things are based around original work. There's something personal being put forth.” One major project, in his opinion is the new band Frieze of Life, an ambitious new-music project with Greg Sinibaldi, Jay Roulston, Byron Vannoy, Geoff Harper, and Chris Stover. “The Frieze of Life experience has been a really big thing for opening me up as a musician. Playing with those guys is making me a stronger and more intuitive player. I react better and play with more subtlety. Somehow it seems that that has transferred over into how I approach the other projects. Becoming a more creative improviser is what I'm after.”

With a couple of years having passed since he released his own record, Taylor seems to be in no hurry to follow up with a second release... yet. “It's something I'm going to eventually have to dig into. Right now, I guess the thing is I've poured more energy into these other things.” But he assures that when the time comes, a new record will be something personal that he is proud to put forth. Meantime, he'll be working.

For complete information on Mark Taylor's gigs in August, see our calendar listings on page 6, or visit our always-current online calendar at www.earshot.org, or visit Mark's site: www.marktaylorjazz.com.

4th Annual
DjangoFest
Northwest

SEPT. 30 TO OCT. 3 | LANGLEY, WA

4 DAYS OF CONCERTS & WORKSHOPS
ON BEAUTIFUL WHIDBEY ISLAND ~
(ONLY 45 MINUTES NORTH OF SEATTLE!)

Featuring from...
France!
ANGELO DEBARRE
THE FERRE BROTHERS

Nashville!
THE JOHN JORGENSEN QUINTET &
MEMBERS OF THE
NASHVILLE CHAMBER ORCHESTRA

Holland! THE ROBIN NOLAN TRIO

Chicago!
ALFONSO PONTICELLI & SWING GITAN

Bay Area!
HOT CLUB OF SAN FRANCISCO

Pacific.NW! PEARL DJANGO

Plus! NEIL ANDERSSON QUINTET W/ SUSAN PASCAL,
HOT CLUB SANDWICH, TRIO GONZALO,
DJANGOMATICS, DJANGO 5 TIGERS, BILLET-DEUX

CALL
FOR TICKETS!
WHIDBEY ISLAND
CENTER ARTS
FOR THE ARTS

WICABOX@WHIDBEY.COM
(800) 638-7631 - (360) 221-8268
WWW.WICAONLINE.COM

WWW.DJANGOFEST.COM



Make music
CENTRAL to your life.
STUDY ■
jazz

at Seattle Central
Community
College.



Contact Brian Kirk at 206.587.4164
www.seattlecentral.edu

1701 Broadway Seattle, WA 98122

Big In Japan: Jay Thomas's Far East Connection

BY TODD MATTHEWS

For Seattle trumpet player Jay Thomas, his first introduction to the Japanese jazz scene started with nothing more than a name: Hidehiko 'Sleepy' Matsumoto. The oddly nicknamed tenor saxophonist was a popular musician during the 1950s, particularly among Americans in that part of the world. One such American was Rollo Strand—a saxophone player and friend of Thomas's family. While in Korea, Strand would often travel to Japan and listen to Matsumoto in Tokyo clubs. In the 1960s, Strand was discussing the Japanese jazz scene with Thomas, and mentioned Sleepy Matsumoto. "[I heard that Sleepy] could play very well," Thomas recalls. "I knew Japan had something going on because I was in a stage band back in the 1950s, and Toshio Maruyama was the piano player. At the time, I thought, 'Wow, she is great.'"

Thomas didn't witness the Japanese jazz scene until 1986—when he traveled to Tokyo with a quartet that included guitarist Milo Peterson, drummer Craig Fortier, and vocalist Becca Duran. The group's agent took Thomas to see Sleepy Matsumoto one evening. "He had a very good, international rhythm section," says Thomas. "He sounded like Jimmy Heath or early Coltrane. He sounded beautiful."

That experience shaped Thomas's view of jazz in Japan.

A decade later, he regularly began traveling to Japan. He built a solid list of contacts and friends based in and around Tokyo. He was invited to join Continued In The Underground (CUG) Jazz Orchestra—a Japanese big band that traveled to the United States in 2001 to perform at the Earshot Jazz Festival. In spring 2004, he spent three weeks touring Japan (the sixth year in a row he made the trek). "[The Japanese] have been performing jazz for a long time," he says. "In fact, they've got quite a few generations behind them. I have found there is really this kind of subliminal jazz thing all over the place. You go into a shoe store and you hear classic jazz recordings—and not just 'Kind of Blue.' We're talking 'A Love Supreme' and late-Coltrane." According to Thomas, many Tokyo coffee shops also serve as jazz-listening stations. "You can find some of the finest vinyl jazz records there," he adds. "They

also have a lot of people into human, cultural pursuit. They seem to enjoy things like that. There are so many people that can play after a certain level. It's kind of a fertile ground for jazz to flourish."

Thomas's connection to the Japanese jazz scene complements an already impressive biography. He is one of the most popular jazz musicians in the Pacific Northwest, and readers of this magazine selected him Musician of the Year in 1996 and 1998. As a high school student in Seattle, he received a one-year scholarship from Down Beat magazine to study music at the Berklee College of Music. He later moved to New York City, where he spent a summer working in Machito's Afro-Cuban jazz band. In the 1970s, Thomas lived in San Francisco and performed in that area's jazz clubs. He returned to Seattle in 1979, and has built a solid career ever since. He has performed with jazz heavyweights that include Diane Schuur, Elvin Jones, Ray Brown, Bud Shank, Joe LaBarbera, Pete Christlieb, Herb Ellis, Jessica Williams, George Cables, Harold Land, and James Knapp.

But it is Thomas's link to the Japanese music scene for which he is most associated. Ask area musicians and jazz fans about Thomas, and they'll likely comment, 'He's that trumpet player who tours Japan all the time.'

To be sure, Thomas isn't the only American jazz musician working in Japan. However, he has established himself comfortably in that part of the world, largely on a grass-roots level. "There are several big promoters in Japan who bring Christian McBride and Cedar Walton and Ray Brown and people like that," he says. "I'm sure they do pretty well. I'm definitely not on that kind of touring level. I lucked into my situation by meeting Japanese musicians, going over there, and just playing



Marc Smason, left, and Jay Thomas, right, performed in downtown Renton for the Cinema on the Piazza series in July.

with them."

One reward for traveling to Japan is the opportunity to perform in many different venues. Thomas's journey last spring landed him at Blues Alley in Tokyo for two performances with the CUG Jazz Orchestra. "The guy who opened Blues Alley was Miles Davis," he says. "They still have a picture [from that night] in the club." On another evening, Thomas met a saxophone player who took him to a club named Solaka. "I think it may be one of the smallest clubs in the world," he says. "There's seating for twelve people. Fans pay forty bucks apiece, and I think the club is run by one person. Musicians really love to play there." Thomas also performed for a packed hall in Miguzuchi. A popular Japanese TV personality sang along with the band. "People really go out for entertainment," he adds. "In the U.S., people don't go out as much. It's different over there."

The crowning achievement of that tour was the opportunity to perform and teach in Shanghai, China. In 2002, Thomas met a Chinese visitor at the International Association for Jazz Education conference Toronto, Canada. That visitor also happened to co-own Club JZ—a jazz venue in Shanghai. At the end of the tour last spring, Thomas traveled to Shanghai for a four-night booking at the club. He also taught clinics at the Shanghai Conserva-

See Thomas, page 16

CD REVIEW**Beautiful You
John Gross/
Billy Mintz
Origin Records**

Born in Burbank, California in 1944, tenor saxophonist John Gross — a Portland resident since 1990, when he moved there to teach at the University of Oregon and Portland State University — was an active jazz player and later a first-call studio musician based in Southern California for more than two score years. A member of a musical family, John began playing clarinet and alto saxophone at age eight, working with a variety of amateur and professional bands as a child and young teenager and going on the road as a full-time pro at the tender age of 16 with Harry James. He moved on to the big bands of Lionel Hampton and Stan Kenton and then became a regular member of drummer Shelly Manne's Men, playing at the fabled Shelly's Manne Hole club in Los Angeles. Those years must have exposed him to a plethora of influences and inspirations, taking into consideration the dozens of master musicians who graced the stage with their presence at that now sadly defunct club. He switched to tenor in 1967, and after the Manne Hole emptied contributed immeasurably to the creative and adventurous large group permutations and cross-cultural assimilations of the Toshiko Akiyoshi-Lew Tabackin Big Band.

The 1970s was a decade of exploration and reevaluation of traditions, and TALT was at the forefront of the quest to find new ways to say old things and old ways to say new things. Gross' work as a soloist and crack section player with the group is copiously documented on recordings. His energetically expressive tenor give and take with Tabackin on "After Mr. Teng" from *Farewell to Mingus* has to rank as one of the most memorable jousts/dialogues of the era. In years past it would probably be referred to as a "tenor battle" or "duel." I prefer to think of it as an animated conversation.

Tenor saxophone and drums duo

recordings in the world of creative improvised music must naturally and inevitably be compared to Trane's *Interstellar Space*. What can I say, I tried to avoid the reference, but it's omnipresent. Gross and Mintz move and interact in ways so reminiscent of that landmark that it's inescapable. In the extended "Dit," the swoops and swashes of references and recapitulations fly by at a rate defying objective references: Newk and Trane, Ali and Elvin, a love supreme and surreys with a whole lot of fringe on their tops.

Billy Mintz has a background fully as diverse as that of Gross, encompassing collaborations with the perennially genre-defying Lee Konitz through LA maven Vinny Golia. A long-time teacher and clinician, Mintz minces arbitrary delineations of "style" and "approach," scoops them up, and sprinkles the resulting garnish into a bouillabaisse of colorful



flavors. His playing here could serve as a fitting tribute to the recently departed Elvin Jones: fire and passion; rhythms, cross-rhythms and polyrhythms; and an aesthetic that stretches boundaries without losing the groove.

Seattle's Origin label may have developed a reputation worldwide as a progenitor of the "new mainstream," but this CD (among others) shows that there's much more to it than that. This is a recording that will appeal strongly to fans of the more audacious tangents in improvised music; its directness and power may make a few converts as well. It's a strong contender for inclusion in my "Top Ten" list of 2004.

—Bill Barton

mainstage all ages welcome

tue/august 3

roseanna vitro

Multi-faceted jazz vocalist 7:30PM

tues/august 10

here & now trio

Imaginative, award-winning jazz group 7:30PM

sat/august 21

brian nova orchestra

Ace guitarist brings his little big band 8PM

wed-thur/august 25+26

david friesen & larry koonse

Brilliant bass/guitar jazz duo 7:30PM

fri-sat/august 27+28

andy bey

Jazz vocal giant 7PM + 9:30PM

musicquarium
NO COVER CHARGE lounge**triple hour** \$3 menu

4-7pm/10pm-12mid every day

sundays

ARTURO RODRIGUEZ

Hot Latin w/salsa dancing 9PM

MONDAY NIGHT JAZZ

With Origin Records 9PM

THE triple door
private suites
dinner nightly
valet parking206 | 838 | 4333
RESERVATIONS
216 UNION ST SEATTLE**thetripdoor.net****The Bass Church**

"double basses for the masses"

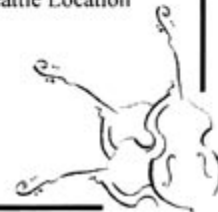
www.basschurch.com

Instruments | Bows | Accessories

- Beginner Through Professional Level
- Rentals Available In All Sizes
- Trade Ins Accepted
- Convenient North Seattle Location

(206)784-66269716 Phinney Ave. N.
Seattle, WA. 98103

-by appointment only-



Kelly, from page 5

Kelly was so delighted in his newfound celebrity, he told a reporter in May, 1979, "I think I may have another go at it by popular demand... we could be gearing up to snatch another defeat from the jaws of victory. And in 1989 he launched a less ostentatious campaign for mayor of Tacoma, using the slogan, "Tacoma — gateway to Vancouver." Kelly was evasive when asked to specify which Vancouver, claiming "We'll get 'em coming and going." No bumper stickers in 1989, but there were campaign buttons that said "RED?" which were printed in green. Again he attracted a vote that made third party candidates drool: 10%.

By this time, the Tumwater Conservatory was history (it closed in 1978) and his Tacoma venue, Kelly's, which opened in 1986, was flourishing, thanks mainly to Donna, who took care of the booking and the cooking. She was famous for her red beans and rice, a recipe given to her personally by Louis Armstrong. But those happy times were short-lived. Donna passed away in 1999 and for a long time it seemed that Red was just waiting to join her. They were so close, he lost interest in the club, in his personal appearance, and sank into a deep funk, explaining, "Donna was irreplaceable. When they made her, they threw away the shovel."

Enter Barbara Reiber, a widow who was Peggy Wied's next door neighbor in Sumner, Washington. Peggy would occasionally bring Barbara to the club, but being a non-musician, Barbara was intimidated by Kelly and always sat at a table. But with Peggy's prodding, she sat next to Kelly's bar stool and predictably their first conversation was an argument: she liked Al Hirt; he didn't. "He would let me play my Al Hirt CD in the car," Barbara recalled. Long story short: they hit it off because of similar childhood backgrounds. Eventually she filled the vacuum in his life, provided much-needed companionship, even inspired him to take care of personal grooming. Barbara brought him back from the brink. They spent three comfortable years together, which is another way of saying she added three years to a life that was rapidly show-

ing the ravages of self-destruction (or as trumpeter Lance Buller put it, "Red Kelly burned the candle at every possible end and had a good time").

The last time I saw red, at Good Samaritan Hospital in Puyallup, a few days before his death, Rams, Perciful, and trombonist Art Mell were all feeding him anecdotes of the good old days, but Red kept dozing off in the middle of their punch lines. Since I was the last to arrive, I decided to stay longer for a one-on-one with my old idol. I pulled up close to the bed; he was in considerable pain and conversation was difficult for him. But he was intrigued by one question: "Have you given any thought to what you want for an epitaph?"

Many of his words were garbled, but I remember his saying "One time I thought about 'Pardon me for not rising'." He paused. "But lately I've been thinking about 'See? I told you I was sick'." We both laughed, and I was leaving to let him sleep when he grabbed my wrist. "Can they chip away on the stone and make the word 'told' into italics?"

So typical. When they made Red Kelly, they threw away the shovel.

Visit Earshot's website
for the most complete
jazz calendar in Seattle
www.earshot.org

Produced by Anacortes Chamber of Commerce
ANACORTES
Jazz Festival
ON CURTIS WHARF
Featuring Northwest and International Artists - Over 20 Bands Performing!
Kick-Off Gala & Concert Friday
Jazz Walk in the clubs Friday and Saturday
Gospel Brunch Sunday
On Sale ticketweb.com Now! or Charge by phone 1-866-468-7623
SEPTEMBER 17-18-19
Overlooking the waters of the San Juan Islands
For information call (360) 293-7911 or visit www.anacortes.org

SAM seattle art museum
after hours
Art of Jazz

**SEATTLE ART MUSEUM
ART OF JAZZ**

**SEATTLE ART MUSEUM
and EARSHOT JAZZ
present ART OF JAZZ**

Second Thursdays
5:30–7:30 p.m.
SAM, Brotman Hall
Free with museum admission

**August 12
Bebop & Destruction**
The new face of bebop jazz: spirited, dynamic, and rockin'. Fresh from a Seattle Weekly music awards win, the band leaves their roost at Owl n Thistle for a set at SAM.

**September 9
Seattle Repertory Jazz
Orchestra Nonet**
Clarence Acox and Michael Brockman bring us music from *Birth of the Cool* and other jazz masterworks.

**October 14
Geoffrey Keezer Trio**
Besides this nationally known pianist, a KPLU favorite, the trio will feature John Wikan on drum kit.

Sponsored by
KPLU 88.5
SEATTLE WEEKLY
WILD GINGER
triple door

Additional support provided by Fandrich & Sons Pianos.
100 University Street • Seattle, WA 98101 • (206) 654-3100
www.seattleartmuseum.org

Maiden Voyage for Anacortes Jazz Festival

The Anacortes Chamber of Commerce takes a giant step with an exciting new jazz festival early this fall. Planned for the Curtis Wharf area and downtown Clubs on the weekend of September 17, 18, & 19, the festival features a diverse line up of fine players with regional and national significance.

Festival activities kick off Friday night with a gala opening dinner featuring Dee Daniels and the Larry Fuller trio. Earlier that day, Daniels and Fuller join Floyd Standifer and others for jazz educational programs at Anacortes High School.

There will be two stages on Curtis Wharf. Situated near a wide variety of food vendors, and a beer garden, the concession area stage kicks off at 11am both days and features Skagit Valley/Whidbey Island favorites Dillinger's Clambake, Billet-Deux, two Trish Hatley groups, Frankly Moanin', and WT Preston.

The Curtis Wharf Main Stage hosts two solid days of performances, kicking off at noon each day.

Saturday, the schedule features:

- Sonando
- Greta Matassa
- Ray Vega/Thomas Marriott Group
- Pony Boy All Star Big Band
- Eric Alexander B-3 Quartet

Sunday morning begins with a full Gospel Brunch featuring Marc Seales and "Miss Edna's Gospel in Paris Brunch Review" under the direction of Kent Stevenson.

Sunday's Soulful line up on the Main Stage is:

- The Darren Motamedy Band
- Dee Daniels with the Larry Fuller Trio
- The Mel Brown Organ Quartet with Dan Balmer.

Earshot Jazz is proud to be involved in this festival since the early days. Earshot is assisting with festival planning and has contracted for the booking of all of the artists. We will be on site during the event to provide support wherever we can.

Tickets are on sale now. Complete festival information is available at www.anacortes.org.

kbcs
91.3fm
a world
of music
& ideas

Jazz in the Mornings

6 a.m. to Noon, Weekdays

Jazz at Night

10 p.m. to Midnight, Weekdays

Celebrating
30 years of
community
radio


Listener-Supported
Non-commercial Radio from
Bellevue Community College

Studio (425) 564-2424

Office (425) 564-2427

email: kbcsc@ctc.edu

jazz
www.kbcsc.fm



KPIU
88.5
kplu.org

20
YEARS OF
jazz

n p r SM

Jazz AROUND THE SOUND

SUNDAY AUGUST 1

- JA Cleo Laine and John Dankworth, 6:30 and 8:45
 PS The Tatum Greenblatt Quintet, 7
 ST Hans Fahling Quartet, Call for time
 TD Hapa, Call for time
 TU Reggie Goings/Hadley Caliman Quintet, 3
 TU Jim Cutler Jazz Orchestra, 8

1 TATUM GREENBLATT QUINTET

One of the most talented of Seattle-area high-school jazz-band graduates of recent years, Tatum Greenblatt, on trumpet, is joined by another, Ben Roseth, on alto sax, with Phil Parisot (drums), John Hansen (piano), and John Hamar (bass). It's a joy to hear players like this, and a rush if they step out from received jazz gestures with stuff of their own. That is on the cards, here. You be the judge. At Patti Summers, 7pm.

MONDAY AUGUST 2

- PK Marc Smason Trio, 7:30
 TD Jorgensen/Taylor Quartet, Musiquarium, 9
 TD Phil Kelly & The NW Prevailing Winds, 7
 TU Greta Matassa Jazz Jam, 8

2 JORGENSEN/TAYLOR

Ace drummer Matt Jorgensen joins the Mark Taylor Quartet, led by an alto saxophonist who has been improving by leaps and bounds, for driving straight-ahead jazz, at The Triple Door, at 9pm.

TUESDAY AUGUST 3

- JA Daude, 8
 TD Roseanna Vitro, Call for time
 TU Jay Thomas Big Band, 8

WEDNESDAY AUGUST 4

- JA Daude, 8
 SA The Kareem Kandi Band, Call for time
 TD D'Gary, Call for time
 TU Beth Winter, 8

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.

THURSDAY AUGUST 5

- C* Marc Smason Trio, Lake City Farmer's Market, NE 127th & 30th NE, 4
 CF Monktail: Rob Lyons, Izaak Mills, 8
 JA Hiromi, 8 and 10:15
 JB The Kareem Kandi Band, 8:30
 TU Drew Pierson/Milo Peterson Group, 8

5-6 HIROMI

The thrilling, gifted pianist, from Japan by way of Berklee School of Music, inherited a wealth of knowledge about jazz from her mentor, Ahmad Jamal, and from other piano greats. She blended it with everything from the classics to funk, and emerges as one of the most promising talents in modern piano jazz, as evidenced by her 2003 Telarc release *Another Mind*, her debut. She has said: "I don't want to put a name on my music... It's just the union of what I've been listening to and what I've been learning. It has some elements of classical music, it has some rock, it has some jazz, but I don't want to give it a name." A child classical-music prodigy, Hiromi embraced jazz after a now-fabled chance meeting with Chick Corea when she was 17. On hearing her,

the piano legend invited her to perform with him in concert the next day. Hiromi enrolled at Berklee in 1999. The music that she creates from such inspirations has much that a rapidly growing number of jazz fans are grateful for. Her playing recalls the early energy of Myra Melford, but any comparison with others is inadequate. She says: "I really don't have barriers to any type of music. I could listen to everything from metal to classical music to anything else." And: "I love Bach, I love Oscar Peterson, I love Franz Liszt, I love Ahmad Jamal. I also love people like Sly and the Family Stone, Dream Theatre and King Crimson. Also, I'm so much inspired by sports players like Carl Lewis and Michael Jordan. Basically, I'm inspired by anyone who has big, big energy." Her mentor Ahmad Jamal has said: "She is nothing short of amazing, Her music, together with her overwhelming charm and spirit, causes her to soar to unimaginable musical heights." At Jazz Alley.

FRIDAY AUGUST 6

- AF The Kareem Kandi Band, 7
 CM Kristin Woodbury, 7:30
 GR Dysfusion Jazz Quartet, 7:30

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AF	Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604	NO	New Orleans Restaurant, 114 First Ave S, 622-2563
C*	Concerts and Special Events	OU	On the House, 1205 E Pike, 324-3974
CC	Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338	OW	Owl 'n Thistle, 808 Post Ave, 621-7777
CF	Copperfield's Restaurant, 8726 S Hosner, Tacoma, (253) 531-1500	PA	Paragon, 2125 Queen Anne Ave N, 283-4548
CM	Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111	PC	Plymouth Congregational Church, 1217 6th Ave, 622-4865
CU	Cucina Cucina, 901 Fairview Ave N, 447-2782	PD	Pink Door, 1919 Post Alley, 443-3241
CV	Café Venus and Mars Bar, 609 Eastlake Ave E	PK	The Penny Café, 1701 NW Market, Ballard 784-6426
CZ	Cutter Point 7520 27th St. W. University Place, (253) 565-4935	PM	Pampas Club, 90 Wall St, 728-1140
GR	Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600	RD	Richmond Beach Deli, 632 NW Richmond Beach Road, Shoreline, 546-0119
IB	Il Bistrot, 93-A Pike St, 682-3049	SA	The Spar, 2121 N 30th, Tacoma, (253) 627-8215
JA	Jazz Alley, 2033 6th Ave, 441-9729	SE	Seattle Art Museum, 100 University St, 654-3100
JB	Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SQ	Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153
JF	Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	ST	Suite G, 513 N 36th St, 632-5656
JW	Julia's of Broadway, 300 Broadway, 860-1818	SU	Sunset Tavern, 5433 Ballard Ave, 784-4480
LN	Living Green, 630 A 2nd St., Langley WA (360) 221-8242	SV	Swingside Café, 4212 Fremont Ave N, 633-4057
LU	Luigi's Grotto, 102 Cherry, 343-9517	TA	Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
MK	Mr. Lucky, 315 1st Ave N Seattle, 282-1960	TD	The Triple Door, 216 Union St, 838-4333
MT	Mr. Spot's Chai House, 5463 Leary Way, 297-2424	TU	Tula's, 2214 2nd Ave, 443-4221
NE	Norm's Eatery, 460 N. 36th, 547-1417	WB	Wasabi Bistro, 2311 2nd Ave, 441-6044
		WS	Whistle Stop Ale House, 340 Burnett Ave S, Renton, (425) 277-3039

Recurring Weekly Performances

Mondays

- IB Blake Micheletto, call for time
 MK Reggie Goings & the Jazz Suspenders, call for time
 NO New Orleans Quintet

Tuesdays

- NO Ham Carson & Friends
 OW Bebop & Destruction, call for time

Wednesdays

- CU Brian Nova/Buddy Catlett/Greg Williamson, 8:30
 CV Matt Jorgensen/Mark Taylor Group, 9:30
 NO Floyd Standifer Group, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, Noon
 SA Kareem Kandi Band, 8
 ST Jazz Night with the Ryan Burns Trio, call for time

Thursdays

- CF Monktaill Music Series, 8
 CM Victory Music presents Open Mic, 6
 JB Kareem Kandi Band, 8:30
 LU Robeson Trio, 8
 NO Ham Carson Quintet, 7
 PA HB Radke & the Jet City Swingers, 9
 PD Michael Bisio Trio, 8
 SQ Darrius Willrich, 10
 TA Urban Oasis, 7
 WB Wayne Trane, 9

Fridays

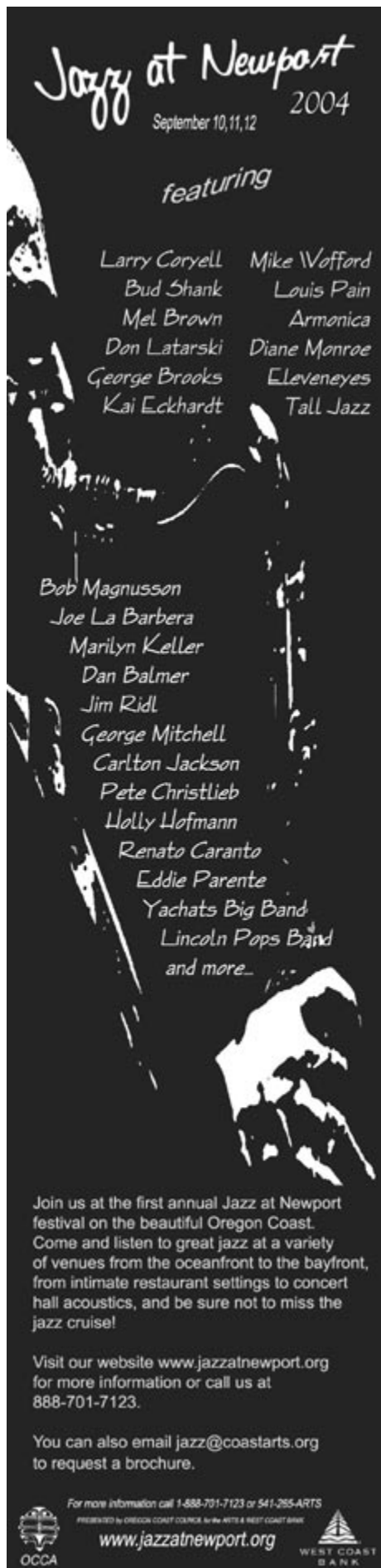
- AF Kareem Kandi Band, 7
 JU Urban Oasis, 9
 LA LHH Trio, 5:30
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 RR Victor Janusz, 8:30

Saturdays

- AF Kareem Kandi Band, 7
 CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 RR Victor Janusz, 8:30
 SU Victor Noriega

Sundays

- CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 NE Dangerous Brain Clinic, 10
 TD Arturo Rodriguez, 8
 TU Andre Thomas Jazz Jam, 8



Jazz at Newport
 September 10, 11, 12 2004

featuring

Larry Coryell	Mike Vofford
Bud Shank	Louis Pain
Mel Brown	Armonica
Don Latarski	Diane Monroe
George Brooks	Eleveneyes
Kai Eckhardt	Tall Jazz

Bob Magnusson
 Joe La Barbera
 Marilyn Keller
 Dan Balmer
 Jim Ridl
 George Mitchell
 Carlton Jackson
 Pete Christlieb
 Holly Hofmann
 Renato Caranto
 Eddie Parente
 Yachats Big Band
 Lincoln Pops Band
 and more...

Join us at the first annual Jazz at Newport festival on the beautiful Oregon Coast. Come and listen to great jazz at a variety of venues from the oceanfront to the bayfront, from intimate restaurant settings to concert hall acoustics, and be sure not to miss the jazz cruise!

Visit our website www.jazzatnewport.org for more information or call us at 888-701-7123.

You can also email jazz@coastarts.org to request a brochure.

For more information call 1-888-701-7123 or 541-255-ARTS
 PROVIDED BY OREGON COAST COUNCIL IN PART WITH A WEST COAST BANK

www.jazzatnewport.org

OCCA WEST COAST BANK

- JA Hiromi, 8 and 10:15
 LN Marc Smason/Rick Mandyke, 7:30
 TD Soul Provider, Call for time
 TU Joe Koplin Jazz Quintet, 9

SATURDAY AUGUST 7

- AF The Kareem Kandi Band, 7
 C* Karin Kajita Quintet, Anacortes Arts Fair, Main Stage, 1
 C* BNSF, Gasworks park CD Release Party, 7
 CM Swinging Sounds, 7:30
 GR Mark Whittman Band, 7:30
 JA Jaujoby, 8 and 10:15
 JW Emily McIntosh, 6:30
 TD Jerry Miller All Stars, Call for time
 TU Dan Faehnle Quartet, 9

SUNDAY AUGUST 8

- C* Seattle Women's Jazz Orchestra, Mercerdale Park, 77th Ave. SE and SE 32nd S., Mercer Island, 7
 JA Jaujoby, 6:30 and 8:45
 SV Joe McPhee/Michael Bisio, 8
 TU Jazz Police Big Band, 3
 TU Jim Cutler Jazz Orchestra, 8

8 JOE MCPHEE

The great saxophonist and trumpeter Joe McPhee makes one of his welcome visits to Seattle, from his touring and recording base in New York state, and appears with the expansive bassist Michael Bisio. They'll be at Brad's Swingside Café (4212 Fremont Ave N; reservations 633-4057; dinner and drinks available; doors open at 6pm, show at 8pm; cover \$12). Both players have been busy with recordings and performances. Bisio recently recorded in New York with former Seattleite saxophonist Steve Gauci, and reports that he is sounding better than ever. They went into the studio with drummer Jay Rosen. Bisio also has a new CD out from Drimala titled Let Them Pass, with Montreal-based drummer John Heward, one of the great undersung jazz percussionists and improvisers (he is also a feted painter and sculptor), as well as New York multi-hornman and flutist Joe Giardullo. In the spirit of the title, they grant wander unfettered into a distinct free-jazz amalgam that makes use of Middle Eastern and Eastern European modal traditions as well as American blues forms, all underpinned by Heward's vaunted subtle work. The record is getting rave reviews, and Bisio is being called, again, such things as "an overlooked marvel" - that, based on the kind of sensitive work he has done with such innovators as Charles Gayle, Dominic Duval, and of course Joe McPhee. Also coming is a new Bisio trio album, on Cadence, called Composure, with the really fine Seattle percussionist and French horn player Greg Campbell and Portland trumpeter/flugelhornist Rob Blakeslee. As for McPhee, he has, as usual, kept up a daunting pace of top-notch releases. He has a recent recording with the Peter Brotzmann Tentet, Images and Signs (Okka); another with Brotzmann, Kent Kessler, and Michael Zerang, Tales Out of Time (HatOLOGY); one with Trio X (McPhee, Duval, Jay Rosen), Journey, on CIMP; and Manhattan Tango, with Jérôme Bourdellon, on the French Label Usine. In addition, coming soon will be previously unreleased material from Nation Time, his celebrated 1966 recordings; an album with a Wind & String Ensemble (Duval, Monica Wilson, Rosi Hertlein, Giardullo, and McPhee), A Likely Story, recorded live in New York in 1998; Crazeology, a 1999 date with Mat and Joe Maneri, Ed Schuller, and Randy Peterson; and much, much more. Oh, among them are the great sets that McPhee, Bisio, Duval, Paul Rogers, and Claude Tchamichian recorded while on tour in France in 2000, as the Albert Ayler 2000 Project, and the wonderful music that he, Bisio, Duval, and longtime accompanist Raymond Boni (electric guitar) made in Barre Phillips' medieval chapel studio in France, the same year.

MONDAY AUGUST 9

- SU Wayne Horvitz/Briggan Krauss/Dylan van der Schyff, Call for time
 TD Rich Cole/Bill Anschell Quartet, Musiquarium, 9

See Calendar, next page

TU Dorothy Rodes Jazz Jam, 8

9 HORVITZ/KRAUSS/VAN DER SCHYFF

This trio of renowned improvisers comes about at a time when digital and acoustic are the tools for sonic meaning; an era when traditional compositional styles, evolved improvisation concepts, television, mass media and computer technology freely collide and intermix. Riding hard on rhythm, noise, silence, sculpture and consumer culture; this trio carves its own channel.

TUESDAY AUGUST 10

JA Kekele, 8
TD Here and Now, Call for time
TU Emerald City Jazz Orchestra, 8

10 HERE AND NOW

The Here and Now is just that, thanks to hot, young alto sax player Ben Roseth, a recent graduate of the Garfield High jazz program. Joining him are drummer Sean Hutchinson and bassist David Dawda, at the Triple Door. See also, August 11.

WEDNESDAY AUGUST 11

C* Matt Jorgensen +451, Mars Bar, 9:30
JA Kekele, 8
SA The Kareem Kandi Band, Call for time
TU Jay Thomas, 8

11 HERE, NOW, AND MORE

The Here and Now, see August 10, is joined by the fine, multi-instrumentalist Jay Thomas, who has been thrilling jazz audiences in Seattle for decades. Here, he's on tenor sax and trumpet, and the Here and Now trio – Ben Roseth (alto sax), Sean Hutchinson (drums), and David Dawda (bass) – is further augmented by another ace recent high-school grad, Tatum Greenblatt (trumpet), as well as one of the most popular of Seattle pianists, John Hansen. At Tula's.

11 MATT JORGENSEN ON TOUR

Drummer Matt Jorgensen is joined by now-LA-based saxophonist Matt Otto, saxophonist Mark Taylor, and ace bassist Jeff Johnson, in the first of an August series of gigs and recording. Otto and Jorgensen go back to years playing together in New York, where Otto often played with and wrote some music for the NY version of Jorgensen's 451. At Mars Bar, 9:30pm, no cover. See also, August 12 (Tula's) and 16 (Triple Door).

THURSDAY AUGUST 12

C* Yerba Buena, Clise Mansion at Marymoor Park, 6046 West Lake Sammamish Parkway,

Redmond, 7

CF Monktil: Tobi Stone, Ahamefule J. Oluo, 8
JA Charlie Hunter Trio, 8 and 10:15
JB The Kareem Kandi Band, 8:30
SE Bebop & Destruction, 5:30
TU Matt Jorgensen/Matt Otto Quartet, 8

FRIDAY AUGUST 13

AF The Kareem Kandi Band, 7
CM The Fossils, 7:30
GR Richard Lane, 7:30
JA Charlie Hunter Trio, 8 and 10:15
TU Marriott Jazz Quintet, 8

13 MARRIOTT'S RETURN

The Marriott brothers, Thomas (trumpet) and David (trombone), have everything that driving postbop jazz needs: chops to burn, a stunning knowledge of jazz history, power, finesse, winning stage presence... They have it all, as New York has been learning for a few years now. Two of the finest players the city has produced, with their Marriott Jazz Quintet, at Tula's, in what is sure to be a homecoming lovefest.

SATURDAY AUGUST 14

AF The Kareem Kandi Band, 7
C* Karin Kajita Quintet, Bothell Arts Fair, Main Stage, 10am
CM Scott Cossu, 7:30
GR David Spiro, 7:30
JA Charlie Hunter Trio, 8 and 10:15
JW Karen Shivers and Karin Kajita, 6:30
TU Greta Matassa Quartet, 9

SUNDAY AUGUST 15

JA Charlie Hunter Trio, 6:30 and 8:45
TU Jay Thomas Big Band, 4
TU Jim Cutler Jazz Orchestra, 8

MONDAY AUGUST 16

JA David Lanz, Call for time
OU Marc Smason Trio, 7:30
TD Matt Jorgensen +451 with special guest Matt Otto, Musiqarium, 9
TU Kelley Johnson Jazz Jam, 8

TUESDAY AUGUST 17

JA Eddie Palmieri and La Perfecta II, 8
TU Roadside Attraction Big Band, 8

17-22 EDDIE PALMIERI

"The Sun of Latin Music" brings his La Perfecta II project, reviving his star combo from the 1960s, to Jazz Alley (cover \$18.50-\$22.50). The powerpacked band includes Jimmy Bosch (trombone), Doug Beaver (trombone), Karen Joseph (flute), Ed Resto (bass), George Delgado (conga), John Rodriguez (bongos), Jose Claussell (timbales) and Herman Olivera (vocals). Palmieri,

a Harlem-born pianist who has won seven Grammy Awards, has been affectionately called "the madman" for his unhinged virtuosity. By drawing on every Latin and jazz related style he has been able to lay his hands on, Palmieri has created one of the most sizzling and exciting forces in jazz. Not to miss.

WEDNESDAY AUGUST 18

JA Eddie Palmieri and La Perfecta II, 8
SA The Kareem Kandi Band, Call for time
TU Rebecca Richardson Quintet, 8

THURSDAY AUGUST 19

CF Monktil: Pat Holen, Christine DiTolvo, 8
JA Eddie Palmieri and La Perfecta II, 8 and 10:15
JB The Kareem Kandi Band, 8:30
TU Adrienne Wilson All Stars, 8

FRIDAY AUGUST 20

AF The Kareem Kandi Band, 7
CM Little Bill & The Blue Notes, 7:30
GR The Michael Powers Group, 7:30
JA Eddie Palmieri and La Perfecta II, 8 and 10:15
MT Chicago 7, 8
TU Brian Nova Quartet, 8

SATURDAY AUGUST 21

AF The Kareem Kandi Band, 7
CM Christopher Gross, 7:30
GR The Michael Powers Group, 7:30
JA Eddie Palmieri and La Perfecta II, 8 and 10:15
JW Janet Rayor and Steve Rice, 6:30
TU Susan Pascal Quartet, 9
WS Jason Parker Quartet, Call for time

SUNDAY AUGUST 22

C* Lance Buller and Stephanie, KPLU Blues Cruise, Seattle's Pier 56, 10:30 AM
JA Eddie Palmieri and La Perfecta II, 6:30 and 8:45
TU Seattle Composer's Alliance, 3
TU Jim Cutler Jazz Orchestra, 8

MONDAY AUGUST 23

RD Karin Kajita/Kevin McCarthy vocal jam, 7:30
TD Deardorf/Peterson Group, 9
TU Eric Verlinde Jam Session, 8

TUESDAY AUGUST 24

TU Hal Sherman's Monday Night Jazz Orchestra, 8

WEDNESDAY AUGUST 25

SA The Kareem Kandi Band, Call for time
TU Greta Matassa Vocal Workshop, 8

THURSDAY AUGUST 26

CF Monktil Creative Music Concern, 8
JB The Kareem Kandi Band, 8:30
TU Beth Roseth/Drew Pierson Group, 8

CD, CDR, DVD DUPLICATION & DESIGN SERVICES
Specializing in complete short run packages

We Make Dubs

resource to seattle's jazz community since 1986
www.realtimemip.com
206.523.8050

REALTIME



DIMITRE

A \$35 basic membership in Earshot brings the newsletter to your door and entitles you to discounts at Bud's Jazz Records and all Earshot events. Your membership helps support our educational programs and concert series.

Check type of donation:

- New Renewal

Type of membership:

- \$25 Newsletter only \$35 Individual
 \$60 Household \$100 Patron
 \$200 Sustaining \$300 Lifetime
 Sr. Citizens – 30% discount at all levels

Canadian and overseas subscribers

please add \$8 additional postage (US funds).

Regular subscribers – to receive news

letter 1st class, please add \$5 for extrapostage.

Contact me about volunteering.

EARSHOT JAZZ
MEMBERSHIP

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE # _____

EMAIL _____

EMPLOYER, IF IT PROVIDES MATCHING GRANTS _____

WHERE DID YOU PICK UP EARSHOT? _____

**Please mail to: Earshot Jazz
3429 Fremont Pl., #309, Seattle, WA 98103**

Earshot is a non-profit, tax-exempt jazz presenting organization.

26 BEN ROSETH/DREW PIERSON

Fine, Seattle-bred newcomers to the life of the jazz professional, Ben Roseth (alto) and Drew Pierson (piano) bring a quartet to Tula's with Mike Emswiler on bass and Phil Parisot on drums. Any jazz fan who yearns for a continuation of the finest of the mainstream jazz tradition is encouraged to attend.

FRIDAY AUGUST 27

- AF The Kareem Kandi Band, 7
 CM The Duwamish Dixieland Jazz Band, 7:30
 GR Eric Verlinde Trio, 7:30
 TU Kris Davis Group, 9

27, 30 KRIS DAVIS

The highly praised, upcoming pianist Kris Davis makes a West Coast tour with Seattleite, and sometime New Yorker, Mark Taylor (sax). Also with them are Jason Rigby (sax), Eivind Opsvik (bass), and Jeff Davis (drums). On August 27, they're at Tula's, then on the 30th they're at the Triple Door. Davis, a Canadian in New York since 2001, is winning kudos for her progressive, nuanced, emotional compositions and playing with her band Lifespan. Opsvik plays in that band, and has also worked with Carla Bley, Marc Copland, and Craig Taborn. Davis's debut CD is Lifespan (Fresh Sound).

SATURDAY AUGUST 28

- AF The Kareem Kandi Band, 7
 C* Kris Davis Quintet, Rockfish Grill, Anacortes WA, Call for time
 C* Karin Kajita Quintet, Evergreen State Fair, Courtyard Stage, 7:15
 CM Steve Bailey, 7:30
 GR Eric Verlinde Trio, 7:30
 JW Desera Charat and Steve Rice, 6:30
 TD Andy Bey, Call for time
 TU Kelley Johnson Quartet, 9
 WS HAM SAM ICH, Call for time

28-29 ANDY BEY

In his mid-60s, Andy Bey is the epitome of jazz maturity, performing standards, and also importing songs into jazz from varied popular forms. Accompanying himself with great subtlety on piano, his voice is unmistakable, moving, and deeply convincing. It is as molasses-rich a baritone as you'll hear, but just as distinctive is his uncanny timing, his presence on stage, and his understanding delivery of every lyric he sings. By the age of 13, he was recording with Hank Mobley and soon after was performing with Sarah Vaughan and Dinah Washington at the Apollo Theater. He then toured for several years, to great acclaim, with his sisters Salome

and Geraldine, as Andy & The Bey Sisters. He also recorded with Max Roach, Duke Pearson, Gary Bartz, and Horace Silver. For my money, the show not to miss this year.

SUNDAY AUGUST 29

- C* Lloyd Jones, KPLU Blues Cruise, Seattle's Pier 56, 10:30 AM
 NO Kris Davis Quintet, Rockfish Grill, Call for time
 TU Brian Nova jazz jam, 8
 TU Fairly Honest Jazz Band, 3

MONDAY AUGUST 30

- C* Seattle Women's Jazz Orchestra, Union Bank of California, 900 4th Ave., Seattle, 12 noon
 TD Kris Davis Group, Call for time
 TU Isabella Graf jazz jam, 8

TUESDAY AUGUST 31

- JA Willie and Lobo, 8
 TU Magnolia Big Band, 8



PIONEER SQUARE

**102 South Jackson Street
Seattle, Washington**

Phone (206) 628-0445

Kick off the week in style

**THE
JIM CUTLER
JAZZ ORCHESTRA**

Sundays

8pm

Tula's

2214 2nd Ave



freetone
RECORDS

206.909.6915

www.freetonerecords.com

**Jazz Recordings
Long Run CD Replication
Long Run CD-ROM and DVD Replication**

Freetone Records is a licensed broker for Sony Disc Manufacturing, offering the highest-quality, ISO 9002 certified disc replication available. Call for a quote, or use our web site for an online quote.

CLASSIFIEDS

Transfer vinyl LP's to my blank CD's and keep the LP's in trade for the service. Eclectic collection: Call (206) 587-5767 for full list and details.

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.



Earshot Jazz
3429 Fremont Pl., #309
Seattle, WA 98103

Change Service Requested

NON-PROFIT ORGANIZATION
U.S. POSTAGE
PAID
PERMIT No. 14010
SEATTLE, WA

Thomas, from page 8



tory of Music. "That was kind of another happenstance situation that just happened kind of by accident," he adds.

Thomas isn't the only one benefiting from his Japan connections. Pacific Northwest audiences have also been fortunate. In 2001, he facilitated a trip to Washington State for the CUG Jazz Orchestra. The group performed at Pacific Lutheran University and the Earshot Jazz Festival. The reception from the festival crowd was overwhelmingly enthusiastic. "Jazz musicians hardly ever get standing ovations," says Thomas. "You'd have to fall down or do some kind of levitation to get a standing ovation. Or else you have to be some kind of venerable person. We did this Ornette Coleman tune at Tula's during the festival, and people were practically jumping on the table. Collectively, the band could just go through all kinds of gyrations. They certainly put out a lot of energy."

Thomas is planning a return trip to Japan in November to perform with the CUG Jazz Orchestra. Despite the frequent trips to Japan, he hasn't quite mastered the language. "I probably sound like Johnny Weissmuller or something," he says, laughing. "I think if I lived there for six months or a year, I would get a lot better. The Japanese people that I hang out with, they speak some English and we keep it pretty simple."

It may sound cliché, but jazz is the international language for Thomas—an important facet of an enviable and exciting music career that spans the globe.

Time dated material

 						
2214 Second Ave Seattle, WA 98121 For reservations call (206) 443-4221 www.tulas.com						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Reggie Goings/ Hadley Caliman Quintet 3-7 \$7 Jim Cutler Jazz Orch. 8-12 \$5	2 Greta Matassa Jazz Jam 8-12 \$6	3 Jay Thomas Big Band w/ Becca Duran 8-12 \$5	4 Beth Winter Vocal Showcase 8-12 \$6	5 Drew Pierson/ Milo Petersen Group 8-12 \$7	6 Joe Koplin Jazz Quintet 9-1 \$12	7 Dan Faehnle Quartet w/ Larry Fuller 9-1 \$12
8 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	9 Dorothy Rodes hosts jazz jam with Eric Verlinde Band 8-12 \$6	10 Emerald City Jazz Orchestra 8-12 \$5	11 Jay Thomas w/Ben Roseth & Tatum Greenblatt 8-12 \$10	12 Matt Jorgensen/ Matt Otto (LA Sax) Quartet 8-12 \$7	13 Marriott Jazz Quintet w/ Tim Collins 8-12 \$12	14 Greta Matassa Quartet 9-1 \$12
15 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	16 Kelley Johnson Jazz Jam 8-12 \$6	17 Roadside Attraction Big Band 8-12 \$5	18 Rebecca Richardson Quintet w/ Tom Marriott 8-12 \$8	19 Andrienne Wilson All Stars 8-12 \$8	20 Brian Nova Quartet featuring Stephanie Porter 9-1 \$12	21 Susan Pascal Quartet 9-1 \$12
22 Seattle Composer's Alliance 3-7 \$7 Jim Cutler Jazz Orch. 8-12 \$5	23 Eric Verlinde Jam Session 8-12 \$6	24 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	25 Greta Matassa Vocal Workshop 8-12 \$8	26 Ben Roseth/ Drew Pierson Group 8-12 \$7	27 Kris Davis Group w/ Mark Taylor 9-1 \$12	28 Mountlake Terrace H.S. Jazz Groups <i>Dir. Darin Faul</i> 3-7 \$5 Kelley Johnson Quartet 9-1 \$12
29 Fairly Honest Jazz Band 3-7 \$5 Brian Nova hosts a jazz jam session 8-12 \$7	30 Isabella Graf hosts jazz jam with Eric Verlinde Band 8-12 \$6	31 Magnolia Big Band 8-12 \$5				