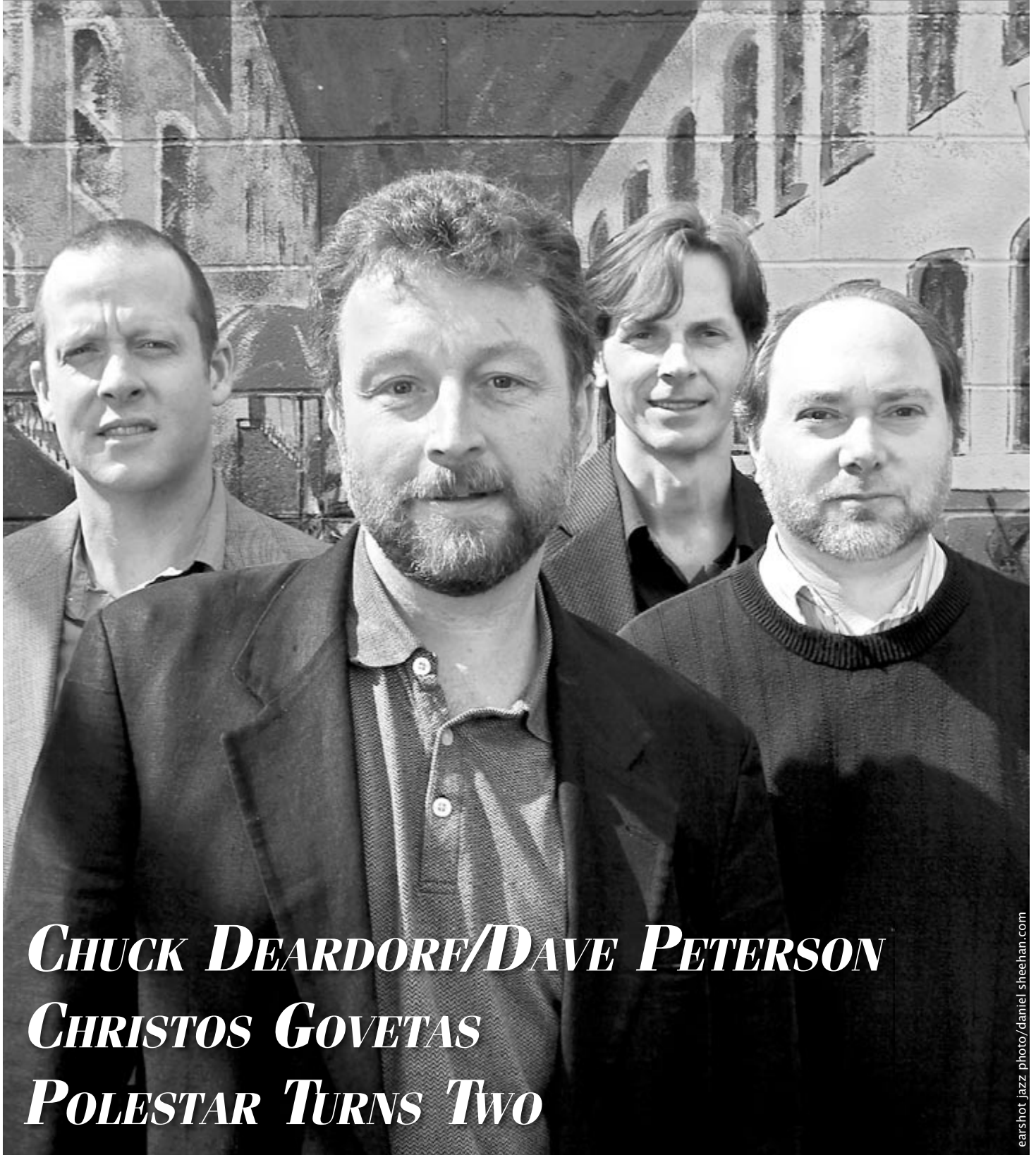


*A Mirror  
and Focus  
for the Jazz  
Community*

# EARSHOT JAZZ

May 2004 Vol. 20, No. 5  
Seattle, Washington



*CHUCK DEARDORE/DAVE PETERSON  
CHRISTOS GOVETAS  
POLESTAR TURNS TWO*



**SEATTLE ART MUSEUM  
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**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](http://surveymonkey.com) that you can access from our web site ([www.earshot.org](http://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.

**EARSHOT JAZZ**

"A Mirror and Focus for the Jazz Community"  
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**Earshot Jazz  
mission statement**

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.

## Sonny Booker Remembered

A commemorative event for the late trumpeter and club owner Quentin William “Sonny” Booker will take place on Sunday May 16 at the New Orleans Restaurant (114 First Ave S, in Seattle) from 3pm to 7pm, with music and comments by some of the many musicians, jazz fans, and others who knew Sonny Booker.

Booker, born in Seattle September 18, 1923, died on October 29, last year. He had had a highly varied and colorful life. He began his professional trumpet career while at Garfield High School, where he was also the school’s first African American quarterback, and where he established a Seattle high-hurdle record that stood for 16 years. He won a football scholarship to the University of Oregon, and fought in north Africa during World War II. He was also an alternate on the U.S. fencing team at the 1956 Melbourne Olympics, and went on to coach the U.S. Junior Olympics team and to fence competitively throughout Europe.

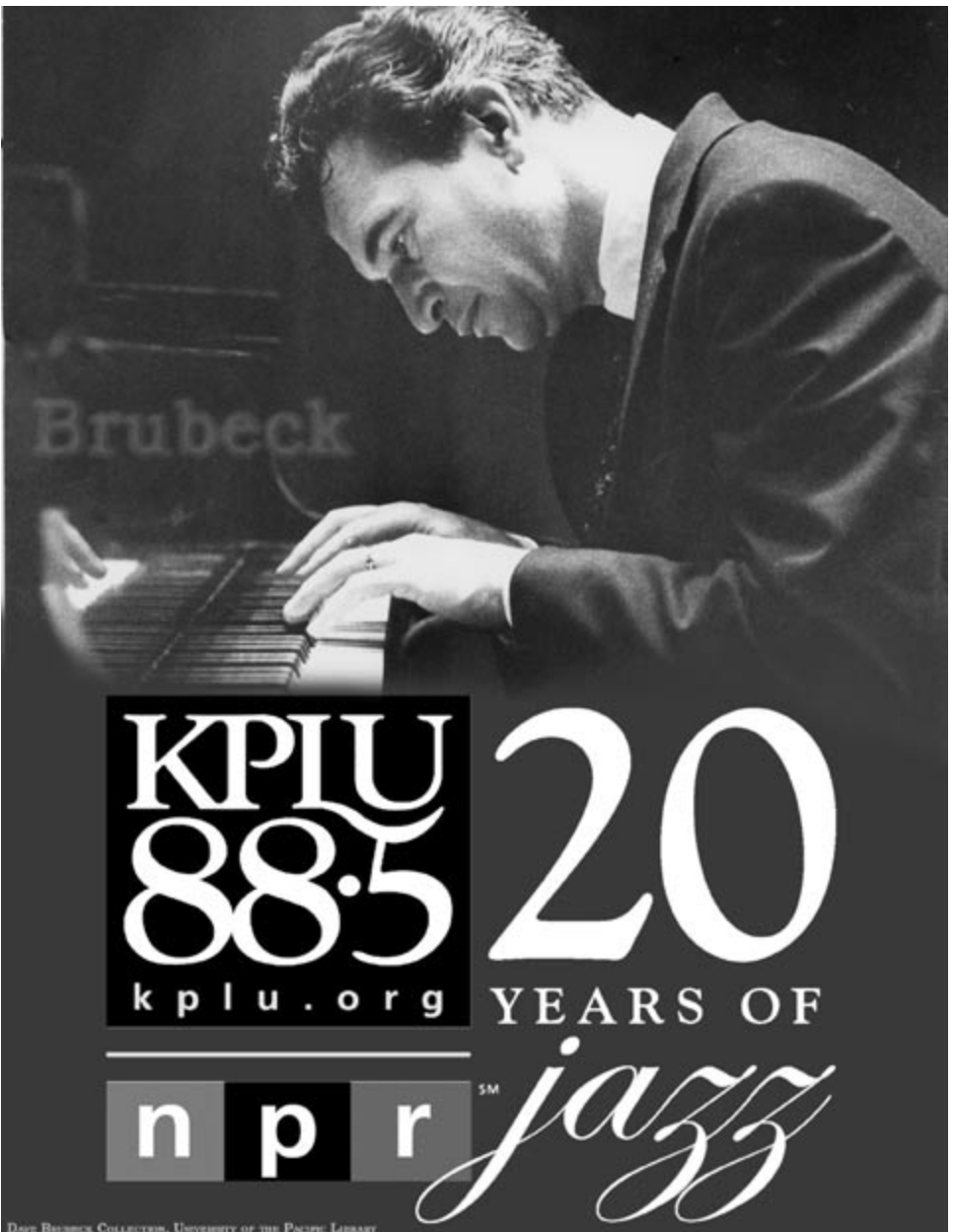
Booker also worked as a stuntman in Hollywood before returning to Seattle, where he owned the Checkmate club. He worked for Seattle mayor Wes Uhlman, and then owned and ran the Silver Fox Limousine Service. He continued as a fixture on the Seattle jazz scene, serving, for example, as the master of ceremonies at Lofurno’s, a now-closed longtime jazz haunt.

## Jabo Ward Bids Farewell

Saxophonist Ulysses “Jabo” Ward, who was a key figure in Seattle’s thriving Jackson Street jazz scene of the 1940s, died last month at the age of 85. He was buried in his native Kansas City after a funeral at Seattle’s First AME Church.

During the heyday of the Jackson Street scene, Jabo Ward was for several years a regular in the legendary band of Al Pierre. He had learned to play the saxophone while in the Merchant Marine, traveling backwards and forwards from Seattle to Alaska. He had come here at the age of 18 from Kansas City, Kan., to find work. Highly respected on the local scene, he was also a keen golfer.

As Marius Nordal wrote in an obituary in the *Seattle Times*: “Mr. Ward’s music never sounded dated because he had a rare ability to play the most modern



of jazz styles while retaining his Kansas City blues roots. The timeless quality of his music and warmth of his personality made him constantly in demand to play weddings and parties.”

## Sonarchy Springs Forward

Sonarchy Radio is heard live from the studios at Jack Straw Productions on KEXP(90.3) and KXOT(91.7) every Saturday night at its new time: from midnight to 1am. These live music and sound broadcasts are produced and mixed by Doug Haire for Jack Straw Productions. Jack Straw is now in its 41st year of supporting the sonic arts in the Pacific Northwest.

**May 1** — Lower Monumental. New ambient music from this Portland trio. Saul Cline (saxophone), Matt Wayne (guitar), and Todd Bishop (drums).

**May 8th** — John Butcher and Gino Robair. These two master improvisers make a rare visit to Seattle. Dedicated to the high art of listening.

**May 15th** — Dose is Joe Doria (Hammond B3 organ), John Wicks (drums). Recorded at the Eastlake club Mars Bar in December 2003. This show is the first of their two sets and is a definitive example of why hearing music live is the best.

See Sonarchy, page 16

# Enter the Sidemen

Seattle's choice hired guns, Chuck Deardorf and Dave Peterson, release *Portal*, their debut CD, in April

BY STEVE CLINE

Musicians and jazz lovers of all ages were tightly packed into Jazz Alley in late April to celebrate the occasion of some of Seattle's finest professional improvising artists producing one of their own.

The sidemen have come to the front with the release of *Portal* (Origin Arts) by the Deardorf/Peterson Group.

Bassist Chuck Deardorf, guitarist Dave Peterson, saxophonist Hans Teuber, and drummer John Bishop are each so entrenched in the Seattle jazz scene that it is hard to imagine a scene without them. All have been here most, if not all, of their professional careers. Deardorf arrived in his teens from Minnesota. Peterson is a product of Everett. Both have taught for years at Cornish College of the Arts, passing their knowledge on to the future.

*Portal*, then, seems like the unpretentious essence of the city's jazz community. Straight-ahead jazz brought from the heart by professional craftsmen.

While Deardorf has the presence of a band leader on stage, *Portal's* program is largely from the pen of Peterson. Seven of the ten tracks are Dave Peterson compositions. A Deardorf improvisation and a pair of standards cover the set. Peterson's own work is rooted in the hard-bop of the sixties and the sweeping melodicism of '80s Pat Metheny.

Pianist George Cables, who made the April Jazz Alley gig (and was featured in a small solo set), is on the record as well, though hardly featured. Cables falls into the spirit of collaboration easily, tastefully supporting the quartet and showing a sensitivity of understanding that betrays his years of playing with Deardorf and Peterson at Port Townsend.

So the love and admiration that was so evident at Jazz Alley was refreshing in its depth. Finally these guys have one they can call their own.

**Earshot:** How did you end up in Seattle?

**Chuck Deardorf:** I moved to the north-



Chuck Deardorf, left, and Dave Peterson, right, perform at the CD release party for *Portal*. The performance was at Jazz Alley on April 26.

west with my family while still in high school. I went to college at Evergreen in Olympia and started gigging there in the early '70s. I started playing with Dave, Denney Goodhew, Dean Hodges, Dave Peck, Barney McClure around the mid to late '70s at a place run by Victory Music called the Other Side of the Tracks in Auburn, and I've lived in Seattle since the late '70s.

**Earshot:** How did you meet Dave?

**CD:** We met at the place in Auburn, he

came down with Denney to sit in with a pianist from Tacoma I played with named Jorgen Kruse (who now lives in Japan). We recorded some in the late '70s and early '80s, played together in a fusion band called Blue Sky, and generally have kept a musical relationship going all of these years.

**Earshot:** What is the most memorable gig you have played in Seattle?

**CD:** So many, it's hard to pick one; being the house bassist at Jazz Alley for

it's first decade or so, getting to play with Kenny Barron, Monty Alexander, Larry Coryell among many others. And recently, any performance with George Cables

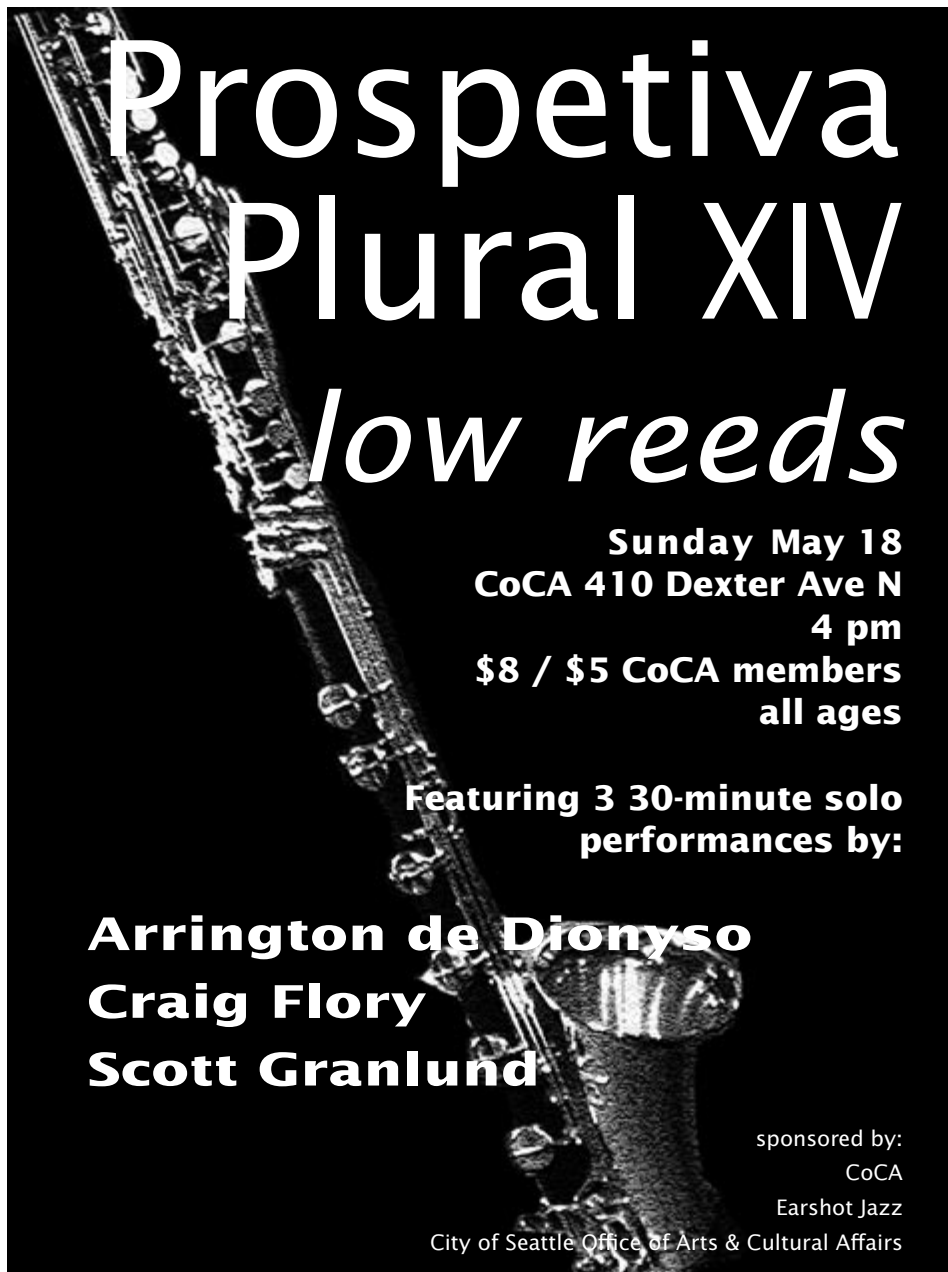
*Earshot:* What has been your impression of the Seattle music scene and how has it changed since you came here?

*CD:* Seattle has grown a lot musically. There still aren't enough places to play, but the level of players and the diversity of the scene have gotten better. Sometimes it seems a little fractionalized, but overall pretty healthy. The bread's the same though...

*Earshot:* How did the Deardorf/

Peterson group initially form and what has been its development?

*CD:* This incarnation of the group came about gradually. I'd been playing with Hans in Jovino [Santos Neto]'s group and loved his playing, and John and Dave and I go back to the '80s with Blue Sky; it just seemed to be a good fit. Dave and I are roughly the same age (he says I'm much older) and figured that besides being the "eternal sidemen" that we are, we had some nice original music and concepts that we should trot out to the world and see what happens with it. We've all done many standards records over the years with other people, so here's some new stuff to chew on.



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# Polestar Turns Two

The Polestar Music Gallery celebrates its second anniversary, May 6-16, by doing what it has consistently, impressively, done since it opened: present some of the leading improvisers and forward-looking jazz musicians not just from the thriving local scene, but from far afield.

For this year's birthday party, Polestar presents nine evenings of free improvisation, contemporary classical composition, field recordings, and electronic music, performed by musicians from Palermo, Berlin, London, New York, Vancouver, Los Angeles, the Bay Area, and Seattle.

For complete details, go to [www.polestarmusic.org](http://www.polestarmusic.org). But some of the undoubted highlights include the opening night, Thursday, May 6, when pianist Gust Burns appears in a sextet, OTB, with saxophonists Adam Diller and Greg Sinibaldi, violinist Tom Swafford, euphonium player John DePalatis; and drummer Greg Campbell; and also in a trio with Campbell and formerly Seattle-based bassist, now back in New York, Reuben Radding.

The next day, Friday, May 7, Polestar prevents arguably the most technically advanced saxophone improviser on the planet, John Butcher, from London, in league with Bay Area percussionist Gino Robair.

On the same bill is Zen Widow, featuring the intense, passionate alto saxophonist and flutist Gianni Gebbia, from Palermo, Italy, as well as Bay Area pianist

Matthew Goodheart and drummer Garth Powell.

On Saturday, May 8, Reuben Radding appears again, this time with acclaimed German-born, New York-based pianist Ursel Schlicht.

From there, the festival continues with top-notch new-music and electronic fare, before returning Thursday, May 13, with the outstanding Wally Shoup Trio, where the city's premier improvising alto saxophonist is joined by Reuben Radding and drummer Bob Rees. Also appearing, solo, is alto saxophonist Gregory Reynolds, one of the most outstanding members of a new generation of sax players on the local scene.

Another show not to miss is the Friday, May 14, appearance by London musician Kaffe Matthews, performing on electronics, theremin, and "live room feedback sculpting."

And then there's Wolfgang Fuchs, the Berlin saxophonist, on May 15, along with LA harpist Anne LeBaron, performing with internationally renowned bassist Torsten Müller and violinist Ronit Kirchner.

And there's even more. Polestar has pulled off a truly remarkable lineup, to cap another year of outstanding presenting in a city that has — as it should bear in mind — not always been so blessed when it comes to open-eared, and ear-opening, improvised and other expansive music.

—Peter Monaghan



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## Origin Records

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**STREET DATE: 17 February 04**

Origin 82418 - Steve Korn, "Points in Time"  
Origin 82420 - Michael Vlatkovich Tritel, "Queen Dynamo"  
Origin 82421 - Marc Seales, "A Time, A Place, A Journey..."  
Origin 82423 - Modern Jazz: A Collection of Seattle's Finest Jazz

**STREET DATE: 16 March 04**

Origin 82419 - Matt Jorgensen + 451, "Hope"  
Origin 82422 - Jonas Tauber, "Prime Numbers"  
Origin 82424 - Tim Jensen, "A Mind for the Scenery"  
OA2 22014 - Paul West, "Being Alone"  
OA2 22015 - Tim Green, "Jeannie's Song"

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Origin 82425 - Deardorf / Peterson Group "Portal"  
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# Christos Govetas: The Trip of a Lifetime

BY AMY SEIBERT

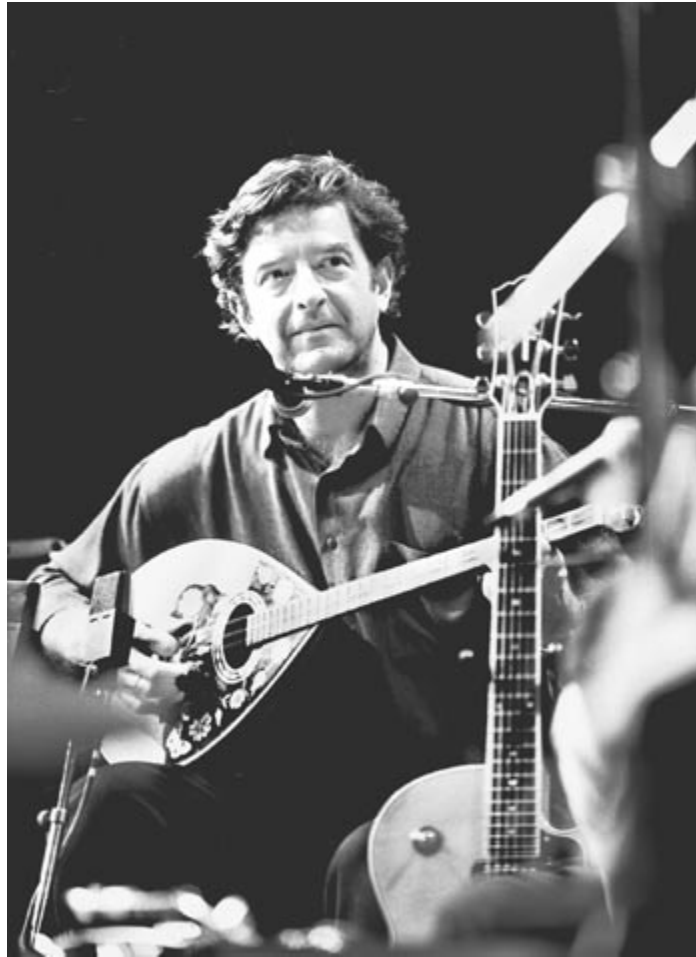
Many changes have occurred in the world in the last two years. Unemployment has skyrocketed, a war has come and gone, and people have gotten a little more edgy. While music, in general, continues to become more corporate-driven, the jazz world has seen a development in its exploration of more eclectic sounds and tonalities from around the world.

Two years ago, renowned musician Bill Frisell approached a man in Dusty Strings, a music store located in Fremont, hoping to gain a new insight into the odd stringed instrument he was playing. The instrument the man was playing was an oud, a stringed instrument that has a sound like a classical guitar on the low register. After a brief discussion of the instrument and music that the man was performing, Frisell was invited to view the musician play live. The two began an email correspondence discussing the possibilities of a new band. Little did Frisell know that the man playing the instrument, Christos Govetas, would eventually join him on an adventure that Indiana Jones might envy.

It was strange for Govetas to be approached, as he was accustomed to building friendships with other musicians, and then jamming, before playing with them live. During the correspondence stage, Frisell proposed that Govetas join him along with Brazilian guitarist and vocalist Vinicius Cantuara, and percussionist Sidiki Camara who is from Mali. This diverse group of individuals came to be known as the Intercontinentals.

As the Intercontinentals, they have played over 25 gigs all over the world. After two gigs together, the quartet became a sextet, adding Jenny Sheinman on violin and Greg Leisz on steel pedal guitar. The band finds themselves branching out musically on a regular basis. "It happens all the time—grooving on stage," he says. "A tune metamorphoses until there is no resemblance to a starting point. The unpredictability is exciting, especially on stage."

Over the last two years, the Intercontinentals have played gigs in cities and countries that many people dream of visiting. This year alone, the band traveled around the world. In the spring of



earshot\_jazz photo/daniel sheehan.com

2003 they played in Tokyo, in October they were in Hong Kong, and they did a mini tour of the West Coast including the Los Angeles, San Francisco, Boulder, Colorado, and here in Seattle for the Earshot Jazz Festival.

The two highlights of 2003, though, were an extensive summer tour of Europe and performing as one of the inaugural bands for the opening of the new Zankel Hall at Carnegie Hall. The Carnegie Hall gig, while a big honor, left little impression on Govetas. "It was just like any other gig — we had a lot of fun." The European tour though left a lasting impression on Govetas. Not only did the group cover 13 countries in 14 days, but he was also able to musically learn more from his fellow musicians, violinist Sheinman in particular.

Waking up in a new town or city every morning, the two would find themselves in an airport or on the bus and instead of sleeping or seeing the sights Govetas would

teach the violinist Balkan folk tunes. During sound checks, Sheinman would play these tunes just for warmup. After a short time of practicing these tunes, Frisell would just point to Govetas and Sheinman on-stage and they were expected to improvise. It did not bother the two at all. Playing in this band has given Govetas the freedom to explore new directions. "Playing with Bill totally influences me musically," he says. "With Bill, you cannot play a wrong note — everything is acceptable. With folk music there are restrictions. The leader of the dance circle will suggest with subtle gestures how to play. The communication between the dancers and musicians is important. You want to bring the lead dancer to an ecstasy."

An architect and contractor by day, Govetas makes it a point to arrange his schedule so that he can be in between jobs

**See Govetas, page 11**

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## Queen Dynamo Michael Vlatkovich Tritet Origin Records

Los Angeles native Michael Vlatkovich, now a Portland resident, is a trombonist and composer who balances soul, grit and ferocious drive with often complex compositions, a damn the clichés, full-speed-ahead approach to improvisation and some delightfully abstract vignettes planted amidst (relatively) straight-ahead surroundings. He possesses a dry sense of humor as well, notable in the sly structures of his all original compositions, in the tongue-in-embouchure twists and turns of his unpredictable solos and in the titles of these pieces. “Our Costumes Should Tell Us Who We Are and What We Think,” “The Length of the Tail Doesn’t Really Matter But It Does Have to Be Bushy,” “My Other Name is Longer by Two Letters Each,” “The Daily Parade Dragging Their Lives Behind Them,” “All Flat Deebee Geegee Too,” “Blue Peepers,” “South for Winter,” “Queen Dynamo” and “The Blue Robes” are the titles: found poetry if I’ve ever read it when you string them together.

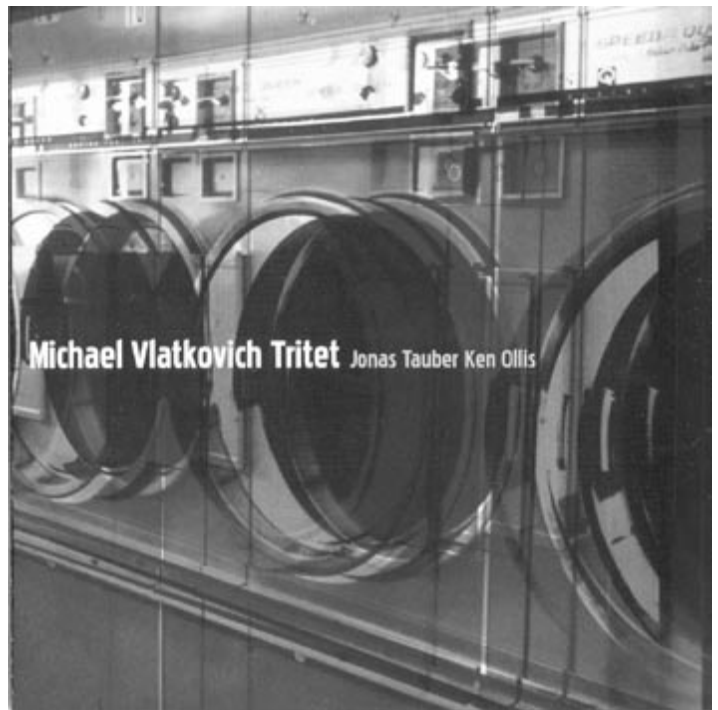
His sound on the horn is robust, smeary and animated. He’s part of the lineage in jazz trombone history that commences with Roswell Rudd. It’s a different lineage than the smooth-toned, facile virtuosity of J.J. Johnson and his stylistic descendents. Like Rudd, he seemingly reaches back to pre-bop roots for much of his inspiration. Echoes of New Orleans tailgate, the plunger-muted ministrations of Joe “Tricky Sam” Nanton with Ellington’s Jungle Band and the sadly underrated (at least these days) J.C. Higginbotham may be heard on occasion. But the context is decidedly modern, perhaps post-modern in some ways. This is brawny, bustling and excitingly expressionistic music that whoops and hollers, whispers and sighs, crests and subsides, laughs and laments, declares and queries...

The Tritet is Vlatkovich on trombone, the remarkable bassist Jonas Tauber from Zurich, Switzerland and Portland drummer Ken Ollis. There certainly aren’t too many trios with this instrumentation on the scene; in fact, I can’t think of any others off the top of my head. I must admit that

some reservations surfaced at first when I perused the CD case. “What, no chording instrument? No second horn? Nothing in the treble range?” These were thoughts that sprang to mind. But all doubts were quickly allayed after a couple of spins, however, and I was drawn inexorably into the Tritet’s sonic universe. The tonal palette may be somewhat limited but these guys coax plenty of textural variety out of the available resources. It must be a challenge playing in this format. Everything’s right up front, there’s no piano or guitar to fill in the gaps and listening — *really* listening — is of paramount importance; they’re up to the challenge, make no mistake. Of course, one of the bennies of this stripped-down, nary an ounce of fat, racing greyhound approach is the harmonic freedom engendered by the openness. This is nothing new in jazz. After all, Ornette Coleman flung open the floodgates over 40 years ago with his classic quartet. When it’s carried off with the aplomb demonstrated by the Tritet it can be one of the greatest “rushes” in the world of creative improvised music.

—Bill Barton

## Stone’s Throw Victor Noriega Noriega Music



One of my favorite jazz combinations is the piano-bass-drum trio. True, there is nothing quite like a good trumpet player or saxophonist to really make a song soar. But this particular small-group ensemble always seems to outdo and impress — despite what appear to be limited resources. When a gifted jazz pianist has a talent for composition combined with the ability to layer chords and sounds in an elegant and rhythmic manner, he or she can

See Noriega, page 11

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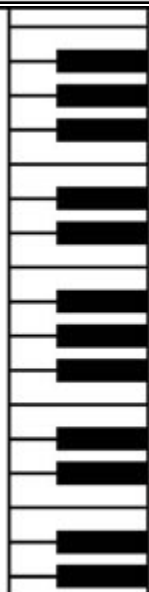
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## Govetas, from page 7

in order to play the music he loves passionately. It has worked out well for him as his clients work with him accordingly. Having a wife who is also a musician who plays with him also helps, "I cannot think what it would be like not playing with her," he says. The family, though, stays home when he tours. Having recently finished a tour, Govetas is happy to be home.

At the time of this writing, there are no plans for The Intercontinentals to record a new CD. "This is the beginning of a long and fruitful collaboration," Govetas says. The last gig of 2003 for the band was the final weekend at the Earshot Jazz Festival. There are some things up in the air in regards to this year, but there is still much interest in the group. "According to Bill, this is his best-selling CD," he says. "This is just the beginning...we've only just scraped the surface."

The group was nominated for a Grammy award under the category of Contemporary World Music. While honored by such recognition Govetas says he was not upset that the band did not win. "It is hard to categorize this music," he says. "The way the group works is that everybody brings old traditions of music that they know and understand. We aren't just playing the music of Brazil, Mali, or Greece. We are all playing musical themes we know, and [we] explore them." The group plays and embellishes on these themes with their own personality. This exploration leads the music to a new dimension. "Each individual in the group contributes their experience in performing the music they know and Bill facilitates all of this," he says. "No one directs anyone else. Bill synthesized the whole band so that all of the music could be heard."

Even though the group began as a quartet and evolved into a sextet, Govetas says that his perspective of the group is that of an equation. "The sum is more than the parts," he says. "It's a little bit of experimentation — it can't be defined in concrete terms. When the group originally got together Bill had an idea of what he wanted, but he had no idea of what to expect. He didn't even know if we would all get along." But the last two years has shown that, indeed, the group has gotten along well and plan on only getting better.

## Noriega, from page 9

create depth and layering in music that truly entertains and, more importantly, transcends.

Less is more: that is the overriding quality of this classic jazz-trio arrangement.

Jazz pianist Victor Noriega proves this point well — particularly on his new album *Stone's Throw*. In the summer of 2002, the Seattle-based pianist and composer entered the studio with bassist Willie Blair, drummer Eric Eagle, and producer Charlie Smith to produce a fine example of just how much punch a small-group ensemble can deliver. In early-March 2004, Noriega celebrated the release of *Stone's Throw* with a performance at Tula's — a treat for enthusiasts of the jazz piano variety.

This album works well on so many levels. Noriega is a gifted composer who seems to approach the music from a classically-trained perspective. This isn't your basic head-solo-solo-solo-head (again) jazz format so common among jazz trios. Rather, Noriega's tunes are layered, complex, interesting and rhythmic. The songs are not formulaic or pre-determined. Noriega has so much up his sleeve, the end result is a richness that is exciting to hear from young composers such as Noriega. Simply put, this is very original songwriting that leaves a listener feeling that he or she has gone on an uncharted musical journey of sorts.

The album's opening track "Lassitude"

has a waltz-like introduction — almost classical in its tone and structure. Blair's bass notes pulse throughout the song, keeping the group's rhythm and timing in check while Noriega and Eagle spar with one another during some very beautiful piano-drum exchanges. The album's title track follows a similar pattern of structure, before exploding three-quarters of the way through the tune with an exchange among the musicians that is explosive and impressive. "Shocked" is another standout on the album — with Eagle's power-drumming and Noriega's gift for improvisation leaving the listener breathless. The album's last track — "Like Kings" — is a haunting ballad that employs that classical approach that makes Noriega's songwriting stand out from other jazz composers.

Noriega's ability to share the songs with his band mates is another strength on this album. It's easy to listen to this CD and forget that a pianist heads up the band and wrote eight of the nine tunes. Noriega is more interested in conversing musically with the others than overzealously soloing and stealing the thunder on this album. And thank goodness for that! Bassist Blair is one of my favorite area musicians right now, and Eagle has a sound on the drums that is all his own.

Noriega is a gifted musician and composer, and *Stone's Throw* reminds listeners of the power and clarity of the piano-bass-drum jazz trio.

—Todd Matthews



Earshot Jazz Presents:  
**The Tin Hat Trio**  
with guest Zeena Parkins  
Sunday, May 16  
Tractor Tavern  
8pm  
Coming Up:  
June 6: Eric Friedlander  
June 20: Michael Moore/Lindsay Horner/Michael Vatcher

# Jazz AROUND THE SOUND

## SATURDAY MAY 1

- BX Karin Plato, call for time  
 C\* Essential Chocolate Factory, 3400 Phinney N, A Better World, 8  
 C\* Jerry Brockey Center at South Seattle Community College 6000 16th Avenue SW Seattle, WA 98106, Garfield H.S. Jazz Gala w/ Ernestine Anderson and Garfield Jazz Bands, 5:30  
 CM Portage Bay Big Band, 7:30  
 FI Suffering F\*\*\*heads, 9  
 NE Paul Kemmish Quartet, 8:30  
 JA The Latin Giants of Jazz, 8 and 10  
 JW Hillary Harris and Karin Kajita, 6:30  
 NO The Big J's Bluesberry, call for time  
 SF Leo Raymundo, 9  
 TU Hadley Caliman Quartet, 9

## 1-2 LATIN GIANTS

Jazz Alley presents the Latin Giants of Jazz, featuring stars of the former Tito Puente Orchestra who have recently formed a new ensemble to feature the music of Tito Puente, Machito, and Tito Rodriguez. Music director Jose Madera was the first arranger for the Machito Orchestra and went on to become Tito Puente's conguro for 30 years. Executive director Johnny Rodriguez, Jr. played bongos in Puente's band for 27 years and saxophonist Mario Rivera, who has a 40 year association with Puente, Tito Rodriguez, and Machito is a star in his own right in both the traditional and Latin jazz genres. Set cover \$19.50-\$23.50.

## SUNDAY MAY 2

- BF DJ Spooky, 7  
 FB Clarence Acox Sextet, 6

## 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](mailto: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.

- JA The Latin Giants of Jazz, 6:30 and 8:45  
 NO Seattle Weekly Music Awards, call for time  
 SF Alex Guilbert, 6:30  
 TD Dave Douglas Quintet, 7:30  
 TU Reggie Goings/Hadley Caliman Quintet, 3  
 TU Jim Cutler Jazz Orchestra, 8

## MONDAY MAY 3

- PU Marc Smason Jazz Workshop, 7:30  
 TU Greta Matassa Jazz Jam, 8

## TUESDAY MAY 4

- JA Cheryl Bentley, 8  
 LF PK/Sawka/Haire/Horist, 10  
 TU Edmonds-Woodway HS Jazz Ensemble, 6:30  
 TU Jay Thomas Big Band, 8:15

## WEDNESDAY MAY 5

- JA Cheryl Bentley, 8  
 SB Delta-Phonics, 9  
 SF Enrique, 8

- TU Jay Thomas & Wataru Hamazaki w/ Geoffrey Keezer Trio, 8

## 5/7/8 KEEZER & Co.

Geoffrey Keezer appears at Tula's with Seattle ace hornman Jay Thomas, back from a March tour of Japan and accompanied here by one of his collaborators there, Wataru Hamazaki. The popular, well-traveled pianist Geoffrey Keezer spent a year at the Berklee College of Music before heading to New York to play, like so many other up-and-coming stars, with Art Blakey's Jazz Messengers. Since, he has won acclaim in a wide variety of genres, from straightahead jazz, to classical pops, to Hawaiian slack key guitar. In jazz, he has recorded or toured with Diana Krall, Joshua Redman, Christian McBride, and many others.

## CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

### C\* Concerts and Special Events

- CB Century Ballroom, 915 E Pine, 324-7263  
 CC Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338  
 CF Coffee Messiah, 1554 E Olive Way, 861-8233  
 CM Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111  
 CO CoCA (Center on Contemporary Art), 408 Dexter Ave N, 728-1980  
 CU Cucina Cucina, 901 Fairview Ave N, (206) 447-2782  
 CZ Cutter Point 7520 27th St. W. University Place, (253) 565-4935  
 FP Floyd's Place Beer & BBQ, 521 1st Ave N, 284-3542  
 GR Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600  
 IB Il Bistro, 93-A Pike St, 682-3049  
 JA Jazz Alley, 2033 6th Ave, 441-9729  
 JF Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686  
 JU Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544  
 JW Julia's of Broadway, 300 Broadway, 860-1818  
 LA Latona by Green Lake, 6432 Latona NE, 525-2238  
 LF Lo-Fi, 429B, Eastlake Ave E  
 LU Luigi's Grotto, 102 Cherry, 343-9517  
 MK Mr. Lucky, 315 1st Ave N Seattle, 282-1960  
 MN Mona's, 6421 Latona Ave NE, 526-1188  
 MS Mashiko, 4725 California Ave SE, 935-4339  
 MT Mr. Spot's Chai House, 5463 Leary Way, 297-2424  
 NE Norm's Eatery, 460 N. 36th, (206) 547-1417  
 NO New Orleans Restaurant, 114 First Ave S, 622-2563  
 OH Our House Concert series, 4120 Woodland Park Ave N, 634-1179  
 OW Owl 'n Thistle, 808 Post Ave, 621-7777  
 PA Paragon, 2125 Queen Anne Ave N, 283-4548  
 PC Plymouth Congregational Church, 1217 6th Ave, (206) 622-4865  
 PD Pink Door, 1919 Post Alley, 443-3241  
 PL Polestar Music Gallery, 1412 18th Ave Seattle  
 PM Pampas Club, 90 Wall St, 728-1140  
 PN Poncho Concert Hall at Cornish College of the Arts, 710 E Roy St.  
 SB Seamonster Lounge 2202 N 45th St, 633-1824  
 SE Seattle Art Museum, 100 University St, 654-3100  
 SF Serafina, 2043 Eastlake Ave E, 323-0807  
 SM Simpatico, 4430 Wallingford N, 632-1000  
 SQ Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153  
 ST Suite G, 513 N 36th St, 632-5656  
 SU Sunset Tavern, 5433 Ballard Ave, 784-4480  
 TA Tempero Do Brasil Restaurant, 5628 University Way, 523-6229  
 TD The Triple Door, 216 Union St, 838-4333  
 TT Tractor Tavern, 5213 Ballard NW, 789-3599  
 TU Tula's, 2214 2nd Ave, 443-4221  
 TW Town Hall, 11198th Ave, Seattle 652-4255  
 WB Wasabi Bistro, 2311 2nd Ave, 441-6044

## Recurring Weekly Performances

### Mondays

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

### Tuesdays

- LF PK, Kevin Sawka + guests, 10  
 LU Jazz Jam w/ Rachel Smith Trio  
 NO Ham Carson & Friends  
 OW Bebop & Destruction, call for time

### Wednesdays

- CU Brian Nova/Buddy Catlett/Greg Williamson, 8:30  
 NO Floyd Standifer Group, 8  
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, Noon  
 ST Jazz Night with the Ryan Burns Trio, call for time

### Thursdays

- CF Monktail Music Series, 8  
 CM Victory Music presents Open Mic, 6  
 NO Ham Carson Quintet, 7  
 PA HB Radke & the Jet City Swingers, 9  
 PD Michael Bisio Trio, 8  
 SM Phil Brooks/Jon Markel, 7:30  
 SQ Darrius Willrich, 10  
 TA Urban Oasis, 7  
 WB Wayne Trane, 9

### Fridays

- JU Urban Oasis, 9  
 LA LHH Trio, 5:30  
 PM Floyd Standifer, 9  
 RR Victor Janusz, 8:30

### Saturdays

- CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9  
 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



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### THURSDAY MAY 6

- C\* Cheryl Bentyne w/ Mountlake Terrace H.S. Jazz Ensemble and the Dynamics Jazz, MTHS Theater at 21801 44th Avenue W, 7  
 PL OTB Sextet, Burns/Radding/Campbell, 8  
 JA Marian McPartland, 8  
 JU Marc Smason/Craig Hoyer, 6  
 SO Janis Mann Trio, 8  
 TU Daniel Barry & Walk All Ways Septet, 8

### 6 TRANSFERRED FROM MANHATTAN

Cheryl Bentyne, one of the soaring voices of Manhattan Transfer, joins forces with another of the region's top-notch high-school jazz bands, this one from Mountlake Terrace High. At the MTHS Theater, 21801 44th Ave W, at 7pm.

### FRIDAY MAY 7

- AW Greta Matassa, 7:30  
 BM Jake Bergevin Quartet, 9  
 C\* Pierce College Fort Seilacoom Performance Lounge, Pierce College Jazz Ensembles, 6:30  
 C\* Dina Blade/Hans Brehmer, Kirkland Public Library, 206-205-5162, 1  
 GR Al Richards Quartet, 7:30  
 JA Marian McPartland, 8 and 10:15  
 NE Antony De Gennaro, 8:30  
 NO Long John Hunter, call for time  
 PL John Butcher & Gino Robair, Zen Widow, 8  
 SB Paul Kimmish Quartet, 9  
 SF Pasquale and Alex Guilbert, 8:30  
 SO Janis Mann Trio, 9  
 TU Geoffrey Keezer Trio, 9  
 WL A Better World, 6:30

### SATURDAY MAY 8

- AW Odeon Quartet, 7:30  
 BX Woody Woodhouse Trio, call for time  
 GR Joe Kopplin, 7:30  
 JA Marian McPartland, 8 and 10:15  
 JW Bernie Jacobs and Karin Kajita, 6:30  
 NE OneTons, 8:30  
 NO Rent Collectors, call for time  
 PL Ursel Schlicht & Reuben Radding, 8  
 SF Charisa Martin Cairn, 9  
 SO Janis Mann Trio, 9  
 TU Geoffrey Keezer Trio, 9

### SUNDAY MAY 9

- BX Greta Matassa, call for time  
 C\* Corbray's on Admiral, 4212 SW Admiral Way, 206-937-1511, The Chicago 7, 6  
 JA Marian McPartland, 6:30  
 PL Julie Ives, 8  
 SF Enrique, 10am  
 SF Reynolds & Stone, 6:30pm  
 TU Jazz Police Big Band, 3

TU Jim Cutler Jazz Orchestra, 8

### MONDAY MAY 10

- MS Dina Blade/Hans Brehmer, 8  
 TU Dorothy Rodes/Eric Verlinde Band jazz jam, 8

### TUESDAY MAY 11

- C\* Sherman Clay Music, 1000 Bellevue Way N. Bellevue, 425-454-0633, Dina Blade Jazz Quartet, 7  
 JA Rene Marie, 8  
 TU Emerald City Jazz Orchestra, 8

### 11-12 RENE MARIE

The Atlanta vocalist has proven one of the most varied and versatile to come into jazz in decades. Described as at turns playful, bluesy, soulful, and sexy, she was out of jazz while raising a family until, in 1999, she returned to great acclaim, and considerable popularity. With Takana Miyamoto (piano), Quentin Baxter (drums), and Herman Burney (bass). Set cover \$18.50-\$20.50.

### WEDNESDAY MAY 12

- JA Rene Marie, 8  
 PL Phonographers Union, 8  
 SB Conlin Roser Funktet, 9  
 TU Kelley Johnson Vocal Workshop, 8

### THURSDAY MAY 13

- JA Larry Carlton Sapphire Blue, 8 and 10:15  
 PL Wally Shoup Trio, Gregory Reynolds, 8  
 TU Andrienne Wilson AllStars, 8

### FRIDAY MAY 14

- AC Dina Blade/Hans Brehmer, 7  
 C\* Phil Rando and Karin Kajita, Fifth Ave Grill House, 610 5th Ave., Edmonds, 425-776-1976, 8  
 GR Rebecca Rosenberg, 7:30  
 HV The Haywire Ensemble, 9  
 JA Larry Carlton Sapphire Blue, 8 and 10:15  
 NO Stick Shift Annie, call for time  
 PL Kaffe Matthews, 8  
 SB Reptet, 9  
 SF Nikko and Cyrille, 8:30  
 TU Greta Matassa Quartet, 9

### 14/26 REPTET

Saxophonist Tobi Stone, trumpeter Samantha Boshnack, pianist Stefan Nelson, bassist Benjamin Verdier, and drummer John Ewing play jazz beyond the mainstream, but within the tradition of groove and melody. They play it well, with a likable freedom in their approach, appealing selections of originals and pieces by the likes of Mingus and Horace Tapscott, to

See Calendar, next page

## Calendar, from previous page

whom they accord a respect and vigor that too much of modern jazz sadly ignores. Go listen.

### SATURDAY MAY 15

- BX Dee Daniels, call for time  
 C\* Phil Rando and Karin Kajita, Fifth Ave Grill House, 610 5th Ave, Edmonds (425) 776-1976, 8  
 C\* Dina Blade/Hans Brehmer, Everett Library Main Branch, 2702 Hoyt Ave, 7  
 GR Rebecca Rosenberg, 7:30  
 NE Paul Kemmish Quartet, 8:30  
 NO Tim Sherman Band  
 JA Larry Carlton Sapphire Blue, 8 and 10:15  
 JW Todd Hymas, Al Lindbom and Kevin McCarthy, 6:30  
 PL Fuchs/LeBaron/Müller/Kirchman, 8  
 SF Leo Raymundo featuring Sue Nixon, 9  
 TU Marc Seales Band, 9

### SUNDAY MAY 16

- CO Prospettiva Plural: Low Reeds, 4  
 JA Larry Carlton Sapphire Blue, 6:30 and 8:45  
 NO Sonny Booker Memorial 3pm - 7pm  
 PL Seattle Chamber Players, Cipher, 8  
 SF Alex Guilbert, 6:30  
 TD Jovino Santos Neto Quintetto, 7:30  
 TT Tin Hat Trio with guest Zeena Parkins, 8  
 TU Jay Thomas Big Band, 4  
 TU Jim Cutler Jazz Orchestra, 8

### 16 THREE HORNS

This month's instalment of the ongoing, monthly Prospettiva Plural series is titled "Low Winds," and featuring 3 30-minute solo performances by Arrington De Dionyso (bass clarinet), Craig Flory (baritone sax, bass clarinet), and Scott Granlund (bass saxophone). Prospettiva Plural is a monthly series of music that presents diverse perspectives and approaches to performing on a single given instrument at each concert. Practitioners of improvised and composed music working from jazz, new music, and improvised music backgrounds are billed alongside each other, encouraging a dialogue between these areas of music-making. Prospettiva Plural takes place every third Sunday at CoCA (410 Dexter Ave N), at 4pm; \$8 (\$5 CoCA members); all ages. Arrington de Dionyso, from Olympia, "uses performance as a vehicle for driving through the nameless territories held between surrealist automatism, shamanic seance, and the folk imagery of rock and roll," says his bio. He is the founder and curator of the Olympia Festival of Experimental Musics, which is in its ninth year. Woodwind master Craig Flory has played sax and clarinet with performers of a wide variety of styles, including Tex Williams; Mudhoney; Medeski, Martin and Wood; Julian Priestler; Wayne Horvitz; Mick Taylor (Rolling Stones); and Peter Buck (REM). He also is a standout in the trad-jazz combo, Evergreen Classic Jazz Band, and his own band, Combo Craig. Scott Granlund performs regularly with Bellevue Philharmonic Orchestra, Cascade Symphony, Federal Way Symphony, Philharmonia NW, Seattle Philharmonic Orchestra, and the Mellifluous Zephyrs Polka Band. His projects include theater productions, the Anti-Fascist Marching Band, and many dance works. He can be heard on recordings with Black Cat Orchestra, David Byrne, Jeff Greinke's Land, Man Ray, and Soundgarden. His performances have included most sizes of the saxophone, tiny soprano to the mighty basso. The owner of Granlund Woodwind Repair in Belltown, he plays saxophones built at a time when the original acoustic specifications of the instruments inventor, Adolphe Sax, were still used.

### 16 SONNY BOOKER MEMORIAL

The late Sonny Booker, popular jazzman and all-around outstanding man, is recognized by his fellow musicians and friends. See announcement in this issue.

### 16 TIN HAT TRIO

The Tractor Tavern welcomes one of the most appealing crossover acts in the business. As

much American folk and blues as jazz, but a lot of other things as well, it boasts the astonishing violin virtuoso Carla Kihlstedt, and performs riveting, intricate, eminently listenable music in a style all the trio's own. And, they're joined here by ace-in-the-hole harpist Zeena Parkins, a veteran of many avant-garde New York projects.

### MONDAY MAY 17

- TU Kelley Johnson Vocal Jam, 8

### TUESDAY MAY 18

- JA Eartha Kitt, 8  
 TU Roadside Attraction Big Band, 8

### WEDNESDAY MAY 19

- JA Eartha Kitt, 8  
 TU Hal Sherman & BCC Jazz Ensemble, 8

### THURSDAY MAY 20

- JA Eartha Kitt, 8  
 SO Janis Mann Trio, 8  
 TU Bill Anshell Trio, 8

### 20 BILL ANSHELL

Pianist Bill Anshell, in Seattle from Atlanta for a few years now, enjoys a growing reputation for fresh takes on standards and for fascinating originals. After touring internationally with his trio, Anshell's star is rising. The *Atlanta Journal-Constitution* called his playing "forward-leaning both harmonically and rhythmically, with a clear reverence for the past." His playing is orchestral, melodic, tasteful, yet powerful.

### FRIDAY MAY 21

- GR Blues Union, 7:30  
 HV Pearl Django, 9  
 JA Eartha Kitt, 8 and 10:15  
 NE Kevin McCarthy Quartet, 8:30  
 NO Mark Whitman Allstars, call for time  
 SB Paul Kemmish Quartet, 9  
 SF Pasquale and Alex Guilbert, 8:30  
 SO Janis Mann Trio, 9  
 TU Dave Peck Trio, 9

### SATURDAY MAY 22

- BX Marilyn Keller, call for time  
 GR Thrish Hans And Phill, 7:30  
 JA Eartha Kitt, 8 and 10:15  
 JW Phil Rando and Karin Kajita, 6:30  
 NE Paul Kemmish Quartet, 8:30  
 NO Mark Whitman Allstars, call for time  
 SF Densmore Jazz Concern, 8:30  
 SO Janis Mann Trio, 9  
 TU Dave Peck Trio, 9

### 21-22 DAVE PECK

Another of the region's many truly top-flight jazz pianists, Peck plays introspective and richly harmonic jazz, that has won him much acclaim. He has been called "an absolute artist with a unique command of his instrument and the language of music." *Cadence Magazine* says he "can hang with the currently feted crop of young lions." And the Cornish instructor has often been recognized in Seattle jazz awards.

### SUNDAY MAY 23

- JA Eartha Kitt, 6:30 and 8:45  
 SF Alex Guilbert, 6:30  
 TU Con Ed Arts Ensemble, 3  
 TU Jim Cutler Jazz Orchestra: Gilda's Club Benefit, 8

### MONDAY MAY 24

- C\* Dale's Deli, 632 NW Richmond Beach Rd. Shoreline, (206) 546-0119  
 Vocal Jam session with Karin Kajita and Kevin McCarthy, 7:30  
 MS Dina Blade/Hans Brehmer, 6  
 TU Eric Verlinde Vocal Showcase, 8

### TUESDAY MAY 25

- TU Hal Sherman's Monday Night Jazz Orchestra, 8

### WEDNESDAY MAY 26

- ST Jason Parker Trio, 9  
 TU Tobi Stone & Reptet Jazz Quintet, 8

### THURSDAY MAY 27

- C\* Chuck Osmund Trio, Penny Café, 1707 NW Market St., Ballard, (206) 784-6426, 8

- NO Winard Harper Sextet, call for time  
 TU Greta Matassa Vocal Workshop, 8

### FRIDAY MAY 28

- GR Michael Powers Group, 7:30  
 JA Tower of Power, 8  
 NO Winard Harper Sextet, call for time  
 SF Jerry Frank, 8:30  
 TU Katie King Quartet, 9

### SATURDAY MAY 29

- BX Greta Matassa Trio, call for time  
 GR Michael Powers Group, 7:30  
 JA Tower of Power, 8  
 JW Becca Duran and Karin Kajita, 6:30  
 NE Paul Kemmish Quartet, 8:30  
 NO Winard Harper Sextet, call for time  
 SB Motel 5, 9  
 SF Fred Hoadley, 9  
 TU Kelley Johnson Quartet, 9

### SUNDAY MAY 30

- JA Tower of Power, 6:30  
 NO Clave / Con, call for time  
 SF Anne Reynolds & Tobi Stone, 6:30  
 TU Fairly Honest Jazz Band, 3  
 TU Andre Thomas Jazz Jam, 8

### MONDAY MAY 31

- TU Eric Verlinde Vocal Showcase, 8



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 (Artist lineup subject to change. Festival seating at all venues.)



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The Welland Family



MAY SHOWS

**Mondays:** New Orleans Quintet

**Tuesdays:** Holotrad Band

**Wednesdays:** Floyd Standifer Group

**Thursdays:** Ham Carson Quintet

regular weekday shows are FREE!

1 · The Big J's Bluesberry

2 · Seattle Weekly Music Awards

7 · Long John Hunter

8 · Rent Collectors

14 · Stick Shift Annie

15 · Tim Sherman Band

16 · Sonny Booker Memorial  
3pm–7pm

21, 22 · Mark Whitman All-stars

27-29 · Winard Harper Sextet

30 · Clave/Con

Call 622-2563 for dinner reservations.

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# CLASSIFIEDS

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

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



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## Sonarchy, from page 3

May 22nd — Brian DeWaide of Funkyjoint is the man behind all those after-hours loft sessions. Tonight he brings some of his favorite recordings from these famous sessions to the radio. You will know these players!

May 29th — Apes Of Wrath represents Seattle speedcore. Extreme sound pressure. "sounds like AC DC eating Melt Banana" - The Stranger

Contact Doug Haire at Jack Straw Productions for more information at (206) 634 0919 or visit [www.doughaire.com](http://www.doughaire.com) or [www.jackstraw.org/studio/sonarchy](http://www.jackstraw.org/studio/sonarchy).

The Jim Cutler Jazz Orchestra will perform Sunday May 23rd, 2004 at Tula's in Seattle in a concert benefiting Gilda's Club Seattle. The orchestra will be joined by vocalist Greta Matasa and will feature music by local composers Daniel Barry, David P. Jones, and Jim Cutler. The performance will begin at 8pm with a \$12 cover. 100% of the door donated to Gilda's Club Seattle. Reservations are recommended.

Gilda's Club is named in honor of comedian Gilda Radner who, when describing the emotional and social support she received when she had cancer, called for such places of participation, education, hope and friendship to be made available for people with cancer and their families and friends everywhere. Gilda's Club of Seattle officially opened its red doors on March 7, 2002. Free of charge and nonprofit, Gilda's Club Seattle offers support and networking groups, lectures, workshops and social events in a nonresidential, home-like setting. To find out more about Gilda's Club Seattle, visit [www.gildasclubseattle.org](http://www.gildasclubseattle.org), or call (206) 709-1400.

## 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 Hadley Caliman Quartet 9-1 \$10
2 Reggie Goings/ Hadley Caliman Quintet 3-7 \$7 Jim Cutler Jazz Orch. 8-12 \$5	3 Greta Matassa Jazz Jam 8-12 \$6	4 Jay Thomas Big Band 8:15-12 Edmonds-Woodway HS Jazz Ens. 6:30-8:15 \$5	5 Jay Thomas & Wataru Hamazaki w/ Geoffrey Keezer Trio 8-12 \$10	6 Daniel Barry & Walk All Ways Septet 8-12 \$7	7 Geoffrey Keezer Trio 9-1 \$15	8 Geoffrey Keezer Trio 9-1 \$15
9 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	10 Dorothy Rodes hosts a jazz jam with Eric Verlinde Band 8-12 \$6	11 Emerald City Jazz Orchestra 8-12 \$5	12 Kelley Johnson Vocal Workshop 8-12 \$8	13 Andrienne Wilson All-Stars 8-12 \$8	14 Greta Matassa Quartet 9-1 \$10	15 Marc Seales Band 9-1 \$12
16 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	17 Kelley Johnson Vocal Jam 8-12 \$6	18 Roadside Attraction Big Band 8-12 \$5	19 Hal Sherman & BCC Jazz Ensemble 8-12 \$5	20 Bill Anshell Trio 8-12 \$7	21 Dave Peck Trio 9-1 \$15	22 Dave Peck Trio 9-1 \$15
23 Con Ed Arts Ens. 3-7 \$5 Jim Cutler Jazz Orch. Benefit Gilda's Club 8-12 \$12	24 Eric Verlinde Vocal Showcase 8-12 \$6	25 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	26 Tobi Stone & Reptet Jazz Quintet 8-12 \$5	27 Greta Matassa Vocal Workshop 8-12 \$8	28 Katie King Quartet 9-1 \$10	29 Kelley Johnson Quartet 9-1 \$10
30 Fairly Honest Jazz Band 3-7 \$5 Andre Thomas Jazz Jam 8-12 \$6	31 Eric Verlinde Vocal Showcase 8-12 \$6					