EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Seattle, Washington

Buddy Catlett, 1933-2014

Photo by Daniel Sheehan

Earshot Jazz turns 30!



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Earshot Jazz has been Seattle's major jazz ambassador for 30 years – presenting jazz masters and important new artists, supporting the local scene, and educating young and old about the joys of jazz – all thanks to contributions from individuals just like you. Please make a year-end gift to Earshot Jazz at a level that is meaningful for you, within your capacity.

Earshot Jazz is a 501(c)(3) non profit organization.

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MISSION STATEMENT

Earshot Jazz is a non-profit arts and service organization formed in 1984 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.

LETTER FROM THE DIRECTOR

Your Earshot Jazz Organization Celebrates 30 Years!

This issue of the *Earshot Jazz* publication marks 30 years of organizational service to the Seattle jazz community since *Earshot*, Volume 1, Number 1, launched in December of 1984.

The original *Earshot* newsletter was conceived to formalize advocacy for Seattle's remarkable jazz scene and was "published out of pocket by Gary Bannister, Paul de Barros, and Allen Youngblood," with a polite request for a \$10 donation to help cover postage. As its core supporters worked up new program ideas, Earshot Jazz steadily grew into one of the nation's most comprehensive and respected non-profit jazz organizations. What a great idea, and what a legacy!

Since the original paste-up on the de Barros dining-room table, over one million copies of this Earshot Jazz newsletter - containing calendar news, record reviews, previews and profiles of Seattle artists - have been distributed free all around Seattle! Beyond that, the Earshot Jazz organization has professionally assisted hundreds of individual artists, helped thousands of students more deeply engage with this dynamic art form, and has paid out over 2.5 million dollars in artist fees to nearly ten thousand individual artists (70% of them Seattle residents) to share their skills and creative energy with hundreds of thousands of grateful audience members.

And we're still growing! The Earshot Jazz Festival, already known for its serious creative integrity and deep commitment to its home com-

munity, gets better each year. As the national *Jazz Times* magazine said, "Every year, Earshot brings international stars to mix and match with Seattle artists, gets in your face and finds fresh synergies."

Like jazz itself, Earshot links technical mastery with tangible personal expression, to help create profound human connections. Our most recently completed festival, filled with one-of-a-kind performances, also brought a ground swell of community engagement and palpable good will. But we still must politely ask for your financial support.

Earshot Jazz brings tremendous value to this community, and has for 30 years. But, like most non-profits, earned revenue from ticket sales offsets only half of our actual expenses. The balance must come, one year at a time, from often-vulnerable public sector funding, and the generous good will of individuals just like you. We could not provide our unique programs and services without your support.

Please consider a year-end gift of \$200 to Earshot Jazz, or give at a level that is meaningful for you, within your capacity. Your support for Earshot's work to further Seattle's jazz legacy is greatly appreciated. Thank you.

And, on behalf of everyone this organization has touched over its many years, we extend our sincere thanks and congratulations to Earshot's original founders.

-John Gilbreath, Executive Director

Buddy Catlett: May 13, 1933-November 12, 2014

If great musicians jam in the hereafter, the band just got more celestial. Its bass department has taken on one of the best, Buddy Carlett.

After some years of heart and other ailments, Buddy, an enormous figure in Seattle jazz history, died on November 12, 2014, aged 81.

Catlett had, through the first half of his career, an astonishing reach into jazz history as it unfolded, and then bore his experiences ahead into decades of performance and bandmateship in Seattle. He spanned eras and styles of jazz. Praise for him, as a musician and a person, has come from afar. Quincy Jones, Buddy's childhood and lifelong friend, called him "one of the greatest bass players to ever take the stage."

While Buddy Catlett was born George James Catlett in Long Beach, Cal., he came with his family to Seattle as a child. While at Garfield High School in the late 1940s, he played saxophone

with Quincy Jones in Charlie Taylor's band and the Bumps Blackwell Junior Band. In 1950, pleurisy sidelined him for two years and led to his taking up bass, although he maintained his horn chops throughout his life. Ronnie Pierce, himself an acclaimed Puget Sound saxophonist, flutist, and clarinetist, recalls that after Buddy took lessons from him at age 11, "we progressed through a lifetime of friendship." He says "Tiny" Martin "was a master and taught Buddy how to get



PHOTO BY DANIEL SHEEHAN

the tone out of the bass." When he and Catlett joined the Bumps Blackwell Band, "We backed up Billie Holiday at the Metropolitan Theater, which was part of the Olympic Hotel. Then, a year later, the band with Buddy and me backed Billie Holiday again at the Eagles Auditorium on 7th Avenue."

Catlett went on the road in 1956 with bandleader Horace Henderson, the younger brother of Fletcher Henderson, and then with guitarist Jimmy Smith and Latin jazz vibraphonist Cal Tjader. But Seattle reached out for

one of its own. Quincy Jones asked Catlett to join him on what Paul de Barros called, in an obituary in the Seattle Times, his "short-lived but now-legendary big band" as it toured Europe with Jones's Free and Easy Revue starring Sammy Davis Jr. Also on board were future Seattle stars, trumpeter Floyd Standifer and pianist Patti Bown.

After the show ended, the band remained in Europe for eight months, cementing reputations. In 1961, Catlett got a call from Count Basie,

and joined his Orchestra. Buddy recorded numerous albums with the leader, including *Li'l Ol' Groovemaker* and *Ella and Basie*, as well as *Sinatra–Basie: An Historic Musical First* in 1962.

In 1965 Louis Armstrong hired Catlett who played, recorded, and toured in that vaunted company until 1969. *AllMusic* draws particular attention to Catlett's contribution to "Cocktails for Two," "in which most of the theme is sipped as a bass solo." (It's on YouTube.) Thanks to his membership in Armstrong's band, Buddy appeared in three films, including *When the Boys Meet the Girls*, of 1965.

He went on to work with a host of big-name leaders, including pianists Red Garland and Junior Mance, drummer Chico Hamilton, saxophonists Coleman Hawkins, Johnny Griffin, and Eddie "Lockjaw" Davis... There were many more: Booker Ervin, Mongo Santamaria, Phil Woods, Frank Foster... He appeared on more than 100 albums, backing the greats. Ben Webster, Anita O'Day, Sonny Stitt, Ella Fitzgerald...

Throughout his touring career, Buddy struggled with alcohol and returned to Seattle in the 1970s to recover. He began playing in a variety of settings, including with drummer Clarence Acox in the Roadside Attraction Big Band. Others collaborators included vocalist Edmonia Jarrett, reeds man Ham Carson, and Bill Sheehan's fine Tuxedo Junction big band.

In his *Seattle Times* obituary, Paul de Barros records that during those years "wherever he played, national touring artists would come to listen." Marc Seales told de Barros: "One night I was playing with Buddy at Tula's. Wynton Marsalis came in and said, 'I came down to play with Buddy."

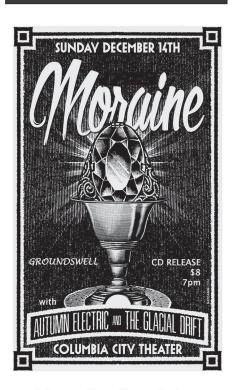
For a 1998 article in *Earshot Jazz*, Catlett told de Barros: "A lot of my time feeling is from the Ray Brown tradition of being right on top of the beat. When you play like that, you have a tendency to run away with the time. But what you learn is that it's the whole beat, including the decay, that you have to play."

The affection that Buddy Catlett attracted from Seattle jazz musicians was legion. After all, he had schooled or inspired many. Drummer Greg Williamson, who with multi-horn man Jay Thomas recorded Catlett's only album as a leader, Here Comes Buddy Catlett, in 2004 on Williamson's Pony Boy Records, recalls first hearing Catlett who was playing with Floyd Standifer at the old New Orleans Restaurant site in Pioneer Square: "I convinced my mom to take this junior-high-school kid to the big city to hear the band. On hearing I was a drummer, Buddy asked me to sit in. After the tune he said to my mom 'The kid plays good.' I think my path was cleared with that one encouraging note."

Horn player Jay Thomas recalls: "For as long as I can remember I heard about Buddy from Rollo Strand and George Segal and my father Marvin and many older musicians. I heard stories and tales repeatedly about Buddy Catlett. Buddy was always Seattle's pride and joy." As friends, "Buddy was always so supportive and encouraging," Thomas says. "Buddy was like an older brother."

Another frequent bandmate of Buddy's, Brian Nova, recalls his bandstand shorthands, particularly "Well OK den" which, Nova says, "could be used when someone messed up a solo, or if someone really blew us away playing, or if someone pissed us off..." Eventually Nova asked where Buddy got the phrase, and learned it came from Catlett's childhood neighborhood. An elderly neighbor would slowly drive his big-ol' Buick to kids' merciless teasing until one day some youths "were chillin' around the old man's car, so he goes outside and tells them 'Get away from my car, you little rats!'





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and one of the teenagers pulls his coat back to reveal a piece he has tucked in his pants, and the old man looks at the gun, then at the kid and says 'Well OK den,' turns around, and walks back into the house."

Among the qualities Catlett often displayed was a wide-open mind for jazz styles. He told Paul de Barros in 1998 about living in New York in 1959 at Booker Ervin's house and going repeatedly to the Five Spot to hear Ornette Coleman: "Every night, Monk and Trane would be sitting in the middle of the room, and they'd stay there all night. Ornette definitely

had something going. People want to find out who you are, you know, so Ornette asked me to play. It wasn't all that different, but the bar lines were! It was like thirteen-and-three-quarterbar tunes!

"There's a lot of things you can do, though, if you listen."

Michael Bisio, who spent many years in Seattle as an avant-garde bassist, recalls that one day Buddy arrived at his house and began flinging packets of bass strings through the window. "He knew I was exclusively using guts at that time and brought them over as a gift," Bisio says. "There were probably

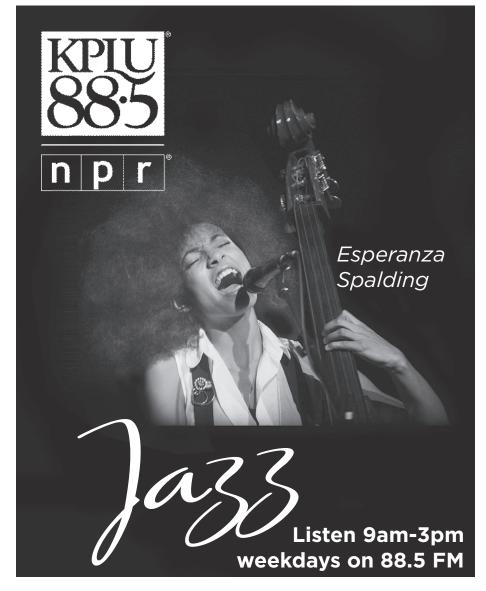
four complete sets of new old stock LaBellas from the 1960s, a slightly used set of Golden Spirals, a single new old stock G string Red o Ray... It was a lovely and generous gift, on par with Buddy's everyday spirit and vibe. A man beyond beyond." That he was open to any music that was good was evident when he joined Bisio in performing two-bass gigs together in Seattle, with our without other players.

As Bisio and many others can relate, Buddy Catlett's humility was as memorable as his generosity. Catlett's late-life companion Jessica Davis, who recorded interviews with Buddy for Black History Month and other historical purposes, says it was only after seeing reactions to him at jazz events, even from national stars, that she realized just how highly regarded he was: On one occasion, coming away from Jazz Alley, "I told Buddy, 'You were quite a hit tonight.' And, he responded, 'Yeah. What do you know? Who would have thought?'"

Davis sums up the Buddy Catlett she knew through reference to a comment he made in an interview "that really resonated with me, about how he went to see Count Basie at the Civic Auditorium, and he was so mesmerized by the band's performance that he almost fell out of the balcony. He followed that by saying, little did he know that he would some day play with the Count Basie Orchestra. That really stuck with me — he followed his dreams, and it wasn't easy, but he was strong."

Quincy Jones said in his "RIP to my brother and bandmate Buddy Catlett": "We traveled the world playing the music we love. A lot of notes, a lot of laughs, a lot of great memories. We will all miss you Buddy, but you will live on in our hearts."

"Buddy Catlett: Celebration of Life," a musical tribute and jazz jam coordinated by Clarence Acox, will take place at Jazz Alley on Monday, December 1, 7-10pm.



Seattle Jazz Experience Application

Participation in the Seattle Jazz Experience is by audition only and is open to high school and college jazz ensembles worldwide. There are three divisions – high school, college, and community – and three ensemble categories: large ensemble (11-25), small ensemble (3-10), and vocal ensemble (4-20). For the 2015 festival, community ensembles are restricted to ensembles featuring students ages 14-19, not college-age or adult ensembles.

All ensembles interested in participating must submit two (2) auditions selections, totaling no more than 15 minutes. All audition submissions are submitted online. No CDs, DVDs, or videotapes will be accepted or reviewed.

Ensembles should submit two selections in contrasting styles and tempos that show off the band at its best. There are no other instrumentation or repertoire requirements; there are no application fees. A school may submit audition materials and applications for up to three different ensembles.

The application deadline for the 2015 Seattle Jazz Experience is December 15, 2014. Visit www.seattlejazzexperience.org for details.

On the Horizon

Divine Jazz Cruise feat. Greta Matassa, Dee Daniels & Tony Galla August 28-September 4, 2015

Join Greta Matassa next summer on a jazz cruise to Alaska. The cruise sails

CONTINUED ON PAGE 23

IN ONE EAR

Jazz Radio

88.5 KPLU hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. For KPLU's full jazz schedule, see kplu.org/schedule.

Jim Wilke's Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. Airing December 7: an SRJO concert celebrating Quincy Jones and Ray Charles. For JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am, and **Sonarchy**, midnight, a live-performance broadcast from the Jack Straw Productions studio, produced by Doug Haire. Full schedule information is available at kexp.org and jackstraw.org.

Sonarchy's December schedule: December 7, Dub Championz, a powerhouse performance from the Pacific Northwest's finest dub artists; December 14, Spontaneous Music Ensemble, with Wally Shoup (alto sax), Jacob Zimmerman (alto sax), Neil Welch (tenor sax) and Carmen Rothwell (bass); December 21, Eric Ring in a solo piano concert; December 28, Infernal Noise Brigade, a Sonarchy archive show from 2001 bringing drumline, breakbeats, loud hailers, Balkan fanfares, taiko and heavy sound pressure to your next political protest holiday.

91.3 KBCS, late Sundays and primetime Mondays, features Floatation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with

CONTINUED ON PAGE 23



Nominations Wanted: 2014 Golden Ear Awards

The Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Nominations for the 2014 awards are currently being accepted. Please email nominations to nominations@earshot. org by January 10, 2015. The official voting ballots for the 2014 awards will be printed in the February issue of this publication and available at www.earshot.org.

Send us your suggestions for

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

26th Annual Concert of Duke Ellington's Sacred Music

Saturday, December 20 Town Hall Seattle, 7:30pm

Ellington called his Sacred Music, written in the latter, most liturgical stage of his life, the most important music he'd ever written. His recitative paraphrases the Holy text and is performance that connects with the audience in a dialogue typical of African American community music.

This year, the Northwest Chamber Chorus, under Director Mark Kloepper, performs the Duke Ellington Sacred Concert alongside the impressive Seattle Repertory Jazz Orchestra, codirected by Michael Brockman and Clarence Acox. Guest tap-dancer Alex Dugdale joins, as do guest vocalists Nichol Venee Eskridge, featured on SRJO's Sacred Music of Duke Ellington CD, and Seattle's gospel virtuoso, Dr. Stephen Newby.

Dr. Newby connects with Ellington's sense of community in spaces both sacred and secular. He is the regular leader of the National Anthem before

each Seattle Sounders game, where he involves the filled stadium in singing his musical arrangement and celebrating "something positive."

"All come together in one accord," Newby said of the mixed audience that mirrors modern Ellington tributes.

The spirit behind the culmination of Ellington's last, liturgical phase-of-life work was one that extended optimistically to all humanity. "Every man prays in his own language," Ellington says, "and there is no language that God does not understand."

With his creative hands, Ellington theologized to the masses with prayer lines and musical fire-and-brimstone sermonettes. "Ellington understood God's presence," Newby comments. In response to this communal "offering to God," Ellington's audience found themselves with rhythmic toes and bobbing necks, habits still in present-day listeners consumed by the sacred repertoire.

Newby offers input concerning what to expect of his own artistic construal on five pieces in the program. He sees his opportunity as a vessel to re-enact Ellington's music and he approaches his interpretations of Ellington's vocal music from a place of reverence. Newby understands Ellington "as an African American brother...both in theologizing through scripture and composing."

This concert will feature blues, jazz and gospel pieces drawn from Ellington's three Sacred Concerts, from which Newby also hears the composite of "music of the negro-spiritual and Harlem Renaissance." Regarding Ellington's theologizing on the "In the Beginning God" recitative, specifically of the alluded eschatology of what will be in the end, Newby adds: "He was more familiar with the text than we think."

- Halynn Blanchard

Tickets are \$14-\$36 at www.brownpapertickets.com or 800-838-3006.



Rene Hart: Make It Go

December 27, 8pm The Royal Room

"Make It Go." Bassist Rene Hart's online profile phrase fits his role as heartbeat of a band. Hart's levity appears in his description of musical preferences as if in a dating service – "I like strong melodies and long walks on a modal vamp." I don't know this guy yet, but I bet I will like his music.

Hart hails from Brooklyn these days, but his early schooling was in Seattle. Trumpeter Floyd Standifer taught him Humanities at the Northwest School back in the 1980s. He attended Berklee College of Music in 1989 and two years later moved to New York. Over the last few years, he has returned to Seattle to visit family and perform two or three times a year. His most recent trip was a tour with saxophonist Jessica Lurie. This time around, Hart will perform at the Royal Room, 8pm, December 27, with local collaborators Skerik on saxophone, Dawn Clement on keyboards, and D'vonne Lewis on drums.

The repertoire will come from Hart's latest project, the Honey Ear Trio. This collective threesome includes drummer Allison Miller and saxophonist Eric Lawrence. Miller arrived in New York at the same time as Hart. They met at the Bop Juice jam session at Visiones run by saxophonist Ralph Lalama and drummer Clifford Barbaro. Later they teamed up with Lawrence, son of the saxophonist/educator Arnie Lawrence.

In Seattle, Hart plans to play "Luminesque," which he described to me over the phone as his ode to optimism, and "High Water" from Honey Ear's recent recording. The set will also include old folk tunes like "The Water Is Wide" and Pete Seeger tunes. Hart worked with eclectic composer David Amram who introduced him to Seeger. "David Amram has a great message about being yourself and not letting the corporate world influence you." Hart explained to me that Amram walked away from a giant contract after successfully scoring the soundtrack to the 1962 film Manchurian Candidate.

Hart continues to define his own voice on bass. At a jazz recording session with Hipmotism, a band with slide trumpeter Steven Bernstein and drummer Allison Miller, he began experimenting with how his bass sounded during playback by altering it with software

effects. Intrigued, he built his own rig of controllers (an iPod Touch and Killamix DJ knobs), attached them to his bass, added a foot pedal and connected inputs to his laptop. Often at first, the configuration failed because the laptop overheated on stage. Over time, tweaks have improved its reliability so Hart can use effects when he's inspired by a sound and wants to follow where



RENE HART PHOTO BY SID CEASAR

it might lead. Look for these electronic explorations on his Seattle gig.

When Wayne Horvitz took his Royal Room Collective Ensemble to The Stone in New York last May, Hart and Horvitz paired up for some duos. Now, Hart comes to Horvitz's venue to have a good time and fulfill his excitement about the chemistry of this new assembly of artists.

- Steve Griggs

2014 EARSHOT JAZZ FESTIVAL



Daniel Sheehan's EyeShotJazz Blog

Throughout the year, Pulitzer Prize-winning photojournalist Daniel Sheehan shares his incredible images of Earshot Jazz events on his blog, EyeShotJazz, and his portraits of area jazz artists regularly appear in this publication. Visit eyeshotjazz. com to view Sheehan's photos in color. Here are a few selections from this year's festival.



KATE OLSON AND NAOMI SIEGEL PERFORM AT THE ROYAL ROOM



CRYSTAL BETH (AKA BETH FLEENOR) GAVE A PRIMAL PERFORMANCE AT BARBOZA





A 10-TET LED BY WAYNE HORVITZ OPENED THE FESTIVAL AT TOWN HALL ON OCTOBER 10, THELONIOUS MONK'S 97TH BIRTHDAY



INDUSTRIAL REVELATION'S JOSH RAWLINGS & D'VONNE LEWIS AT EMP



PHAROAH SANDERS AT TOWN HALL



BATTLE TRANCE AT CHAPEL PERFORMANCE SPACE



PHAM TRÀ MY PERFORMING WITH TRÍ MINH'S QUARTET AT PONCHO CONCERT HALL

Choice, Recent Local Releases



Nelda Swiggett's Stringtet Blue-Eyed Painted Lady OA2 Records

and composer Nelda Pianist Swiggett's latest offering, Blue-Eyed Painted Lady, is a 9-track disc of original compositions played skillfully by her "stringtet" - that is, her piano trio (Chris Symer, bass; Byron Vannoy, drums) augmented by violist Rachel Swerdlow and cellist Walter Gray, both of the Seattle Symphony (Gray was also a founding member of the Kronos Quartet). Though it is Swiggett's fourth CD, it is the first recording for the stringtet. It's a fine debut that showcases Swiggett's voice as a composer and the abilities of the ensemble members in relative equal fashion. This is a welcome balance here, as Swiggett's compositional voice is one of the album's strong points.

On "Thanks to Solomon," Swiggett's twisting and turning of a half-step theme through various rhythmic and harmonic treatments suggests a minimalist approach. But the contrasting section is a pleasant, forget-your-worries country-blues vamp that supports

a soulful piano solo. A simple bossa nova groove provides the foundation for Swiggett's vocal line and a series of solos on the title track, whose lyrics are an ode to the pianist's mother – an artist whose lovely painting also graces the album cover. "A Tune With a View," with its syncopated framework and vocalized melodies, closes the album about as perfectly as possible.

– Jeff Janeczko

Ann Reynolds' Clave Gringa Para Cuba Con Amor

Self-released

Though Cuba is a relatively tiny island, it has given the world of music – especially jazz – immense gifts. With *Para Cuba Con Amor*, pianist Ann Reynolds and her Clave Gringa group offer Cuba, if not a gift, at least a very danceable note of thanks. Reynolds has been travelling to Cuba annually for the past fourteen years to study at the National School for the Arts and "absorb more of the music and culture." The 11 original songs on *Para Cuba Con Amor*, which explore some

of the myriad musical forms that have emerged from the island's long history of intercultural contact, suggest she's done a good job. With far more than a little *güiro* and a sprinkling of *salsa* rhythms, this collection of eleven solid compositions conveys a sense of originality without losing sight of the source of its inspiration.

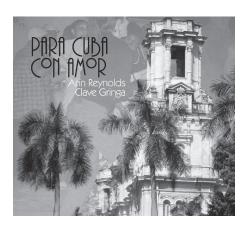
The fiery son, "La Chica del Malecón," is one of several tracks that benefit from the wonderful contributions of the La Familia Valera Miranda ensemble. This, along with "Songo Borracho" and the bolero "Working Through," are among the more traditionally oriented cuts. Cuba's debt to African music comes to the fore in "Sol y Luz," which utilizes the syncopated 6/8 bell rhythm of the Santeria spirit-god Elegua as an ostinato base for an inventive arrangement. But the album really wouldn't be an offering if Reynolds didn't imbue it with a sense of her own spirit, which shines brightly on several tracks that treat Cuba more as a point of departure than a destination.

-JJ



Self-released

If you're wondering what can be done about all that presently ails the world, trombonist Marc Smason has a rhetorical question for you: "Why can't we sing and dance right thru this crap?" As the opening track of his new album (the lyrics of which are printed directly on the cover sleeve), we can



only assume that making you do so is Smason's goal with *Mambo de Gente*. A nine-track album that mixes covers and standards in with Smason's originals, it's a straight-ahead swinging album that, though not of the highest production value, is a thoroughly enjoyable listen. Smason wastes no time – getting to the point straightaway and carrying the momentum through with style and ease.

"Mambo de Gente's" march-like dance rhythm gives way to the easy swing of "Justice Song," which gives way even more to the slow, funky, back-alley blues of "Los Buhos." Smason sings on several tracks, too, offering cover of Fairport Convention's "Who Knows Where the Time Goes" and the Duke's "Mood Indigo," both of which are wholly his own. The same can be said of his cover of Eric Apoe's "Sayonara."

It's kind of a tricky album to pin down at first, and one whose *raison d'etre* goes far beyond singing and dancing to forget that the world is messed up. But if you know that Smason's an NEC and CalArts grad, and an activist who believes first and foremost in building community through music, it starts to make a little more sense. And when it starts to sound like

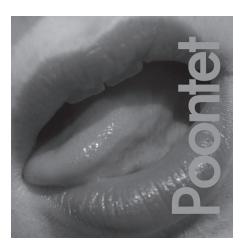


MARC SMASON PHOTO BY JOHN MADSEN

a recording that simply captured a special moment that music created.

-II

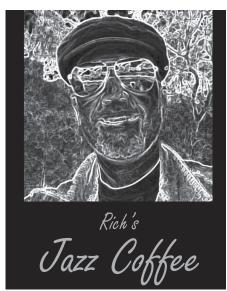
Brad Gibson PoontetSelf-released



Drummer Brad Gibson named this CD after the naughty Nordic nudies adorning the walls at the Copper Gate, where this band originated. The club is gone but the risqué vibe lives on. The erotic close up female open mouth on the cover doesn't quite have her tongue deep enough in cheek.

Featuring six compositions by Gibson, this session was recorded by Jason Gray at the Seattle Drum School, mixed by Mell Dettmer at Studio Soli, and mastered by Doug Krebs. The band recorded in the L.A.B. (Little Auditorium in the Back) of the Drum School without headphones. During post production some solos were cut and digital effects added.

One of the unusual aspects of this ensemble is the use of two keyboardists, one playing analog instruments, the other digital. Over coffee in the University District, Gibson explained, "I used two keyboards to get a bigger sound than keyboard and guitar." Gibson likes "interplay within the moment with individuals who work well

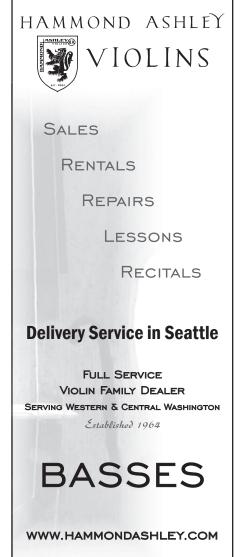




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together" and is satisfied that the CD is "a complete and good representation of my compositions."

The CD opens with "The Matriarch," a through-composed meditation with improvisation only by the drum and keyboard accompaniment. After a written, moaning alto saxophone solo by Bryan Smith, the band breaks into silence. With nothing to fill the break, ears have a chance to breathe and gather energy before the restatement of the melody. "I Hope U Make It Dirty" uses the syllables of the title to generate the melodic rhythm. The 1960s era "K" Zildjian high hat cymbals set up the funky groove with a crisp "tick, tick, tick" beneath the cloudy pad from Mack Grout on digital keyboards and phase shifting "wee-oo-wee-oo" from Ryan Burns on analog keyboards. "Round & Round" fades in from silence to a melody playing with rhythms of threes against twos. Trumpeter Scott Morning takes a muscular solo over the open vamp, spurred by Gibson's drum fills and driving pulse on the ride cymbal bell. The song ends with a dizzying staccato drum solo by Gibson over four repeated notes. The high hat cymbals "chick" brightly on the sentimental ballad, "Andrea." "Twilight" features a vamp by bassist Jason Gray that turns the beat around underneath a slowly building series of long harmonies in the horns and ambient solos from the keyboards. The band sound takes me back to fond memories of 1970s collaborations between electric keyboardist Jan Hammer, electric bassist Gene Perla, and percussionist Don Alias, but with a Northwest cloud covered moodiness. "Blue Topaz" spins quick disorienting five-note arpeggios against punches by the drums and horns.

Check out Gibson's group Synthesis, 9pm-midnight, December 10 at Vito's.

– Steve Griggs

Frank Kohl

Invisible Man

Pony Boy Records

Guitarist Frank Kohl may wrestle with his own inner demons of distraction and insecurity, but you can't hear



that on his third recording, *Invisible Man*. His soaring solos and swinging tunes unveil a spirit tuned in to the moment and where the notes may lead.

Originally from New York State, Kohl learned music in his high school jazz band, got inspired at clubs in New York City, studied at Berklee in Boston, and returned to New York City as a professional, recording his first CD, *Reform*, with bassist Michael Moore in 1981. Kohl migrated to the Bay Area in 1983 and joined a band called Warmth led by vibraphonist Don McCaslin. Then he met his Seattleborn wife and they moved to the Pacific Northwest. She teaches yoga and keeps Kohl's negativity cool. But Kohl walked away from music ten years ago.

Kohl's creative flame was rekindled hearing Jim Hall at Jazz Alley. Bassist Steve LaSpina really impressed him. LaSpina is a "super strong and tuned in listener and player," Kohl told me over the phone. "He gives so much of himself. He comes from that school of being more involved with the music, like Eddie Gomez. I get something back from him that inspires me."

The inspiration led to this recording of five Kohl originals and three stan-

dards at Tedesco Recording Studio in Paramus, NJ, by Kohl and LaSpina, Frank's brother Tom on piano, and drummer Jon Doty. Greg Williamson at Pony Boy mixed the session and Ross Nyberg mastered the recording in his Issaquah studio.

While Kohl clearly mastered technique, his guitar solos sing true with room for breath and emotion. The strong swing, bass pedal, and catchy melody of the title track echo compositions by Oliver Nelson and Bobby Timmons. The two-beat folky "In Your Arms" harkens from the ilk of guitarist Pat Metheny, who was on the Berklee scene while Kohl attended classes there. "Born Again" swings in a minor key with a brief tag between the end of the bridge and the recapitulation of the opening melodic phrase. "Falling Sky" sambas through a unison figure and melancholy melody. "Round About" is a swinging blues with the last phrase sliding smoothly down chromatic cadences. Standards "My Funny Valentine," "My One and Only Love," and "Alone Together" round out this enjoyable recording.

Music that emphasizes feeling can be difficult to capture in the recording studio. For *Invisible Man*, Kohl said he "did have a lucky day with magical moments in it."

Come hear some magic at the CD release performance, 9pm, December 27 at Egan's Ballard Jam House.

-SG

Moraine Groundswell

MoonJune Records

The geologic theme of Moraine extends to one of the major genres influencing its formation: progressive rock. The band's leader, Dennis Rea, cites 1970s bands King Crimson, Soft Machine, and Gentle Giant as the magma from which Moraine erupted.



Eight years ago, guitarist Rea started down the path to this recording as a duo with cello. More strings and percussion joined the journey. Eventually Rea collected the current lineup of Alicia DeJoie (violin), James DeJoie (reeds, flute), Kevin Millard (stick bass), and Tom Zgonc (drums) and deposited them at Soundhouse recording studio in Ballard. Engineer Steve Fisk (Nirvana, Soundgarden) piloted the vintage Trident 80B console. Rea set up the studio's guitar amplifier in the bathroom, the same amp that Kurt Cobain used on his first record.

While the mix may sound just fine on computer speakers, the sonic depth, and detailed placement of enriched sounds deserve closer listening on headphones at high volume. Rea wanted to make this recording an enveloping experience like their live sound. Mission accomplished. The electric violin sounds sometime take on the character of an overblown blues harmonica. The signal processed baritone saxophone thrusts like a second distorted guitarist. The odd time signatures are deep in the pocket. The audio signals are blazing hot. The decays of each song's last sound are handled with finesse.

"Mustardseed" by Daniel Barry grows from undistorted power chords on bass, though a slow anthem of rising notes in the saxophone and violin, pushed by steady drumming, blooming into a chalkboard scratching guitar freakout. "Gnashville" by Rea

turns Tennessee up to eleven. Remember the fiddle solo on "The Devil Went Down to Georgia" by Charlie Daniels? Now crank it up and distort the hell out of it. You will only be scratching the surface of where this track goes. "In That Distant Place" by Jon Davis is awash in reverb over a mellow seven and a half beat groove. "Synecdoche" by James DeJoie starts as a five and a half beat figure and evolves into a four on the floor jam. "The Earth is an Atom" by Alicia DeJoie glides along mostly in six beats and pans the baritone sax from left to right. "Spiritual Gatecrasher" pulls out the distortion pedals with a ten beat vamp under a flute melody. After a quick interlude, a flute and violin take modal solos over the closest the drums come to a jazz ride cymbal pattern. "The Okanogan Lobe" closes the playlist with a lead guitar head banger. Fist pumps and moshing switch briefly to an off balance genteel waltz, then back to hammering grooves for the solos. All bow to the great spirits of feedback and distortion!

Moraine synthesizes progressive rock, grunge, and jazz with a uniquely Seattle slant.

Check out the CD release concert, 8:30pm, December 14 at Columbia City Theater (21+).

-SG

Nate Omdal & Spekulation Enemy Within (The Original Soundtrack)

United Artists Initiative

Bassist Nate Omdal likes the "Italian cooking" style of music creation – put the right ingredients (musicians) together in the pot (studio) and the results can be delicious (spectacular sounding). In the case of the soundtrack for the short narrative dance film *Enemy Within*, it was Josh Rawlings on piano, Begin Scarseth on



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Sunday, January 4, 6 pm

& guests!

Michael Olsen's Climate Change

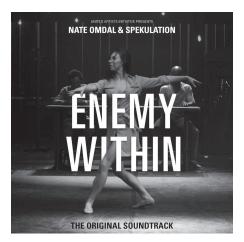
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violin, Maria Scherer Wilson on cello, and Nate Omdal on double bass in the PONCHO Concert Hall at Cornish College of the Arts being sampled by "bitter barista" rapper/producer Matt Watson a.k.a. Spekulation.

Omdal composed and rearranged stripped down dramatic harmonic cadences from Mozart's opera "Don Giovanni" and Aaron Copeland's orchestral suite "Appalachian Spring." Clean performances of these sketches formed the building blocks for mixing and morphing by Omdal and Watson to represent the film's narrative of a dancer representing insecurity as she stalks and challenges three other dancers struggling with beauty, self image and confidence. The film spans ballet, modern, and dubstep dancing and the soundtrack became the basis for the film's choreography.

The visuals for "Enemy Within" are powerfully beautiful, so please hear the music in the context of the film. The movements, bodies, lighting, staging, editing and sound effects are works of art in themselves. The soundtrack consists of five acts and music for the end credits.

It's amazing how the music focuses and frames the story for the dance and film. Act one blends a minor descending chord progression in the piano strings with the buzzy wah from the dubstep DJ palette. Act two features delicate rippling piano solos by Josh

Rawlings over Omdals plucked bass and string pad. Act three starts with a suspended descending chord progression joined with dubstep electronics and drums, cutting back and forth between the acoustic and electronic sounds, at times layering them together. Act four builds on the established motifs and moods, but now with an ascending progression. Act five begins with a chiming celesta and detuned piano.

-SG

Royal Room Collective Music Ensemble At the Reception

Songlines

The first day of recording for the Royal Room Collective Music Ensem-



ble at London Bridge Studios went so well, saxophonist Skerik asked, "Why are we coming back tomorrow?" Not that the day was grueling. In fact it was very relaxed. Everyone was in a good mood. Everyone was in the same room and no one wore headphones, just like the extremely casual every other Monday night gigs at the Royal Room over the last two years. There was food and beer. The band made three or four takes of each song in the same order

that they appear on the CD so there was not much need for editing. Only one tune was spliced from multiple takes. Andy Meyer manned the board at London Bridge, Brian Montgomery mixed the session, and Graemme Brown mastered the recording.

The result is breathtaking – flaw-less, flowful, continuously intriguing, swinging, surprising, and an honest representation of the how the ensemble sounds live. Horvitz admits to maybe not taking the band right to the edge of the cliff in the studio like he does at the group's home in Columbia City. But he did use the "conduction" technique of his mentor Butch Morris – improvising the performance of each piece through cues instead of reading a song from the upper left of the first page to the lower right of the last.

"A Walk in the Rain" evokes film noir, but slightly more playful than the cynical movie genre. "Forgiveness" shows off Horvitz's gorgeous orchestration, tenderly and meticulously performed and improvised upon by the winds. The tonal colors are so rich, even the tinniest ear will experience synesthesia. "Barber Shop" bounces like a parade of marching clowns with saxophone solos by a swooping and diving Kate Olson on soprano and a squawking Skerik on tenor. "Ironbound" begins with weaving counterpoint between Ivan Arteaga's alto saxophone and Beth Fleenor's clarinet yielding to a drunken waltz with an energetic Eric Eagle drum solo over a unison melody by the winds, through a few sparsely decorated melodies, then a return of the unison a second time with a clarinet solo. "Prepaid Funeral" comes alive with Al Keith bopping over a Morse code vamp by the piano and drums. Ivan Arteaga inserts improvised comments inside the melody then trombonist Willem de Koch launches a golden toned flight over a group improvisation. The rhythm section shrinks to a whisper

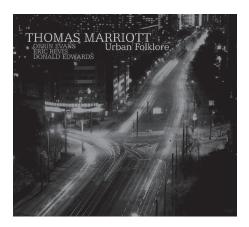
for an intimate exploration by tenor saxophonist Skerik. Ryan Burns begins "First Light" with pointillist notes over a shifting fog of winds. The fog thickens with freely improvising reeds and rhythm shadowed by brass clouds. Again Horvitz highlights his colorful orchestration and the ensemble displays its masterful unity of sound. "Sweeter Than the Day" is arranged as a rich wind ensemble hymn to again feature the savory trombone tone of Williem de Koch and syrupy saxophone testifying of Skerik. The title track, "At the Reception," is a swinging affair with trumpeter Steve O'Brien boisterously greeting visitors. Kate Olson pirouettes through the crowd on soprano saxophone with Beth Fleenor deftly balancing drinks as she jostles through her clarinet solo. "Redux #4 (Sweeter Than the Day)" closes the CD with a succinct low down mournful interpretation this time through.

-SG

Thomas Marriott Urban Folklore

Origin Records

"The job of a musician is to illustrate



the human condition." On his latest album, ace trumpeter Thomas Marriott lays out his musical ethos. Marriott conceived the nine original tunes on *Urban Folklore* as musical story-

telling, evocations of shared human experience.

While knowing the underpinnings behind Marriott's musical concepts may deepen the experience, it's not required to revel in the music itself - vigorous post-bop, executed with nuance, anchored by Marriott's smeary, lush tone and backed by a hard-driving East Coast threesome of Orrin Evans on piano, Donald Edwards on drums and the authoritatively woody presence of bassist Eric Revis. Marriott's bandmates play with the conviction and rapport of a working trio, and the vibe is that of a cohesive quartet, rather than the sidemen/leader dynamic found on many jazz sessions.

The music is strong throughout, but I'm partial to the second half of the disc: The cinematic, funky mood of "Locked Up," the loosely angular playfulness invoking Monk and Dolphy on "Living on the Minimum," and the bossa-tinged R&B groover "Washington Generals," showcasing expansive and exploratory work from Marriott and Evans, as well as some welcome solo space for Edwards.

While perhaps not as brazenly exploratory as some of his superb past work (check out *Crazy: The Music of Willie Nelson), Urban Folklore* is not only a burning modern jazz album but another solid step towards consolidating Marriott's status as one of Seattle's most reliably versatile and creative musicians.

– Andrew Luthringer

Bad Luck Three

Table & Chairs

The singular duo of drummer Chris Icasiano and tenor saxophonist Neil Welch, who could arguably be described as one of Table & Chairs' marquee acts, intensify and extend their alliance on the superb *Three*. Sounding literally like the work of one brain



and two instruments, their obvious deep connection as improvisers and uniquely interconnected compositional instincts are augmented by Welch's judicious but superbly effective use of electronics. The agile duo's sturdily constructed pieces are immaculately executed – often skeletally minimal yet perfectly proportioned.

The album's highlights are many and varied. The title track's intervallic acrobatics yield an ambiguous blurring of the lines between avant-freedom and tight structure; the power-drone of "Ideal City" provides a satisfying rattle to the body cavities; and "Power Ballad" truly lives up to its name, interspersing punchy blasts of sound with ominously beautiful ambient ballad sections

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The sole cover is Roscoe Mitchell's "Nonaah," which closes out the album, and is an apt choice to make literal part of the lineage that Bad Luck is updating, paying tribute to a kindred spirit yet operating on their own terms. With Mitchell, they share some sonic common ground but also something more important: A relentless and uncompromising pursuit of their own artistic vision.

-AL

Chemical Clock Bad Habitat

Table & Chairs

In describing Chemical Clock's Bad Habitat, there's a temptation to fall back on an exhaustive (and exhausting) listing of hyphenated genre influ-(post-prog-soundtrack-fusionchamber-pop-this-and-that), but this doesn't really do the music justice. Suffice to say that the myriad invocations in the band's music make for a referential richness that is difficult to describe. The band traffics in rhythmic precision, fiercely executed riffage and a studious aversion to 4/4 time, but are also fully at ease with a sweetly lyrical melody ("Spring Forward"), a pumping disco groove ("Roy"), dark



Chemical Clock Bad Habitat

free jazz textures ("Squid") or a catchy synth hook (pretty much every track).

Cameron Sharif's intricate compositions and multifarious keyboard textures pull the music towards outer space, as Ray Larsen's versatile and velvety trumpet (even when mutated by electronics) helps keep the band sound rooted in earthly pleasures, while the bass and drums tandem of Mark Hunter and Evan Woodle lock it all down like a rhythm section is supposed to, at least a rhythm section on whatever planet Chemical Clock has emigrated from. Deploying prodigious chops, they produce absurdly varied textures for a quartet, yet they make the balancing act seem easy and natural, all the while tempering the



seriousness of their execution with an evident sense of humor.

Unlike some other polymath forebears where the lines between parody, irony and sincerity were more clearly defined (Frank Zappa comes to mind), Chemical Clock seem to embody a more fluid, less self-conscious sense of musical identity. While some similarly inclined bands sound merely like a sum of their impressive record collections, *Bad Habitat* just sounds like, well, Chemical Clock. A stellar effort. – *AL*

Tom Varner

Nine Surprises

Tom Varner Music

Hopefully, we're many years past the stage where Tom Varner has to explain the "jazz French horn," and instead have arrived at a point where he can simply be considered an amazingly sensitive, versatile and skilled musician, who combines the execution of classical training with the free-ranging experimentalism and vocabulary of jazz. On Varner's latest self-released album *Nine Surprises*, his considerable skills as a composer and arranger also share the spotlight.

Featuring a stellar 9-piece ensemble of Seattle jazz luminaries, *Nine Suprises* is structured as a suite, interspersed with short improvisational interludes from some of the ensemble. The writing is richly textured, with beautifully ambiguous sonorities and harmonies recalling the inescapable influence of Gil Evans, with a scent of Third Stream 20th-century modernism, and a hint of Henry Threadgill in his more relaxed moments.

"Main Theme" lays out a wandering, somewhat languorous mood for the suite, and though a number of

CONTINUED ON PAGE 23



JAZZ AROUND THE SOUND

December

12

MONDAY, DECEMBER 1

- BX Mount Si Jazz, 7
- C* Havana Sessions w/ Onlytrio (Havana Social Club, 1010 E Pike St), 9
- ED David Benoit Christmas Tribute to Charlie Brown , 7:30
- TU Cascadia Big Band, 7:30

TUESDAY, DECEMBER 2

- AV Cosmic Quintet, 6:30
- BP Gotz Lowe Duo, 6
- BX Vox at the Box: Jazz Vocal Jam, 7
- CM Cascade Brass Quintet, 6:30
- JA Elvin Bishop, 7:30
- OW Eric Verlinde Trio, 10
- SB McTuff, 11
- SB Erectet, 8
- TO Andrew Durkin & Guests: Music & Your Mind, 7:30
- TU Kelley Johnson Vocal Showcase, 7:30

WEDNESDAY, DECEMBER 3

- BP Gotz Lowe Duo, 6
- BX Future Jazz Heads, 5,7
- C* Ryan Burns Trio (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
- CM International School Jazz Band, 6:30
- EB Lizzie Clauss & Jo Baque, 9
- JA Elvin Bishop, 7:30
- NC Jam w/ Darin Clendenin Trio, 7:30
- SF Jazz Trio featuring Shawn Mikelson, 8
- TD Sunshine Subconscious (Musicquarium), 8:30
- TD Goapele, 7:30
- TU Smith Staelens Big Band Holiday Celebration, 7
- VI Michael Owcharuk Trio, 9

THURSDAY, DECEMBER 4

- BP Gotz Lowe Duo, 6
- BX Chuck Kistler & Dan Greenblatt, 7,8:30
- CH Angelina Baldoz & Friends: Etudes, 8

- EB Margo Murphy and John Roberts, with Ruthie
- EB Jacob Zimmerman Quintet, 7
- JA Roy Hargrove Quintet, 7:30, 9:30
- NC Robin Bessier, 7
- SB Cephalopod, 10
- TU Katie King Vocal Showcase, 7:30
- VI Casey MacGill, 5:30
- VI Tim Kennedy Trio, 9

FRIDAY, DECEMBER 5

- CH Zero-G: Triptet and Dempster & Smith, 8
- DU Jeff Ferguson's Triangular Jazztet, 7:30
- EB Angie McKenzie, with Hans Brehmer (piano), Osama Afifi (bass) and Robert Rushing (drums), 7
- GZ Quiet Fire, 7
- JA Roy Hargrove Quintet, 7:30, 9:30
- LA Latona happy hour w/ Phil Sparks, 5
- LJ Don't Move, 9
- LJ VioPan Duo, 6
- NC Paul Anastasio & Fire of Tierra Caliente, 8
- RR Michel Navedo and Brazil Novo/ Maracuja, 8:30
- SF Alex Guilbert Duo, 9
- TU Jacqueline Tabor w/ Clipper Anderson, Alexey Nikolaev, Mark Ivester, Randy Halberstadt, 7:30

SATURDAY, DECEMBER 6

- BX Janette West Band (w/North Bend Holiday Tree Lighting Festival), 7,8:45
- BX Janette West Quartet, 7
- CR Racer Sessions, 8
- GZ Quiet Fire, 7
- JA Roy Hargrove Quintet, 7:30,9:30
- NC Four. 8
- RR Electric Circus, 10:30
- SB Sound Dialog, 10
- SB Eric Hullander Band, 8

- SF Sue Nixon Jazz Quartet, 9
- TU Marc Seales Group, 7:30
- VI The Tarantellas, 6
- VI Jimmie Herrod, 9:30

SUNDAY, DECEMBER 7

- BH Portland Cello Project's Holiday Spectacular (with special guest: Ural Thomas & the Pain), 7:30
- BX Danny Kolke Trio, 6
- C* Steve Jones Trio (Village Wines, 14450 Woodinville-Redmond Rd, Woodinville), 5
- FB Seattle Jazz Vespers The Bill Chism Quartet with Annie Eastwood on Vocals, 6
- JA Roy Hargrove Quintet, 7:30
- PO American Gamelan, Past and Present, 7
- SF Lennon Aldort, 6:30
- SF Sunday brunch feat. Pasquale Santos, 11am
- TU Jim Cutler Jazz Orchestra, 7:30
- VI The Ron Weinstein Trio, 9:30
- VI Ruby Bishop, 6

MONDAY, DECEMBER 8

- BX Bob Baumann and Friends, 7
- C* Havana Sessions w/ Paul Gabrielson Trio (Havana Social Club, 1010 E Pike St), 9
- CM 85th Street Big Band, 6:30
- SB Jacques Willis Presents, 7
- TD Charlie Hunter and Scott Amendola, 7:30
- TU David Marriott Big Band, 7:30

TUESDAY, DECEMBER 9

- BP Gotz Lowe Duo, 6
- BX Jam Session, 7
- CM Bellevue Christian School Jazz Ensemble, 6:30
- JA Roberta Gambarini, 7:30
- OW Eric Verlinde Trio, 10
- SB McTuff, 11
- SB Travis Hartnett Jazz, 6

Calendar Key

- AV Agua Verde, 1303 NE Boat St, 545-8570
- BB Couth Buzzard Books, 8310 Greenwood Ave N, 436-2960
- BH Benaroya Hall, 200 University St, 215-4747
- BP Bake's Place Bellevue, 155 108th Ave NE, Bellevue, 425-454-2776
- BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307
- C* Concert and Special Events
- CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor
- CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111
- CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282
- DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-6688
- DU Duos Lounge, 2940 SW Avalon Way, 452-2452
- EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621

- ED Edmonds Center for the Arts, 410 4th Ave N, Edmonds, 425-275-9595
- FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051
- GZ Grazie Canyon Park, 23207 Bothell-Everett Hwy, Bothell, 425-402-9600
- JA Jazz Alley, 2033 6th Ave, 441-9729
- KC Kirkland Performance Center, 350 Kirkland Ave, Kirkland, 425-828-0422
- LA Latona Pub, 6423 Latona Ave NE, 525-2238
- LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042
- MT Mac's Triangle Pub, 9454 Delridge Way SW, 763-0714
- MV Marine View Church, 8469 Eastside Dr NE, Tacoma, 253 229-9206
 NC North City Bistro & Wine Shop, 1520 NE 177th
- OW Owl 'n' Thistle, 808 Post Ave, 621-7777

St, Shoreline, 365-4447

- PD Pink Door, 1919 Post Alley, 443-3241
- PO PONCHO Concert Hall, Kerry Hall, 710 E Roy
- RR The Royal Room, 5000 Rainier Ave S, 906-9920
- RV Rainier Valley Cultural Center, 3515 S Alaska St
- SB Seamonster Lounge, 2202 N 45th St, 633-1824
- SE Seattle Art Museum, 1300 1st Ave, 654-3100 SF Serafina, 2043 Eastlake Ave E, 323-0807
- SG Ship Canal Grill, 3218 Eastlake Ave E, 588-8885
- SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
- TD Triple Door, 216 Union St, 838-4333
- TO Town Hall Seattle, 1119 8th Ave, 206-652-4255
- TU Tula's, 2214 2nd Ave, 443-4221
- VI Vito's, 927 9th Ave, 682-2695

- TD A Winged Victory For The Sullen w/ Hildur Gudnadottir from Múm, 7:30
- TU Emerald City Jazz Orchestra, 8

WEDNESDAY, DECEMBER 10

- BP Gotz Lowe Duo, 6
- BX Future Jazz Heads, 5,7
- C* Eagle's Idea w/ Joe Doria, Ryan Burns, Eric Eagle (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
- CH Sean Osborn, 7:30
- EB Vocal Jam, 9
- EB Vocal Showcase, 7
- JA Roberta Gambarini, 7:30
- NC Meridienne, 7
- TU Jim Sisko's Bellevue College Jazz Orchestra, 7:30
- VI Synthesis, 9

THURSDAY, DECEMBER 11

- BH An Evening with Andy McKee, 7:30
- BX Randy Halberstadt Duo, 7,8:30
- C* Jose Gonzales Trio (Cornish Playhouse, 201 Mercer St). 6
- CH People. Make. Awesome. (Music + Moving Image), 8
- EB Kenny Mandell Jazzworks Showcase, 7
- NC Leah Natale, 7:30
- RR Anthem International Music Festival, 8
- SB The Suffering Fuckheads, 10
- SE Art of Jazz: Jay Thomas Band, 5:30
- TU Jack Halm & Jazz Etc., 7:30
- VI Casey MacGill, 9:30
- VI Jennifer Kienzle, 9

FRIDAY, DECEMBER 12

- BP Gotz Lowe Duo, 6
- BX Ronnie Pierce Living Legends Tribute, 7,8:45
- CM Uptown Swing, 7
- DU Jeff Ferguson's Triangular Jazztet, 7:30
- EB Nancy K Dillon & MJ Bishop, 9
- EB Chip Parker, 7
- GZ Edward Paul Trio, 7
- LA Latona happy hour w/ Phil Sparks, 5
- NC Swingnuts, 8
- RV Central Washington University Jazz Band 1 w/ Daniel Barry, 7:30
- SF Tim Kennedy Trio, 9
- TD The Hot McGandhis (Musicquarium), 10
- TU Bill Anschell Trio, w/ Chris Symer, Jeff Busch, 7:30
- VI Jovino Santos Neto, 8

12 CENTRAL WASHINGTON UNIVERSITY JAZZ BAND 1 W/ DANIEL BARRY

Central Washington University Jazz Band 1, directed by Chris Bruya presents the Music of Daniel Barry in concert with Daniel Barry conducting. Daniel Barry's music falls primarily into the jazz category but assembles ideas from Afro-Cuban, Afro-Peruvian and Brazilian musical traditions. Free admission.

SATURDAY, DECEMBER 13

- BX Aria Prame Quartet, 7,8:45
- C* 2saxy & Urban Flo (Shuga Jazz Bistro, 317 Main Ave South, Renton), 8:30
- CR Racer Sessions, 8
- EB Val D'Alessio & Jaspar Lepak, 9
- GZ Edward Paul Trio, 7

- LJ Freudian Slurp, 9:30
- NC Wiretappers, 8
- SB Felas Kooties, 10
- SB Jacques Willis Presents, 7
- SF Shawn Mikelson Trio, 9
- TU Peter Daniel Quartet, 7:30
- VI Kareem Kandi, 9:30
- VI Jerry Zimmerman, 6

SUNDAY, DECEMBER 14

- BB Music Improv Session w/ Kenny Mandell, 7
- BX Danny Kolke Trio, 6
- MV Michael Powers Holiday Jazz, 5
- RR Edna Vazquez and Diana Gameros, 8:30
- SB Don't Move Trio, 10
- SB Travis Hartnett Band, 7
- SF Ann Reynolds & Leah Pogwizd, 6:30
- SF Sunday brunch feat. Alex Guilbert Duo, 11am
- TU Jim Cutler Jazz Orchestra w/ North Seattle College, 7:30
- TU Jazz Police Big Band, 3
- VI The Ron Weinstein Trio, 9:30
- VI Ruby Bishop, 6

MONDAY, DECEMBER 15

- BX Mount Si Vocal Jam, 7
- C* Havana Sessions w/ Matt Setzler (Havana Social Club, 1010 E Pike St), 9
- RR The Royal Room Collective Music Ensemble, 8
- SB Ari Joshua Band, 10
- TU PH Factor Big Band, 7:30

TUESDAY, DECEMBER 16

- BP Gotz Lowe Duo. 6
- BX Offbeats Vocal Jazz Ensemble, 7
- JA Joey DeFrancesco Trio Home for the Holidays, 7:30
- OW Eric Verlinde Trio, 10
- SB Kid Quagmire, 8
- SB McTuff, 11
- TU Roadside Attraction Big Band, 7:30

WEDNESDAY, DECEMBER 17

- BP Gotz Lowe Duo, 6
- BX Future Jazz Heads, 5,7
- C* Being John Mclaughlin (Black Zia Cantina, 15212 6th Ave SW, Burien), 8:30
- JA Joey DeFrancesco Trio Home for the Holidays, 7:30
- NC Karin Kajita & Emily, 7
- RR Jazz Night School, 6
- SB Unsinkable Heavies, 10
- TU Greta Matassa Showcase, 7:30
- VI Jerry Zimmerman, 8

THURSDAY, DECEMBER 18

- BX Nelda Swiggett Stringtet (Orchestral Jazz), 7,8:30
- EB JazzMeat. 7
- NC Diane & Bob Holiday Show, 7
- SB Black Zabrek, 10
- TU Fred Hoadley"s Sonando, 8
- VI Casey MacGill, 5:30
- VI Rat City Brass, 9

FRIDAY, DECEMBER 19

- BP Gotz Lowe Duo, 6
- BX Greg Williamson Quartet, 7,8:45
- CM Critical Mass Big Band, 7
- DU Jeff Ferguson's Triangular Jazztet, 7:30
- EB Steve Messick's Holiday Jazz Showcase, 7

CURTAIN CALL

weekly recurring performances

MONDAY

- C* EntreMundos jam (Capitol Cider, 818 E Pike St), 9
- C* Mo Jam Mondays (Nectar Lounge, 412 N 36th St), 9
- MT Triangle Pub jam, 8:30
- PM Paul Richardson, 6

TUESDAY

- BP Gotz Lowe Duo, 6
- OW Jam w/ Eric Verlinde, 10
- SB McTuff Trio, 11

WEDNESDAY

- BP Gotz Lowe Duo, 6
- BX Future Jazz Heads, 5, 7
- PD Casey MacGill, 8

THURSDAY

- BP Gotz Lowe Duo, 6
- PD Greg Ruby & Maggie Kim, 8

FRIDAY

- BP Gotz Lowe Duo, 6
- DU Jeff Ferguson's Triangular Jazztet, 7
- LA Latona happy hour w/ Phil Sparks, 5

SUNDAY

- BX Danny Kolke Trio, 6
- CR Racer Sessions, 8
- DT Darrell's Tavern session, 8
- PM Paul Richardson & Josephine Howell, 6
- SY Victor Janusz, 10am
- TU Jim Cutler Jazz Orchestra, 7:30
- VI Ruby Bishop, 6
- VI Ron Weinstein Trio, 9:30

- GZ Michael Powers Group, 7
- LA Latona happy hour w/ Phil Sparks, 5
- NC Pearl Django, 8:30
- SF Shawn Mikelson Duo, 9
- TD The Djangomatics, 5
- TD Lushy, 10
- TU Jovino Santos Neto Quintet, 7:30
- VI Casey MacGill, 8

SATURDAY, DECEMBER 20

- BX Diana Page Quartet, 7,8:45
- CH Christian Pincock and The Sky is a Suitcase, 8
- CR Racer Sessions, 8
- EB Chris Chandler, 9
- GZ Michael Powers Group, 7
- NC Eugenie Jones Winter Solstice Celebration, 7
- SB Tuatara, 10
- SF Alex Guilbert Trio, 9
- TO Earshot Jazz: Ellington's Sacred Music Concert, 7:30
- TU Susan Pascal Quartet, 7:30
- VI The Tarantellas, 6
- VI Danny Quintero, 9:30

SUNDAY, DECEMBER 21

- BB Open Jazz Jam w/ Kenny Mandell, 2
- BX Danny Kolke Trio, 6
- C* Bob Strickland's Jazz (couriers) jam (Anchor Pub & Restaurant, 1001 Hewitt Ave, Everett), 5
- SB Ask the Ages, 7
- SF Ann Reynolds & Leah Pogwizd, 6:30
- SF Sunday brunch feat. Pasquale Santos, 11am
- TU Jim Cutler Jazz Orchestra, 7:30
- VI The Ron Weinstein Trio, 9:30
- VI Ruby Bishop, 6

MONDAY, DECEMBER 22

- BX Will Crandell Project, 7
- C* Havana Sessions w/ Steve O'Brien Sextet (Havana Social Club, 1010 E Pike St), 9
- JA The Senate, 7:30
- TU Lisa Fox Group CD Release Celebration, 7:30

TUESDAY, DECEMBER 23

- BX Future Jazz Heads & Jazz Heads, 6
- JA The Senate, 7:30

- OW Eric Verlinde Trio, 10
- SB McTuff, 11
- TU Lonnie Mardis & SCC Jazz Orchestra, 7:30

WEDNESDAY, DECEMBER 24

VI Wally Shoup Quartet, 9

FRIDAY, DECEMBER 26

- BP Gotz Lowe Duo, 6
- BX RMI Concert, 7,8:45
- DU Jeff Ferguson's Triangular Jazztet, 7:30
- Z The Christel Trio, 7
- JA Sara Gazarek Home for the Holidays, 7:30,9:30
- LA Latona happy hour w/ Phil Sparks, 5
- NC Katy Bourne, 8
- SF Shawn Mikelson Duo, 9
- TU Stephanie Porter Quintet, 7:30
- VI Lushy, 9

SATURDAY, DECEMBER 27

- BX Pony Boy Holiday Jam Session, 7,8:45
- CR Racer Sessions, 8
- EB Frank Kohl Trio, 9
- GZ The Christel Trio, 7
- A Sara Gazarek Home for the Holidays, 7:30,9:30
- SF Tim Kennedy Trio, 9
- TD Brad Gibson Trio featuring: Ari Joshua and Joe Doria, 10
- TU Greta Matassa Quartet, 7:30
- VI Prom Queen, 9:30
- VI Jerry Zimmerman, 6

SUNDAY, DECEMBER 28

- BB Open Jazz Jam w/ Kenny Mandell, 2
- BX Danny Kolke Trio, 6
- JA Sara Gazarek Home for the Holidays, 7:30
- RR Garfield Jazz Jam, 6 SB Tim Kennedy Jazz, 9
- SB IIIII Kelliledy Jazz, S
- SB Triangular Jazztet, 7
- SF Shawn Mikelson Duo, 6:30
- SF Sunday brunch feat. Alex Guilbert Duo, 11am
- TU Jim Cutler Jazz Orchestra, 7:30
- VI The Ron Weinstein Trio, 9:30
- VI Ruby Bishop, 6

MONDAY, DECEMBER 29

JA Poncho Sanchez Latin Jazz Band, 7:30,9:30

TU Tatum Greenblatt Group, 7:30

TUESDAY, DECEMBER 30

- BP Gotz Lowe Duo, 6
- JA Poncho Sanchez Latin Jazz Band, 7:30, 9:30
- OW Eric Verlinde Trio, 10
- SB Fawcett Symons and Fogg, 8
- SB McTuff, 11
- TD Aurelio, 7:30
- TU Bill Anschell Trio, 7:30

WEDNESDAY, DECEMBER 31

- BX New Years Eve HB Radke & the Jet City Swingers, Old School Reunion, 7,8:30
- SF New Year's celebration w/ John Sanders, Sue Nixon, and special guests, 9
- TU New Year's Eve Party w/ Stephanie Porter Quintet, 8:30

from Seattle. More at www.divine-jazzcruise.com.

On the Horizon

Sudden Valley Jazz Series April-November, 2015 Sudden Valley Dance Barn, Bellingham

Pearl Django, Trish, Hans and Phil, Carlos Cascante y su Tumbao featuring Thomas Marriott, Mike Allen Quartet and the WWU Jazz Orchestra. More at www.suddenvalleylibrary. org.

In One Ear, from page 7

John Pai. More about jazz on KBCS at kbcs.fm.

94.9 KUOW, Saturdays, 7pm, features Amanda Wilde's the **Swing Years and Beyond**, popular music from the 1920s to the 1950s. More at kuow.org/swing_years.php.

Jazz Radio Dropped Syndication

Jazz After Hours, previously aired on 88.5 KPLU, weekends from midnight to 4am, is no longer carried on the air

Write Earshot Jazz

The Earshot Jazz magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. Earshot Jazz is seeking submissions from writers: Please email story pitches, comments, news and announcements to editor@earshot.org.

Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts and community events to jazzcalendar@earshot.org.

waves in Seattle. Local broadcaster and jazz archivist Jim Wilke hosted the show for 30 years. It's now hosted by Jeff Hanley and is no longer broadcast by a Seattle-area station. KPLU's Jazz 24 programming airs instead.

In One Ear News

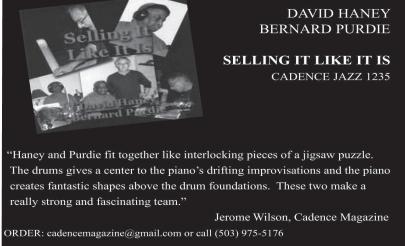
Email news about Seattle-area jazz artists, for In One Ear, to editor@earshot.org.

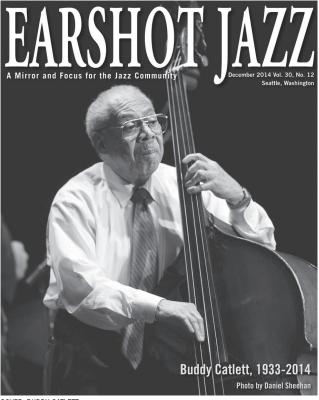


the sections mine a similar ambience, there is enough variety to keep listeners energized, with plenty of solo space for the top-notch band as they navigate through the wide intervallic leaps and tart chord clusters. On the driving closer "Mele," the soloists and structure hint at sunnier jazz climes, only to be pulled back to Varner's darker vision as the horns get the last laugh with interjections of tight and thorny chromatic harmonies. It's a great way to go out.

-AL







COVER: BUDDY CATLETT PHOTO BY DANIEL SHEEHAN

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