

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

March 2014 Vol. 30, No. 03  
Seattle, Washington



**Samantha Boshnack**

Photo by Daniel Sheehan



## LETTER FROM THE DIRECTOR

### The face of Seattle jazz ...

In reading the nominations and preparing the ballot for this year's Golden Ear and Seattle Jazz Hall of Fame Awards, it has become refreshingly apparent that the face and sound of the Seattle jazz scene is evolving beautifully.

You may have had a similar thought as you studied your Golden Ear ballot and made your votes.

This year's ballot contains some familiar names, to be sure, but it seems that at least half of the nominees are names you would not have seen even five years ago. I find this to be super affirming of the fluid and dynamic nature of the art form, and an encouraging sign for future jazz artists, educators, and audiences in Seattle and way beyond.

It was my pleasure to attend the very first Golden Ear Awards Party in 1990, and I have been a grateful participant in every one since. As long-time jazz fan and fresh transplant to Seattle back then, I was struck by the richness of history and the colorful characters gathered upstairs at the old Lofurno's, on 15<sup>th</sup> Ave, just south of the Ballard Bridge. From then on, I have been amazed by the incredible talent honored each year in this event.

Jazz tradition, locally and nationally, is deep and unchangeable. But it *is* fascinating to see how the present day connects with that past tradition in ways that we could not



JOHN GILBREATH PHOTO BY BILL UZNAV

have predicted. I guess that's the nature of jazz.

Using the annual Golden Ear Awards event as a marker, it's possible to witness a tangible thread expressing itself in this rich and varied community over the years. It's almost like a unified "personality" of an otherwise disparate group of individuals. I am delighted that the Earshot organization can document this natural progression while giving new praise and recognition to Seattle's great artists each year.

We look forward to seeing you at the Royal Room on March 10. At 7pm, we'll rock the music with Industrial Revelation, itself a collective manifestation of the lineage of Seattle jazz history, and we'll dignify the awards presentation, which begins at 8pm, with the familiar countenance of Jim Wilke. More Industrial Revolution will follow.

On hand will be lots of old and new friends. Fun will be had. Join US!!!

*John Gilbreath, Executive Director*



## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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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.*

## NOTES



### Jazzed! Series on KCTS

**KCTS Television** is looking for youth-related jazz stories from the Northwest to feature in its **Jazzed! series**.

The segments have to date included one on a seven-year-old girl picking up a trumpet for the first time, to a portrait of accomplished high-school jazzers competing in New York in a national competition.

The station is asking anyone with promising story ideas to get in touch about taking part in a workshop, beginning in March, on the fundamentals of video production.

Instructors from the 9 Media Lab will offer guidance on story development, storytelling skills using video, and how to shoot, produce, and edit video.

The workshop is geared to be accessible to rank beginners. Finished

projects are considered for airing on KCTS9.org and on-air programming.

The workshop is free, but requires registration at <http://kcts9.org/form/jazzed-workshops>.

For information, contact Vicki Ferguson at [9MediaLab@KCTS9.org](mailto:9MediaLab@KCTS9.org).

### 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](mailto: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](mailto:jazzcalendar@earshot.org).

## IN ONE EAR



### Congratulations to Jessica Kenney

Vocalist and composer **Jessica Kenney**, a key figure in new-music circles of the Northwest, has received the James W. Ray Distinguished Artist Award, the largest financial grant that the state of Washington makes to an individual artist.

The purpose of the Ray award is to advance the work of an extraordinary artist with an individualized program of advisory support and access to opportunities offered through the Creative Career Center, which is a program of Artist Trust, a not-for-profit organization that supports artists in all disciplines.

### Jazz Northwest

Jazz Northwest, the always-outstanding radio program that Jim

Wilke hosts on Sunday afternoons at 2pm on KPLU 88.5FM, has a particularly spectacular offering this month. On March 9, he'll air excerpts from Duke Ellington's *Such Sweet Thunder* played by the Seattle Repertory Jazz Orchestra. Ellington's musical portrayals of Shakespearean characters are paired with related readings by three actors from the Seattle Shakespeare Company.

But wait, there's more. On March 23 he'll have highlights from the Jovino Santos Neto Quinteto concert from Earshot's Art of Jazz series at the Seattle Art Museum – which, by the way, is now in its 17th year. The Art of Jazz concerts take place at 5:30pm on the second Thursday evening of each

CONTINUED ON PAGE 23

## SEATTLE JAZZ

# EXPERIENCE

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## CALL FOR ARTISTS

### Jazz: The Second Century

#### Deadline June 3

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2014 Jazz: The Second Century series. The series brings the progression of jazz into creative motion on the concert stage. Projects that question and expand the conventions the jazz form are welcome.

Seattle-area individual artists or groups, in any instrument combination, are eligible. Submissions must include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include a letter that speaks to their musical interpretation of the meaning of jazz and of the next stage of jazz music.

Individual artists or ensembles are selected by a blind-jury process. Second Century artists and ensembles perform during July 2014, and are paid a competitive fee for the performance.

Please send submissions electronically to [jazz@earshot.org](mailto:jazz@earshot.org) or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103. **Deadline to apply is June 3.** You can direct questions and comments to Earshot Jazz at (206) 547-6763 or [jazz@earshot.org](mailto:jazz@earshot.org). A list of past Jazz: The Second Century artists and ensembles can be viewed at [www.earshot.org/Events/2nd\\_Century.html](http://www.earshot.org/Events/2nd_Century.html).



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# Golden Ear Awards

Monday, March 10, 7 pm  
The Royal Room

**Music at 7pm: Industrial Revelation  
Awards Presentation at 8pm, emcee  
Jim Wilke**

**More Industrial Revelation at 9pm**

Admit it! Nothing warms the heart quite like recognizing and honoring members of one's communities who contribute hugely and deserve acclaim and encouragement. And that's what happens every year at the Earshot Jazz Golden Ear Awards evening, this year celebrating its 25th installment.

If you're reading this before March 3, you can still submit your ballot (online at [earshot.org](http://earshot.org)) and let your favorite contributors to Seattle's thriving jazz scene know just how appreciated they are.

The purpose of the awards is simple. And the way they are decided is, too: they are determined by a combination of nominations and popular vote. The ballot has nominations in eight categories, and you can always write in and vote for anyone you think merits being there.

At the Golden Ear awards evening, proceedings begin at 7pm with a set of fine local jazz, to warm the space. This year that'll be on Monday, March 10 at the Royal Room in Columbia City, certainly one of the city's best listening spaces, and a fun hang with fine food and a full bar, too.

Performing on the evening, both from 7pm until the awards ceremony at 8pm, and then after the awards are presented, too, will be certainly one of the region's finest, hottest jazz combos, Industrial Revelation – hard working, and certainly eye-and-ear opening.

The quartet bears witness to the thriving of Seattle jazz, and also to its continuing prospects. Four of the finest of the generation earn their self-chosen motto of “garage-jazz” — drummer D'Vonne Lewis, bassist Evan Flory-Barnes, trumpeter Ahamefule J. Oluo, and pianist and Fender Rhodes ace Josh Rawlings.

The awards ceremony, proper, emceed by the always affable jazz-radio host, field recorder, and area jazz luminary Jim Wilke, softens the most rubbery heart as it provides an opportunity to take stock of just how enormously some figures on Seattle's jazz landscape have contributed to our scene. To be among nominees is itself an acknowledgement of a year of fine performance and recording in and around Seattle. Nominees are selected by a poll of readers of this publication, fellow jazz performers, audience members, journalists, and industry professionals.

The highest honor each year goes to one, two, or possibly three inductees to the Seattle Jazz Hall of Fame. This year's nominees are the late, great Olympia-based saxophonist Bert Wilson, world-renowned guitar master Bill Frisell, vocalist of long and wide renown Jay Clayton, and Bob Hammer, a pianist, composer, and arranger of international renown and vast experience.

*Please vote by March 3, one ballot per person, online at [www.earshot.org](http://www.earshot.org), email to [vote@earshot.org](mailto:vote@earshot.org), or mailing it to the Earshot Jazz office at 3429 Fremont Place N, #309, Seattle WA, 98103. Admission \$10; tickets available through The Royal Room.*

## 2013 NW Recording of the Year

- ☐ Steve Treseler, *Center Song*
- ☐ Eugenie Jones, *Black Lace Blue Tears*
- ☐ B'shnorkestra, *Go to Orange*
- ☐ Jim Knapp's Scrape, *Approaching Vynes*
- ☐ Other \_\_\_\_\_

## 2013 NW Acoustic Ensemble

- ☐ Jacob Zimmerman Quintet
- ☐ Royal Room Collective Music Ensemble
- ☐ B'shnorkestra
- ☐ Jay Thomas and the Cantaloupes
- ☐ Other \_\_\_\_\_

## 2013 NW Alternative Group

- ☐ McTuff
- ☐ Industrial Revelation
- ☐ The Westerlies
- ☐ The Suffering F#ckheads
- ☐ Other \_\_\_\_\_

## 2013 NW Instrumentalist of the Year

- ☐ Evan Flory-Barnes
- ☐ D'Vonne Lewis
- ☐ Cuong Vu
- ☐ Thomas Marriott
- ☐ Other \_\_\_\_\_

## 2013 NW Emerging Artist or Group

- ☐ Kate Olson
- ☐ Jacques Willis
- ☐ Tim Kennedy
- ☐ Jacob Zimmerman
- ☐ Other \_\_\_\_\_

## 2013 NW Vocalist of the Year

- ☐ Johnaye Kendrick
- ☐ Eugenie Jones
- ☐ Stephanie Porter
- ☐ Rochelle House
- ☐ \_\_\_\_\_

## 2013 NW Concert of the Year

- ☐ Nonaah by Roscoe Mitchell, Nordstrom Recital Hall, June 7
- ☐ Dave Douglas Quintet / The Westerlies, Earshot Jazz Festival, October 12
- ☐ Hardcoretet / Industrial Revelation / Skerik Trio, The Comet, January 25
- ☐ Evan Flory-Barnes, Moment Magnitude Series, Frye Museum, January 10
- ☐ Other \_\_\_\_\_

## 2013 Seattle Jazz Hall of Fame

For a list of Seattle Jazz Hall of Famers, go to [earshot.org/events/awards/halloffame.html](http://earshot.org/events/awards/halloffame.html)

- ☐ Bert Wilson
- ☐ Bill Frisell
- ☐ Bob Hammer
- ☐ Jay Clayton
- ☐ Other \_\_\_\_\_



## Samantha Boshnack: Louder Now

Composer and trumpeter Samantha Boshnack premieres portions of a new suite, as well as pieces from her quintet's brand-new debut release *Exploding Syndrome*, on a double-bill concert with Linda Oh's Sun Pictures band, March 30, Seattle Art Museum.

Performing Boshnack's compositions – a collection of short ostinato bass figures, choice pianism, sweet and spicy bass clarinet, and layered rhythmic dynamism, on the *Exploding Syndrome* release – the

quintet features Boshnack (trumpets), Beth Fleenor (clarinets, voice), Dawn Clement (piano, keyboards), Isaac Castillo (bass) and Max Wood (drums).

I caught up with Samantha Boshnack in February, just a few days before she flew to Florida for a three-week Atlantic Center for the Arts artist-in-residence program with pianist and New England Conservatory alum Marilyn Crispell. While there, Boshnack will work with other artists and Crispell on the relationships of improvisation and composition. Boshnack plans time at the residency to work on music for the forthcoming *Nellie Bly: Explosions* of a Lasting Legacy project, her suite



SAMANTHA BOSHNAK PHOTO BY DANIEL SHEEHAN

bringing to light namesake inspiration Bly (1864-1922), a reporter working in journalism during un-hospitable times for women in the field.

A fiery and persistent individual, Bly covered factory workers and prison facilities, advancing strides in investigative journalism and for women in her field. Apropos for Boshnack, the narrative of Bly's personality and career parallels the composer's view on modern challenges and opportunities, as a performer and as a woman composer.

Since being voted the 2012 Emerging Artist of the Year by Seattle jazz fans, Boshnack keeps tremendous momentum rolling with exciting new projects,

compositions, and a focus on craft. In 2012, she attended the Jazz Composers Orchestra Institute, presented by Columbia University's Center for Jazz Studies, as well as the American Composers Orchestra, at the UCLA Herb Alpert School of Music. In January, she attended the ASCAP conferences in NYC, and she's in Florida, this February, with Marilyn Crispell. In 2015, she'll premiere a new piece for the NW Symphony Orchestra with conductor Anthony Spain. Her 2013 *Go to Orange*, a large-ensemble Kickstarter and grant-funded project featuring her compositions for strings, horns, and percussion, was received with critical



acclaim and galvanized her as a leader in the music community. And the new quintet record is all new, all Boshnack compositions.

Today, a catalyst in bringing together communities of musicians from disparate scenes to perform her compositions, with available funding, Boshnack's always shown the entrepreneurial spirit. In the 10 years since the trumpeter moved to Seattle, she's received support from Meet the Composer, 4Culture, Artist Trust, Jack Straw, and the Seattle Office of Arts and Culture. She's performed or recorded with Skerik, Wayne Horvitz, Stuart Dempster, Eyvind Kang, and Balkan street band Orkestar Zirkonium. She composed for Reptet and booked and drove national tours, including nightly gigging *and* teaching day-time school programs, with co-leaders Izaak Mills and John Ewing. The group's *Do This!* (2006), *Chicken or Beef?* (2008) and *At the Cabin* (2011), present primarily Boshnack compositions, works featuring her bass ostinato figures, melodic counterpoints, and interwoven odd-meter rhythmic drive.

These compositional characteristics are explored further on new release *Exploding Syndrome* (2014), with her Sam Boshnack Quintet. On *Syndrome*, too, Boshnack has made way for the voices of colleagues to shine – Dawn Clement in deep understanding of Boshnack compositions; Castillo with anchored sound and fine arco moments; Fleenor with driving, bass clarinet counterpoint and a great recorded take of her improvised Patton-esque vocals.

In leading with composing, Boshnack joins other influential leading figures in music here – Amy Denio, and Tobi Stone in the Seattle Repertory Jazz Orchestra. "I'm still new," she says. "You realize, you know, it's a long haul. You have to find ways to think long term."

– SH

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# Anton Schwartz: Toward Reward



ANTON SCHWARTZ PHOTO BY GARY L. JAMERSON

*By Steve Griggs*

"A beautiful musical moment is its own reward, and won't be obviated or disproved the next day," wrote saxophonist Anton Schwartz in his high school alumni magazine. "Musical performance, unlike scholarship, has an immediacy that I find hugely satisfying."

Schwartz was explaining his career transition from researcher of artificial intelligence to full-time musician. Although Schwartz had studied and performed music from an early age, he graduated magna cum laude from Harvard with a B.A. in mathematics and philosophy. He pursued doctoral research at Stanford. He was at the top of his academic game.

Then chronic fatigue syndrome struck. Schwartz caught a cold that knocked him out for a year and a half. He barely had energy to climb a flight of stairs. His life ground to a halt.

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As the weeks rolled by with no improvement, he decided to get used to it. In this valley, his earlier love of music found a quiet space to bloom. He had never regretted time spent practicing, so that's what he did. Sometimes things fell into place. Other days he "couldn't play a decent note if it fell on me." Slowly, gigs began to replace academics. "My family freaked out until they realized I put into music what I put into academia. In fact, I put more in and get more out."

Schwartz was born in New York City, started on clarinet and switched to saxophone at age 14. He liked the sounds of Joe Henderson, Dexter Gordon, John Coltrane, Stanley Turrentine, and Wayne Shorter. Riding a bus down the West Side one day, he spotted a rider with a saxophone case. Curious, Schwartz struck up a conversation and learned that the saxophonist was returning from a lesson with Warne Marsh. By coincidence, Schwartz had recently picked up an album at Bleeker Bob's Golden Oldies for \$1.00 that featured saxophonists Warne Marsh and Pete Christlieb. "I couldn't even tell the difference between them."

Marsh, from Los Angeles, was a disciple of pianist Lenny Tristano. Despite appearing on more than 200 recordings, Marsh's audience was small, along with his finances. Schwartz visited Marsh's tiny studio apartment in the Bretton Hotel weekly to learn tunes on saxophone and piano. "Warne's whole existence was pure," he says. "He was so pensive and took his time answering questions. It was magical when Warne picked up the horn or sat at the piano."

When Marsh moved back to Los Angeles, Schwartz studied with Eddie Daniels. "Eddie is a New Yorker. He's fast paced. He's an incredible technician and always took care of business. I would show up before my lesson and could hear the student before me struggle. When I started my lesson,

Eddie would say, 'Did you hear that guy before you. Let me tell you why he's better than you.'"

During high school, Schwartz formed a band with guitarist Peter Bernstein and keyboardist Larry Goldings who went on to music careers. In college, Schwartz took over the seat vacated by Don Braden in the Harvard Jazz Band. In Schwartz's second year, Joshua Redman joined the saxophone section. In addition to learning from his peers, Schwartz gleaned wisdom from guest artists that director Tom Everett brought in — Benny Carter, Joe Henderson, Carla Bley, Lester Bowie, and Illinois Jacquet.

After school, after academic research, after illness, after returning to music, Schwartz began recording his compositions on his own label. *When Music Calls* came out in 1998, *The Slow Lane* in 2000, *Holiday Time* in 2004, *Radiant Blue* in 2006 and this year, *Flash Mob*.

For *Flash Mob*, Schwartz assembled Grammy Award-nominated pianist Taylor Eigsti, Juilliard-graduate trumpeter Dominick Farinacci, Bay Area drummer Lorca Hart, and longtime collaborator bassist John Shifflett. Like the title suggests, the music is imbued with spontaneity, precision, and fun. Schwartz's thick tenor tone pairs warmly with Farinacci's dark brass. Melodic clarity trumps technical fireworks. Wide grooves set a jubilant vibe.

Seattle audiences get to join Schwartz's *Flash Mob* at Jazz Alley in Seattle on March 11 and 12 during a West Coast CD release tour.

*Anton Schwartz Quintet featuring Eric Reed (piano), Dominick Farinacci (trumpet), John Shifflett (bass) and Lorca Hart (drums), at Jazz Alley, March 11 & 12. Performances at 7:30pm, doors open 5:30pm. Admission: \$22.50 at the door, (206) 441-9729, or jazzalley.com.*

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# Pat Metheny and the Unity Band

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Pat Metheny has myriad fans, and for every one of them there is likely a Pat Metheny they cleave to. Many swear by his Pat Metheny Group that has been one of the most popular and commercially successful jazz outfits of modern times. Others prefer the small-group phenom who demonstrates prodigious chops and imagination whatever the style or mood.

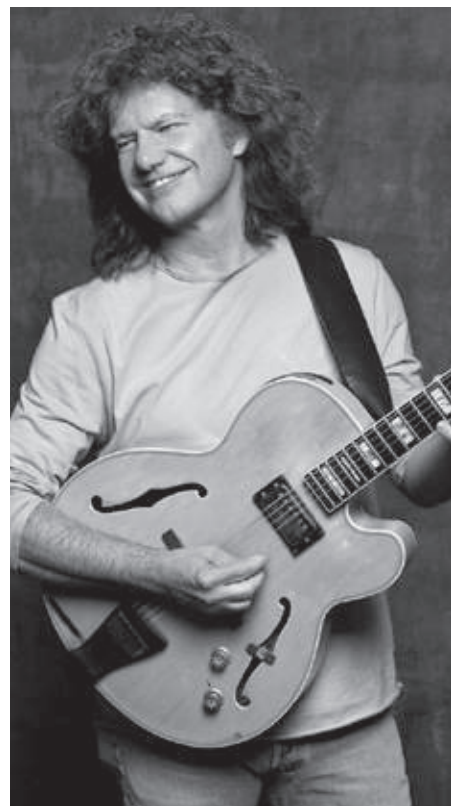
It's the latter whom we will have an opportunity to hear early this month, when Metheny appears with his Unity Band, a quintet whose members all display the kind of huge technical and artistic capability it pays to possess when on any stage with a Pat Metheny.

Because the guitarist is, simply put, a monster musician. And, as fine as you may consider the performance and composition aspects of his famed larger Pat Metheny Group, it's in combos like the Unity Band that he has the

space to expand into his unparalleled capabilities.

There, he channels into transcendent streams that become torrents of breathtaking music. In Seattle, we've had our opportunities to witness him in this mode. And you can hear that Pat Metheny on some small-group recordings, too, including a monumental 1989 trio date, *Question and Answer*, with drummer Roy Haynes and bassist Dave Holland.

There is significance in Metheny's long associations with musicians of that caliber — in their Metheny-like merger of imagination and technical capabilities. Holland, for example, has stated plainly that when he forms his bands, he settles for nothing less than extraordinary technical capabilities. That is what led Metheny to recruit saxophonist Chris Potter, a standout in Holland's own band circles. In the Unity Band, he has become the first



PAT METHENY PHOTO BY JIMMY KATZ

CONTINUED ON PAGE 22

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# Inaugural Seattle Jazz Experience Draws 16 Ensembles



MATT WILSON PHOTO BY JIMMY KATZ

For many years the most prestigious youth jazz gatherings of the Northwest and Southwest have been in Idaho, at the Lionel Hampton Jazz Festival with its enormous college and high-school jazz component, and at a similar con-fab in Reno, Nevada.

Cornish College of the Arts and other western Washington organizations want to change that by establishing a Seattle event that will be just as attractive to school and college bands.

They inaugural staging of their entrant into those stakes, the Seattle Jazz Experience, takes place March 14 and 15 at Cornish Playhouse at Seattle Center.

That's the old Intiman Theater, now managed by Cornish as a multi-performing arts venue. It's a setting that would seem to stand a good chance of fulfilling the SJE's plans.

Sixteen college and high-school ensembles are set to attend the event, the inaugural Seattle youth jazz festival that debuts this March 14 and 15, 2014 at the Cornish Playhouse at Seattle Center.

The highlights of the event include mainstage performances at Cornish Playhouse by top-flight national acts: drummer and composer Matt Wilson's Arts & Crafts quartet; the Seattle-based Cuong Vu Trio; Grammy Award-winning composer and National Endowment for the Arts Jazz Master Bill Holman; acclaimed alto saxophonist Rudresh Mahanthappa; Grammy-nominated trombonist and bandleader Alan Ferber; the noted Brazilian composer, pianist, and flutist Jovino Santos Neto; and composer and pianist Ellen Rowe.

The mainstage concerts are intended for both festival participants and area



RUDRESH MAHANTHAPPA PHOTO BY DANIEL SHEEHAN

jazz fans; organizers are setting aside 100 seats at each of the evening events for public purchase.

Another key feature of the first Seattle Jazz Experience is a series of clinics taught by jazz instructors of renown. A coup for organizers is their succeeding in bringing 80-something Jazz Master Bill Holman to the event. Although a big-band icon whose arrangements are known to any director, he has maintained a low personal profile.

The 16 bands accepted to the event won their places by demonstrating superior skill in performing Holman arrangements, as judged by guest curator Clay Jenkins, a professor of jazz studies and contemporary media at the University of Rochester's renowned Eastman School of Music. He conferred with the festival's director, Kent Devereaux, a professor of composition and chair of the music





THE CUONG VU TRIO: STOMU TAKEISHI, CUONG VU, AND TED POOR

department at Cornish, who issued invitations. Among those accepted are, in the college-ensembles category are Collin College (Texas), Cornish College of the Arts, Pacific Lutheran University, University of Oregon, and University of the Pacific (California). High-school division participants include Bothell High School, Chief Sealth International High School (Seattle), Coeur d'Alene Charter Academy (Idaho), Edmonds-Woodway High School, Ferris High School, Garfield High School, Glacier Peak High School, Lakeside School, Mead High School, and Seattle JazzED.

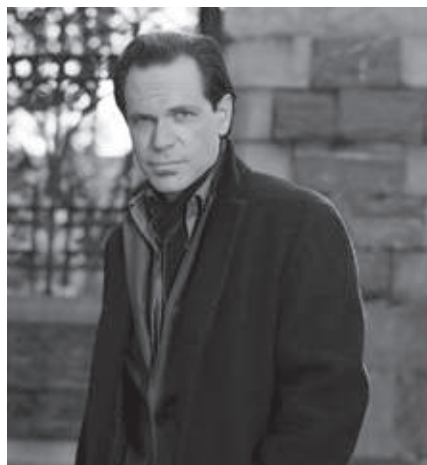
The last of those invitees, JazzEd, is a big-band program set up by three of the Seattle area's all-time great influences on emerging jazzers: Clarence Acox, who directed Garfield High to national prominence; Robert Knatt, a fabled educator who made Washington Middle School a pipeline for aspiring young players headed for Garfield and other high school programs and Wayne Horvitz, the dean of the Seattle out-jazz scene who since moving here two decades ago has more than any other figure galvanized jazz experimentalism in Seattle.

The name of the event is apt, because organizers believe youth jazz musicians will be eager to come to an event in a city where they can actually experience a vital jazz scene, whether as audience members or as participants in area shows and jams. The immediate enthusiastic response of college and school jazz programs "only confirms our premonition that the time was right for Seattle to stake its claim as the center of jazz in the Pacific Northwest," said Devereaux.

Cornish is producing the inaugural event in association with Seattle JazzED ([seattlejazzed.org](http://seattlejazzed.org)), whose programs serve over 200 students annually from 75 different schools with 40 percent of students receiving financial aid.

To augment the donations of some corporate sponsors, organizers will kick off a crowd-sourced funding campaign on March 1 with a goal of raising \$6,000 in 14 days, which would be matched by ArtsFund/Power2Give.

*Tickets for the mainstage events, headlined by Matt Wilson Arts & Crafts and Cuong Vu Trio, are on sale. For festival details, schedule, and background information on guest artists, see the festival website, [seattlejazzexperience.org](http://seattlejazzexperience.org).*



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# Linda Oh's Sun Pictures

Sunday, March 30, 7:30pm  
Plestcheeff Auditorium, Seattle Art Museum  
1300 First Avenue (Downtown)

*Free Linda Oh workshop, Monday, March 31, noon, Cornish College of the Arts, Poncho Concert Hall, 710 E. Roy*

One of the rising stars in jazz, bassist Linda Oh dazzled Earshot Jazz Festival audiences last year in the new quintet of trumpeter Dave Douglas, on whose Greenleaf record label she records. Her *Sun Pictures* (2013) quartet includes James Muller on guitar, along with two other festival standouts, Ben Wendel (of Kneebody) on saxophone and Ted Poor (a collaborator and UW jazz-program colleague of Cuong Vu) on drums.

The band's material, as heard on *Sun Pictures*, her third album, comprises musical postcards from her travels across the country and around the world. In the two years after the release of her 2011 disc, *Initial Here*, Oh performed extensively whether leading her own groups or working in renowned trumpeter Dave Douglas' new quintet and the Sound Prints quintet the Douglas and tenor saxophonist Joe Lovano led.

With her 2009 debut, *Entry*, Oh asserted herself as a fresh voice in modern jazz. *Initial Here* in 2012 drew deeply on her rich cultural heritage and broad range of inspirations to further define her musical autobiography.

Born in Malaysia to Chinese parents and raised in Western Australia, Oh arrived in New York with a love of jazz, early training in classical bassoon, and an adolescence spent playing



LINDA OH PHOTO BY VINCENT SOYEZ

electric bass in Aussie rock bands. She graduated with honors from the WA Academy of Performing Arts, and was a James Morrison Scholarship Finalist in 2003 and an IAJE Sister in Jazz in 2004. She received the ASCAP Young Jazz Composer's award in 2008. She also received an honorary mention at the 2009 Thelonious Monk Bass Competition. Oh completed her master's degree at the Manhattan School of Music in 2008, studying with Jay Anderson, John Riley, Phil Markowitz, Dave Liebman, and Rodney Jones. She now teaches the pre-college division there and conducts jazz video conference master-classes for high-schools around the US.

Opening the show is the Samantha Boshnack Quintet performing the premier of the trumpeter's *Nellie Bly Project*, inspired by an intrepid late-19<sup>th</sup> century journalist, and other new works.

With Boshnack are Beth Fleenor (clarinets, voice), Dawn Clement (piano), Isaac Castillo (bass), and Max Wood (drums). Boshnack is quickly gaining acclaim as a composer for her "open voicings, jaunty tempos, and buoyant timbral mixes have a friendly monster feel that achieves a bittersweet and elegiac mood of orchestral grandeur," as *DownBeat* put it. The band, which is this month releasing its debut album, *Exploding Syndrome*, weaves evocative lines and deep grooves punctuated by explosive improvisations. Her intention in the music, Boshnack says, is to charge charge chamber precision with the syncopated rhythm of her blend of jazz, rock, contemporary chamber, world, and experimental music.

*Admission: \$18 adult, \$16 seniors and Earshot Jazz members, \$9 students at [www.brownpapertickets.com](http://www.brownpapertickets.com) and 800-838-3006.*

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 20 Craig Hoyer Duo  
 27 special Kurt Berg Ten-tet

**FRIDAYS** - INSTRUMENTALS  
 7 Ham Carson Quartet  
 14 Dan O'Brien Trio  
 21 Greg Williamson Quartet  
 28 Chris Symer Trio

**SATURDAYS** - LYRICAL  
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 8 Paul Green Quintet  
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### Fathia Atallah Quintet

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## Just announced:

Earshot Jazz presents a huge dollop of jazz that's good for your soul in three stellar installments. Call it Spring into Summer? A Summons to Summer? Tunes in June?

Call it whatever you like, but just get these dates into your calendar. (More details next month.)

### June 26: Ambrose Akinmusire Quintet / Darius Jones & Tarbaby



AMBROSE AKINMUSIRE

This evening will be huge! Two stand-out figures in the jazz of this second decade of the century appear on the same bill.

Blue Note recording artist Ambrose Akinmusire is a trumpeter and composer who has gone from strength to strength since winning the 2007 Thelonious Monk International Jazz Competition and the 2007 Carmine Caruso International Jazz Trumpet Solo Competition. He has since taken such honors as *DownBeat*'s 2012 trumpeter of the year title, and several others. As that would suggest, his albums, including *When the Heart Emerges Glistening* on Blue Note, have won critical acclaim. His forward-reaching compositions have earned him a commis-

sion from New York's Jazz Gallery and grants from the Rockefeller Foundation's MAP Fund and Chamber Music America's French-American Jazz Exchange Program. In 2011, he debuted his star-studded Big Band on one of the world's most renowned stages, Carnegie Hall. The following year he was named Artist-in-Residence at the 55th annual Monterey Jazz Festival. The latest Blue Note album of the forward-thinking, Oakland-raised musician "with a bent toward atmospheric post-bop," as Blue Note puts it, was out in March: *the imagined savior is far easier to paint*. His quintet collaborators are Walter Smith (tenor sax), Sam Harris (piano), Harish Raghavan (bass), and Justin Brown (drums).

Alto saxophonist Darius Jones has a deep-soulful sound that can purr, bark, soothe, and savage. The Brooklyn-based hornman is emerging as a one of the most talented and exciting leaders in an increasingly packed field. As a leader and composer, he displays savvy, intuitive skills that are equally moving and thrilling. Fittingly, then, he teams here with Tarbaby, an "expandable, organic situation" that Ben Ratliff explained in the *New York Times*: They are "loud and authoritative and elastic within composed boundaries," and listening to them "you feel they're in a continuous tradition — you can hear the learning in their hands — and yet they're all over the place." They're that good. No wonder, when they boast as core members the Grammy Award-winning bassist and composer Eric Revis, on keyboards Orrin Evans, and on drums, one of their most riveting current exponents, Nasheet Waits.

### June 27: Human Feel

This collective, after its start in Boston, in the 1990s became a quintessential representative of new directions in New York area jazz. Andrew D'Angelo (alto sax, bass clarinet), Chris Speed (tenor sax, clarinet), Kurt Rosenwinkel (guitar), and Jim Black (drums) played



sparkling, angled jazz with jazz-rock energy, improvisers' intuition, and contemporary chamber music chops.

It has always commanded the attention and affection of Seattle jazz fans because Black, D'Angelo, and Speed all ventured East from Seattle. They are certainly among our city's finest musical exports. During the last 20 years, they and the band's fourth stellar member, guitarist Kurt Rosenwinkel, have been present at, if not generative of, some of the major turns in modern jazz – sometimes referred to as the “Downtown Jazz Scene,” perhaps misleadingly, particularly now that the band is very much ensconced in Brooklyn. The quartet's mid-90s recordings, *Welcome to Malpesta* in 1994 and *Speak to It* in 1996, gained attention and wrought influence at the same time as the members of the quartet all branched out into other highly considered outfits. Speed and Black began long tenures with Tim Berne's Bloodcount and two of Dave Douglas's numerous. They performed together in Pachora, Speed's yeah NO quartet, and Black's *AlasNoAxis* quartet. Black played with Ellery Eskelin's trio and with Laurie Anderson, while D'Angelo joined Matt Wilson's quartet and Rosenwinkel landed an enviable contract with Verve. Still, as Human Feel they remained a touchstone of small-group collaboration, and their approaches influenced rising jazz experimenters the world over.

In its latest orbit, says Black, the band is intent on “balancing lyricism, aggression, order, and chaos, discipline and anarchy.” A new album, *Human Feel's* sixth, is expected soon from Skirl Records.

## June 28: Sunna Gunnlaugs Trio

From Iceland comes a lyrical pianist with impeccable touch and time who, as *The Washington Post* said, “elegantly bridges soul-searching passages

with uncluttered swing.” Three highly praised albums into a now-globetrotting career, she demonstrates qualities that keep that lifestyle pleasurable: Her work is contemplative and unhurried, and yet fully capable of evoking great emotion and tension in her spacing and intonation. She counts as her influences the likes of Bill Evans and Keith Jarrett – the former echoes in her touch, the latter in a yearning lyricism – as well as Scandinavians like Bobo Stenson and Jon Balke. Like the last two, her accomplishment is in imbuing drama and feeling into measured playing, as well as relating a complexity of soul and spirit in glimmers as if through

a drawn-out far-Northern gloaming. She has steeped her responses in both schools. After coming to the U.S. in 1993 to attend William Paterson, she ventured to close-by New York City. There she eventually teamed with the likes of saxophonist Tony Malaby and bassist Drew Gress. She wins high praise for a style at once highly personal and compellingly inclusive of her audiences. She interprets her repertoire with truly accomplished trio-mates, fellow Iclander Thorgrimur Jónsson on bass, and her and long-time collaborator (and husband) Scott McLemore on drums.



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**A to Z: Four Brothers and Beyond**  
March 7th

**Scott Law Trio**  
March 14th

**A Live Recording with Julian Priester's**  
"Priester's Cue"  
March 20th and 21st

**"Lennie's Pennies" A Birthday Tribute**  
Lennie Tristano - March 26th

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## LIVE REVIEW

# Dr. Primitive Medicine Show

By Bruce Greeley

As I ambled towards the Royal Room on the evening of January 13, I was near-accosted on the street corner by what turned out to be one of the musicians: "You're missing the show tonight!"

"But I'm going!" I insisted.

Into the club with Ornette and Ayler (*dare I say?*) muzak playing, the stage festooned with burning candles & pix of Indian saints upon an altar along with didgeridoo & ram's horn amongst more typical jazz instruments, while flyers advertising Baha'i gatherings and a Women of Wisdom conference shared a table with CDs and jazz magazines promoting the show.

A growing assembly of oddly dressed characters began to circulate with their multi-colored robes a-swirling. The first few celebrants took the stage, including Dr. Primitive himself (David Haney to his mother) in top hat and bright red cape, lightly strumming inside the piano while a Francophile warbled and chanted in quite-beyond-jazz fashion. Dalton Davis drummed down some fine funk beats and Frank Clayton hid behind his bass yet similarly propelled the proceedings.

The chanteuse burned sage while an audience member eased in on a small frame drum. From a chair in the house, local gadabout Marc Smason joined



DAVID HANEY

them on shofar, then took the stage on murky muted trombone while a dancer crawled around the stage out before taking the floor in unseemly cavorting.

An artist, complete with beret, appeared and painted upon Haney's robed back, even as Haney continued to massage the piano both inside and out.

The music remained spare and minimalist (despite the funky drums) for a good while until Haney came to the front and recited a kind of sci-fi version of Genesis before retreating into the mix.

From out of the seeming-circus-tent backstage, a kind of female mafioso

ushered forth, lit a cigar, swore at us "Goddammit, shut the fuck up!" and fell over: "That was a Freudian slip, alright?" She tore up a sordid porn rag and threw pages into the audience and directed another saxman to blow. And he did erupt in a full-on sax freak-out, cutting short the spacey, sparse ambient twangs and twiddles.

Throughout the night, I felt Haney was proposing "It's just not enough to simply perform competent bebop anymore: the audience demands theatre, ritual, performance, mystery!" And woo yea, did they ever pile that on!

Dr. Primitive, currently based in Portland, and also the newish owner of the illustrious *Cadence* music magazine, seems to have a fondness for this sort of "neo-vaudeville" and for roping in local talents to augment his traveling musical circus. Seattle has become a favorite stop for him, and it would be well worth your while to check him out.

Out came a blindfolded Pike-Place-Market-esque guitar busker, who scarcely played a note but emoted fiercely while struggling to locate his mike and his strings.

To further this *Gesamtkunstwerk* — this synthesis of *all* the arts — now a strange black-&-white movie played on the wall behind the stage. Close-up: cheap apartment. Exterior: sidewalk. Folks share eggs; others sit in trees.

The Artiste painted abstract swaths across a hanging sheet. The 'bone blared on. Haney stepped out front for some conduction, joined by the dancer, whipping the ensemble into a cathartic crescendo.

The chanting chanteuse and muse circulated among the audience, wafting swirls of sage and commanding each one of us: "May you be happy and prosperous."

As I walked out of that Room most Royal that evening, I thought: "I *was*, indeed!"

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# JAZZ AROUND THE SOUND

## March

# 03

### SATURDAY, MARCH 1

BX Katie Davi / Chris Morton Quartet, 7, 8:30  
 C\* Cyrille Aimee & Diego Figueiredo (Jazzvox, NE Seattle), 8  
 CH Tom Baker, 8  
 CM Sounders Jazz Ensembles Spring Jazz Concert, noon  
 CM Seattle Womens Jazz Orchestra, 7  
 GZ Andre Thomas Quietfire, 7  
 NC Susan Pascal Trio, 8:30  
 PO Brad Shepik w/ Chuck Deardorf, Mark Ivester, 8  
 SB Eric Hullander Jazz Band, 7  
 SB Sound Dialog, 10  
 SG Beth Winter, 8  
 SY Victor Janusz, 10am  
 TU Gail Pettis Quartet, 7:30

### SUNDAY, MARCH 2

BB Choro jam w/ Stuart Zobel, 2  
 BP The New School of Jazz at Music Works Northwest, noon  
 BX Danny Kolke Trio, 6  
 C\* Cyrille Aimee & Diego Figueiredo (Jazzvox, Camano Island), 2  
 CR Racer Sessions, 7:30  
 DT Darrell's Tavern session, 8  
 FB Fathia Atallah Quintet, 6  
 PA Jazz at Lincoln Center Orchestra with Wynton Marsalis, 7:30  
 PM Paul Richardson, 6  
 RR JazzED Ensemble 1, 6  
 SY Victor Janusz, 10am  
 TU Seattle Jazz Offering presents, 3

TU UW Jazz Band, 7:30  
 TU Jim Cutler Jazz Orchestra, 8:30  
 VI Ruby Bishop, 6  
 VI Ron Weinstein Trio, 9:30

### MONDAY, MARCH 3

BN Andy Coe Band, 10  
 C\* Entre Mundos jam w/ Ernesto Padiangco (Capitol Cider, 818 E Pike St), 9  
 CK Josh Clifford Trio, 9:30  
 MT Triangle Pub jam, 8:30  
 NO New Orleans Quintet, 6:30  
 PM Paul Richardson, 6  
 RR The Royal Room Collective Music Ensemble, 8  
 TU The Jazz Underground, 7:30  
 WR Spellbinder, 9:30

### TUESDAY, MARCH 4

AV The Chronic Quintet, 6:30  
 BS The Djangomatics, 8  
 BX Mardi Gras Street Parade w/Jay Thomas All-Stars, 5:30  
 C\* Marc Smason, Craig Hoyer, Oleg Ruvinov (Marcela's Creole Cookery, 106 James St), 1, 7  
 MO Pat Metheny Unity Group, 7:30  
 OB Tutu Combo w/ Don Berman, 8  
 OW Jam w/ Eric Verlinde, 10  
 PD Michel Navedo, 8  
 SB Bubble Control, 8  
 SB McTuff, 11  
 TU The Young Lizards CD Release, 7:30

### WEDNESDAY, MARCH 5

BX Future Jazz Heads, 5  
 BX Jazz Heads, 7  
 PD Casey MacGill, 8  
 SG Jay Thomas & the Cantaloupes, 7:30  
 TD Jargon (Musicquarium), 8:30  
 TU Smith/Staelens Big Band, 7:30

### THURSDAY, MARCH 6

BC Phil Sparks, Adam Kessler and Guests, 9  
 BD Annie Eastwood, Larry Hill, Tom Brighton, Bill Chism, 5:30  
 BN Blue Moon session w/ Dave Abramson, 4:30  
 BX Randy Halberstadt & Alexey Nikolaev Duo, 7, 8:30  
 CE Babma Brazil w/ Dinho Costa, 10:30  
 CH Neal Kosaly-Meyer, 8  
 ED DeMiero Jazz Festival - Dee Daniels, 7  
 JA Sergio Mendes and Brazil, 7:30  
 LJ Zero G Concert series, 8  
 PD Greg Ruby Trio, 8  
 SB First Thursday Session, 10  
 TD Smoke and Honey (Musicquarium), 9  
 TU Isabella Du Graf Quartet, 7:30  
 VI Casey MacGill, 5:30  
 VI Singa Rose and Her Rhythm Percolators, 8:30

### FRIDAY, MARCH 7

BX Ham Carson Quartet, 7, 8:30  
 C\* Annie Eastwood & Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 7

### Calendar Key

AV Agua Verde, 1303 NE Boat St, 206-545-8570	DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	OB OutWest Bar, 5401 California Ave SW, 937-1540
BB Couth Buzzard Books, 8310 Greenwood Ave N, 436-2960	DU Duos Lounge, 2940 SW Avalon Way, 452-2452	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BC Barca, 1510 11th Ave E, 325-8263	ED Edmonds Center for the Arts, 410 4th Ave N, Edmonds, 425-275-9595	PD Pink Door, 1919 Post Alley, 443-3241
BD Bad Albert's, 5100 Ballard Ave NW, 206-782-9623	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	PL Cafe Paloma, 93 Yesler Way, 405-1920
BN Blue Moon, 712 NE 45th St, 675-9116	GZ Grazie Canyon Park, 23207 Bothell-Everett Hwy, Bothell, 425-402-9600	PM Pampas Room, El Gaucho Seattle, 2505 1st Ave, 728-1337
BP Bake's Place Bellevue, 155 108th Ave NE, Bellevue, 425-454-2776	JA Jazz Alley, 2033 6th Ave, 441-9729	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
BS Bastille, 5307 Ballard Ave NW, 453-5014	LA Latona Pub, 6423 Latona Ave NE, 525-2238	RR The Royal Room, 5000 Rainier Ave S, 906-9920
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	RV Rainier Valley Cultural Center, 3515 S Alaska St
C* Concert and Special Events	MO Moore Theatre, 1932 2nd Ave, 682-1414	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CE Cellars Restaurant and Lounge, 2132 1st Ave, 448-8757	MT Mac's Triangle Pub, 9454 Delridge Way SW, 763-0714	SE Seattle Art Museum, 1300 1st Ave, 654-3100
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	MV Marine View Church, 8469 Eastside Dr NE, Tacoma, (253) 229-9206	SG Ship Canal Grill, 3218 Eastlake Ave E, 588-8885
CK Coastal Kitchen, 426 15th Ave E, 322-1145	NC North City Bistro & Wine Shop, 1520 NE 177th St, Shoreline, 365-4447	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TD Triple Door, 216 Union St, 838-4333
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282		TU Tula's, 2214 2nd Ave, 443-4221
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104		VI Vito's, 927 9th Ave, 682-2695
		WR White Rabbit, 513 N 36th St, 588-0155

C\* Los Buhos w/ Oviedo, Smason, Larrainzar, Barnard, Conga (el Quetzal, 3209 Beacon S), 7  
 CH Seattle Composers' Salon, 8  
 DU Jeff Ferguson's Triangular Jazztet, 7:30  
 ED DeMiero Jazz Festival - Kathy Kosins, 7  
 GZ Edward Paul Trio, 7  
 JA Sergio Mendes and Brazil, 7:30  
 LA Latona happy hour w/ Phil Sparks, 5  
 RR A to Z: Four Brothers and Beyond, 8:30  
 TU Hal Galper Trio, 7:30  
 VI Casey MacGill, 8

## SATURDAY, MARCH 8

BX Paul Green Quintet, 7, 8:30  
 C\* Highline Classic Jazz Festival (Landmark Event Center, 23660 Marine View Dr S, Des Moines), 2:30  
 ED DeMiero Jazz Festival - Uptown Vocal Jazz Quartet, 7  
 GZ Edward Paul Trio, 7  
 JA Sergio Mendes and Brazil, 7:30  
 SG Kelley Johnson, 8  
 SY Victor Janusz, 10am  
 TU Susan Pascal Soul Sauce Quintet, 7:30  
 VI Jerry Zimmerman, 6  
 VI Kareem Kandi, 9:30

## SUNDAY, MARCH 9

BB Music Improv Session w/ Kenny Mandell, 7  
 BX Danny Kolke Trio, 6  
 CR Racer Sessions, 7:30  
 DT Darrell's Tavern session, 8  
 JA Sergio Mendes and Brazil, 7:30  
 PM Paul Richardson, 6  
 RR Scrape, 7:30  
 RR JazzED Ensemble 1, 6:30  
 SY Victor Janusz, 10am  
 TU Jim Cutler Jazz Orchestra, 7:30  
 TU Jazz Police Big Band, 3  
 VI Ron Weinstein Trio, 9:30  
 VI Ruby Bishop, 6

## MONDAY, MARCH 10

BN Andy Coe Band, 10  
 C\* Entre Mundos jam w/ Ernesto Pediangco (Capitol Cider, 818 E Pike St), 9  
 CK Josh Clifford Trio, 9:30  
 MT Triangle Pub jam, 8:30  
 NO New Orleans Quintet, 6:30  
 PM Paul Richardson, 6  
 RR Golden Ear Awards / Industrial Revelation, 7  
 TU David Marriott Big Band, 7:30  
 WR Spellbinder, 9:30

## TUESDAY, MARCH 11

BS The Djangomatics, 8  
 JA Anton Schwartz Quintet, 7:30  
 OB Tutu Combo w/ Don Berman, 8  
 OW Jam w/ Eric Verlinde, 10  
 PD Michel Navedo, 8  
 SB Threefold Seahorse, 8:30  
 SB McTuff, 11  
 TU Emerald City Jazz Orchestra, 7:30

## WEDNESDAY, MARCH 12

BX Future Jazz Heads, 5  
 BX Jazz Heads, 7  
 JA Anton Schwartz Quintet, 7:30  
 LJ Andrew Endres Collective with The Mario Sandoval Bandoleros, 8  
 PD Casey MacGill, 8  
 SG Jay Thomas & the Cantaloupes, 7:30  
 TD Eric Hullander Group (Musicquarium), 8:30  
 TU Jim Sisko's Bellevue College Jazz Orchestra & Chad McCullough and Tunnel Six, 7:30  
 VI Jerry Zimmerman, 8

## THURSDAY, MARCH 13

BC Phil Sparks, Adam Kessler and Guests, 9  
 BN Blue Moon session w/ Dave Abramson, 4:30  
 BD Annie Eastwood, Larry Hill, Tom Brighton, Bill Chism, 5:30  
 BX Reuel Lubag & Michael Glynn Duo, 7, 8:30  
 CE Babma Brazil w/ Dinho Costa, 10:30  
 CH Hollow Earth Radio's Magma Festival, 8  
 JA Arturo Sandoval, 7:30  
 PD Greg Ruby Trio, 8  
 SB Suffering F#ckheads, 10  
 SE Art of Jazz: Jovino Santos Neto Quinteto, 5:30  
 SG Sheila Kay and the Wulftones, 8  
 TD Fawcett Symons & Fogg (Musicquarium), 9  
 TU Katie King Vocal Showcase, 7:30  
 VI Casey MacGill, 5:30  
 VI Brazil Novo, 9

## FRIDAY, MARCH 14

C\* Los Buhos w/ Oviedo, Smason, Larrainzar, Barnard, Conga (Cintli Latin Folklore Cafe, 202 Broadway E), 7  
 C\* Seattle Jazz Experience: Cuong Vu Trio (Cornish Playhouse, 201 Mercer St), 8  
 DU Jeff Ferguson's Triangular Jazztet, 7:30  
 GZ Scott Lindenmuth Trio, 7  
 JA Arturo Sandoval, 7:30  
 LA Latona happy hour w/ Phil Sparks, 5  
 NC Sue Nixon, 8:30  
 RV Jazz Night School Winter Session Performances, 7  
 TD Ranger and the "Re-Arrangers" (Musicquarium), 5  
 TU Greta Matassa Quartet, 7:30  
 VI Jovino Santos Neto, 9

## SATURDAY, MARCH 15

BX Bernie Jacobs, 7, 8:30  
 C\* Seattle Jazz Experience: Matt Wilson's Arts & Crafts (Cornish Playhouse, 201 Mercer St), 8  
 CH David Hahn's Concert Imaginaire, 8  
 GZ Emily McIntosh Trio, 7  
 JA Arturo Sandoval, 7:30  
 RR Adriana Giordano Quarteto, 9  
 RV Jazz Night School Winter Session Performances, 3, 7  
 SB 6 Demon Bag, 10  
 SB Spontaneous Rex, 7  
 SG Jean Mishler "Hopscotch", 8  
 SY Victor Janusz, 10am

## CURTAIN CALL

weekly recurring performances

### MONDAY

BN Andy Coe Band, 10  
 C\* Entre Mundos jam w/ Ernesto Pediangco (Capitol Cider, 818 E Pike St), 9  
 CK Josh Clifford Trio, 9:30  
 MT Triangle Pub jam, 8:30  
 NO New Orleans Quintet, 6:30  
 PM Paul Richardson, 6  
 WR Spellbinder, 9:30

### TUESDAY

BS The Djangomatics, 8  
 OB Tutu Combo w/ Don Berman, 8  
 OW Jam w/ Eric Verlinde, 10  
 PD Michel Navedo, 8  
 SB McTuff Trio, 11

### WEDNESDAY

BX Future Jazz Heads, 5  
 BX Jazz Heads, 7  
 PD Casey MacGill, 8  
 SG Jay Thomas & the Cantaloupes jam, 7:30

### THURSDAY

BC Adam Kessler w/ Phil Sparks, 9  
 BN Blue Moon session w/ Dave Abramson, 4:30  
 CE Babma Brazil w/ Dinho Costa, 10:30  
 PD Greg Ruby Trio, 8  
 VI Casey MacGill, 5:30

### FRIDAY

DU Jeff Ferguson's Triangular Jazztet, 7:30  
 LA Latona happy hour w/ Phil Sparks, 5

### SATURDAY

SY Victor Janusz, 10am

### SUNDAY

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

TU Bill Anschell Trio, 7:30  
VI Jimmie Herrod, 9:30

## SUNDAY, MARCH 16

BB Jazz Jam w/ Kenny Mandell & Friends, 2  
BX Danny Kolke Trio, 6  
C\* Sinne Eeg (Jazzvox, Madrona), 6  
CR Racer Sessions, 7:30  
DT Darrell's Tavern session, 8  
JA Arturo Sandoval, 7:30  
PM Paul Richardson, 6  
RR Roosevelt High School Jazz Band, 5:30  
SB Michael Zabrek Presents, 9  
SY Victor Janusz, 10am  
TU Meadowdale High School Jazz Group, 3  
TU North Seattle Community College Jazz Band, 7  
TU Jim Cutler Jazz Orchestra, 8  
VI Ruby Bishop, 6  
VI Ron Weinstein Trio, 9:30

## MONDAY, MARCH 17

BN Andy Coe Band, 10  
C\* Entre Mundos jam w/ Ernesto Pediangco (Capitol Cider, 818 E Pike St), 9  
C\* Fugitives Trio (Mr. Villa, 8064 Lake City Way NE), 7  
CK Josh Clifford Trio, 9:30  
MT Triangle Pub jam, 8:30  
NO New Orleans Quintet, 6:30  
PM Paul Richardson, 6  
RR The Royal Room Collective Music Ensemble, 8  
TU James Knapp Orchestra, 7:30  
WR Spellbinder, 9:30

## TUESDAY, MARCH 18

BS The Djangomatics, 8  
CY Eastside Jazz Club: Gail Pettis Trio, 7:30  
JA Hiromi - The Trio Project, 7:30  
OB Tutu Combo w/ Don Berman, 8  
OW Jam w/ Eric Verlinde, 10

PD Michel Navedo, 8  
RR The Jangles, 7  
SB McTuff, 11  
TU Roadside Attraction Big Band, 7:30

## WEDNESDAY, MARCH 19

BX Future Jazz Heads, 5  
BX Jazz Heads, 7  
C\* Chicago 7 w/ Marc Smason, Dan Wickham, Craig Hoyer, Greg Powers, Dave Bush (Can Can, 94 Pike St), 7  
JA Hiromi - The Trio Project, 7:30  
PD Casey MacGill, 8  
SG Jay Thomas & the Cantaloupes, 7:30  
TD Kareem Kandi (Musicquarium), 8:30  
TU Carolyn Graye & Friends, 7:30  
VI Ben von Wildenhaus, 9

## THURSDAY, MARCH 20


BC Phil Sparks, Adam Kessler and Guests, 9  
BD Annie Eastwood, Larry Hill, Tom Brighton, Bill Chism, 5:30  
BN Blue Moon session w/ Dave Abramson, 4:30  
BX Craig Hoyer Duo, 7, 8:30  
CE Babma Brazil w/ Dinho Costa, 10:30  
CH Harry Smith tribute, 8  
ED Kurt Elling, 7:30  
JA Brian Culbertson, 7:30  
PD Greg Ruby Trio, 8  
PO Torch, 8  
RR Priestess's Cue, 6:30  
SB Evan Flory-Barnes presents, 10  
TU Chris Johansen Quartet, 7:30  
VI Casey MacGill, 5:30  
VI Rik Wright, 9

## FRIDAY, MARCH 21

BX Greg Williamson Quartet, 7, 8:30  
C\* Stickshift Annie with Kimball and the Fugities (Elks Lodge, 555 Otto St, Port Townsend), 8  
CH Zero G Concert series, 8  
JA Brian Culbertson, 7:30  
LA Latona happy hour w/ Phil Sparks, 5  
NC Pearl Django, 8:30  
RR Priestess's Cue, 8  
RR The Sam Boshnack Quintet CD Release Show, 10  
SG Alex Dugdale's Fade Quartet, 8  
TD Ranger and the "Re-Arrangers" (Musicquarium), 5  
TU Tom Collier Quartet, 7:30  
VI Harry + Ronnie Pierce and Friends, 9

## SATURDAY, MARCH 22

BX Pony Boy Round-Up, 7, 8:30  
CH John Teske, 8  
JA Brian Culbertson, 7:30  
PL Penelope Donado, Dave Peterson, Clipper Anderson, 7:30  
SB Eric Hullander Jazz Band, 7  
SG Beth Winter, 8  
SY Victor Janusz, 10am  
TD Joe Doria Trio (Musicquarium), 9  
TU Jacqueline Tabor Jazz Band, 7:30  
VI Jerry Zimmerman, 6



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VI Grace Love, 9:30

## SUNDAY, MARCH 23

BX Danny Kolke Trio, 6  
CR Racer Sessions, 7:30  
DT Darrell's Tavern session, 8  
JA Brian Culbertson, 7:30  
PM Paul Richardson, 6  
SB Tim Kennedy Jazz Experience, 10  
SY Victor Janusz, 10am  
TU Easy Street, 4  
TU Jim Cutler Jazz Orchestra, 8:30  
VI Ruby Bishop, 6  
VI Ron Weinstein Trio, 9:30

## MONDAY, MARCH 24

BN Andy Coe Band, 10  
C\* Entre Mundos jam w/ Ernesto Padiangco  
(Capitol Cider, 818 E Pike St), 9  
CH Tom Baker & Anne LeBaron, 8  
CK Josh Clifford Trio, 9:30  
JA Jackson High School Jazz Band Ensembles,  
7:30  
MT Triangle Pub jam, 8:30  
NO New Orleans Quintet, 6:30  
PM Paul Richardson, 6  
RR Frankly Mondays, 8  
TU Greta Matassa Jazz Showcase, 7  
WR Spellbinder, 9:30

## TUESDAY, MARCH 25

BS The Djangomatics, 8  
OB Tutu Combo w/ Don Berman, 8  
OW Jam w/ Eric Verlinde, 10  
PD Michel Navedo, 8  
SB McTuff Trio, 11  
TU Music Works Big Band w/ South Whidbey  
High School Jazz Band, 7:30

## WEDNESDAY, MARCH 26

BX Future Jazz Heads, 5  
BX Jazz Heads, 7  
PD Casey MacGill, 8  
RR Garfield Jazz Band 3 "Lennie's Pennies", 7  
SB Jacques Willis presents, 10  
SG Jay Thomas & the Cantaloupes, 7:30  
TU Pacific Cascade Big Band, 7:30  
VI Lamar Lofton, 9

## THURSDAY, MARCH 27

BC Phil Sparks, Adam Kessler and Guests, 9  
BD Annie Eastwood, Larry Hill, Tom Brighton,  
Bill Chism, 5:30  
BN Blue Moon session w/ Dave Abramson, 4:30  
BX Kurt Berg Ten-tet, 7, 8:30  
CE Babma Brazil w/ Dinho Costa, 10:30  
CH Lori Goldston, 8  
PD Greg Ruby Trio, 8  
TU Hal Sherman's Jazz Night School Big Band,  
7:30  
VI Casey MacGill, 5:30  
VI Jason Parker Quartet, 9

## FRIDAY, MARCH 28

BX Chris Symer Trio, 7, 8:30  
C\* Trio Laura (el Quetzal, 3209 Breacon S), 7

LA Latona happy hour w/ Phil Sparks, 5  
NC Hot Lands Trio with Paul Anastasio, 8:30  
NO Stickshift Annie with Kimball and the  
Fugities, 8  
SG Alma Villegas and Alma y Azucar Latin  
Band, 8  
TD Ranger and the "Re-Arrangers"  
(Musicquarium), 5  
TU Stephanie Porter Quartet, 7:30

## SATURDAY, MARCH 29

BX Carolyn Graye & Friends, 7, 8:30  
CH Nat Evans, 8  
SY Victor Janusz, 10am  
TU Jovino Santos Neto Quinteto, 7:30  
VI Casey MacGill Trio, 9:30

## SUNDAY, MARCH 30

BB Kenny Mandell Jazz Works Showcase, 2  
BX Danny Kolke Trio, 6  
CR Racer Sessions, 7:30

DT Darrell's Tavern session, 8  
PM Paul Richardson, 6  
SB Trio Subtonic w/ D'Vonne Lewis, 9  
SE Linda Oh Sun Pictures / Samantha  
Boshnack Quintet, 7:30  
SY Victor Janusz, 10am  
TU Jim Cutler Jazz Orchestra CD Release, 7:30  
VI Ruby Bishop, 6  
VI Ron Weinstein Trio, 9:30

## MONDAY, MARCH 31

BN Andy Coe Band, 10  
C\* Entre Mundos jam w/ Ernesto Padiangco  
(Capitol Cider, 818 E Pike St), 9  
CK Josh Clifford Trio, 9:30  
MT Triangle Pub jam, 8:30  
NO New Orleans Quintet, 6:30  
PM Paul Richardson, 6  
TU Florian Hoefner Group CD Release, 7:30  
WR Spellbinder, 9:30

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						<b>1</b> Gail Pettis Quartet 7:30pm \$15
<b>2</b> Seattle Jazz Offering Presents 3-7pm \$10 UW Jazz 7:30pm \$8 Jim Cutler Jazz Orch. 8:30pm \$8	<b>3</b> BIG BAND JAZZ  The Jazz Under- ground 7:30pm \$8	<b>4</b> Pony Boy Presents The Young Lizards CD Release: "Freebird & Other Jazzy Things" 7:30pm \$10	<b>5</b> BIG BAND JAZZ  Smith/ Staelens Big Band 7:30pm \$10	<b>6</b> Isabella Du Graf Quartet 7:30pm \$10	<b>7</b> Hal Galper Trio w/ Jeff Johnson & John Bishop 7:30pm \$20	<b>8</b> Susan Pascal Soul Sauce Quintet Latin Jazz Tribute to Cal Tjader 7:30pm \$15
<b>9</b> Jazz Police 3-7pm \$5 Jim Cutler Jazz Orchestra 7:30pm \$8	<b>10</b> BIG BAND JAZZ  David Marriott Big Band 7:30pm \$5	<b>11</b> BIG BAND JAZZ  Emerald City Jazz Orchestra 7:30pm \$5	<b>12</b> Jim Sisko's BCC Jazz Orchestra / Chad McCullough & Tunnel Six 7:30pm \$10 per set / \$15 all eve	<b>13</b> Katie King Vocal Showcase 7:30pm \$10	<b>14</b> Greta Matassa Quartet 7:30pm \$15	<b>15</b> Bill Anschell Trio with Jeff Johnson and D'Vonne Lewis 7:30pm \$15
<b>16</b> Meadow- dale H.S. Jazz Group 3pm \$10 NSCC Jazz Band 7pm \$8 Jim Cutler Jazz Orch. 8pm \$8	<b>17</b> BIG BAND JAZZ  James Knapp Orchestra \$10 General \$5 Students/ Seniors 7:30pm	<b>18</b> BIG BAND JAZZ  Roadside Attraction 7:30pm \$8	<b>19</b> Carolyn Graye & Friends 7:30pm \$12	<b>20</b> Chris Johansen Quartet 7:30pm \$10	<b>21</b> Tom Collier Quartet featuring Marc Seales with Steve Korn and Carmen Rothwell 7:30pm \$15	<b>22</b> Jacqueline Tabor Jazz Band 7:30pm \$15
<b>23</b> Easy Street 4-7pm \$7 Jim Cutler Jazz Orch 7:30pm \$8	<b>24</b> Greta Matassa Jazz Showcase 7pm \$10	<b>25</b> Music Works Big Band w/ S. Whidbey H.S. Jazz Band 7:30pm \$8	<b>26</b> BIG BAND JAZZ  Pacific Cascade Big Band 7:30pm \$5	<b>27</b> Hal Sherman's Jazz Night School Big Band 7:30pm \$10	<b>28</b> Stephanie Porter Quartet 7:30pm \$15	<b>29</b> Jovino Santos Neto Quinteto 7:30pm \$15
<b>30</b> CD Release Gimme Some Sugar Baby! Jim Cutler Jazz Orch. 7:30pm \$8	<b>31</b> CD Release Tour: Florian Hoefner Group 7:30pm \$15	<b>FRIDAYS &amp; SATURDAYS:</b> Make dinner reservations and arrive by 7PM to receive a \$5 discount on your cover charge				

## Unity Band, from page 10

saxophonist Metheny has included in his lineups in more than 30 years — since he had Michael Brecker and Dewey Redman for his *80/81* recording.

The results have been stellar. Metheny calls Potter a “bottomless pit of ideas” who “can just go on and on, deeper and deeper, and all with that amazing sound. He is one of the greatest musicians I have ever been around”.

Speaking of a past Unity Band tour, Metheny has said: “The Unity Band project was life-changing for me. I have led many groups of talented mu-

sicians, but what went down with that band on a night after night basis was inspiring in a way that was really unlike anything else. When we did our last gig, as we walked off the stage all I could think about was that I didn’t want it to end, and I knew it was the same for Chris, Antonio and Ben too.”

Drum titan Antonio Sanchez and bassist Ben Williams, a winner of the Thelonious Monk Competition, both are perfect for Metheny’s technical demands, too. And the leader has now found a fifth, equally impressive member. He explains: “His name is Giulio Carmassi. He comes from Italy

and I guess you could say that he is a ‘multi-instrumentalist,’ but that barely scratches the surface of what he does. He is an excellent piano and keyboard player, plays fantastic woodwinds and brass, guitars, bass, drums and sings like an angel. He told me he was inspired by seeing one of my bands perform in Italy when he was young and often thought about having the multi-instrumentalist seat on one of my projects.”

So, he’s in. And Metheny further extends the quintet’s range by using his own extended, programmed, wizard-powered guitar-controlled audio technologies that provided the palette for his Orchestrion solo-bigband project. In addition, Metheny adds, Ben Williams is equally adept on acoustic and electric basses, Antonio Sanchez really can play anything, and Chris Potter not only is a top-flight saxophone soloist but “also happens to be a killer piano player and very good guitarist.”

Metheny likes the results, and if you listen to any of several clips on the usual online platforms, you’ll surely hear plenty that you like, too. He says that after thinking about ways he might rediscover “the kind of lush and harmonically dense music with lots more written material that has always been a big part of my larger groups and projects,” he one night “woke up with the tantalizing idea of really taking the Unity concept all the way and forming a platform for the first time that could cover the entire spectrum of things that I have done as a bandleader over the years under one roof. With this lineup, everything from Bright Size Life to Secret Story to all of my Group stuff to Song X could be within range — and more.”

*Tickets (\$45-\$62.50, plus fees) are on sale via 877-784-4849 and [www.stg-presents.org](http://www.stg-presents.org)*

*— Peter Monaghan*

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## In One Ear, from page 3

month, are free after museum admission, and provide perfect opportunities not only to indulge your own jazz buds, but also to introduce your kids to the art form in a vibrant and... Dare we claim it? Yes: a vibrant and hip setting.

### Sonarchy Radio

**Every weekend**, when midnight tolls as Sunday turns to Monday, you can depend on **Doug Haire's Sonarchy radio broadcast** on KEXP 90.3FM to bring you fresh, organic sonic fare under its rubric of "New Music and Sound Art from the Pacific Northwest Underground."

It's right there between the always-expansive Expansions where Riz, Masa, and Kid Hops spin the MP3s from 9pm to midnight, and Earshot's own, John Gilbreath, acts up in his Jazz Theater, from 1am to 3am.

As for Sonarchy, Haire records it live in the studios of Jack Straw Productions, the long-running U District-based nonprofit audio lab and sponsor. Sonarchy is, itself, in the bloom of its youth at 17 years of age, and showing no signs of going to seed.

Its broadcasts range through musical styles and their recombinations, with jazz often prominent in the mixes and the hybrids. That's the case in March, too.

For the ear-opening presentations, Haire appropriately provides idiosyncratic descriptions, always in key. He informs us that on March 2 (as it slips over to March 3), you may "follow your muse wherever she may take you" via a solo piano performance by one of the region's finest keyboardists, **Ron Weinstein**.

March 9/10 brings **Myth of Progress**, a psychedelic post-rock fusion from guitarist Jules Nickel, bassist Todd Lui, and drummer Chris Martin. More info at [mythofprogress.com](http://mythofprogress.com).

Two aces of the regions thriving sound-art scene, **Jeph Jerman and Dave Knott**, create for the March 16/17 show "a remarkable radioscape with guitar, piano, materials from nature, battery amps, objects, and various inexplicable sound sources," Haire promises.

Then, on March 23/24, **Paul Kikuchi** presents his **Bat of No Bird Island** ensemble piece inspired by a family memoir and a 78rpm record collection. The ensembles is a blockbuster: with the percussionist are Tari Nelson-Zagar, Maria Scherer Wilson, Eyvind Kang, Bill Horist, Rob Millis, and venerable stalwart of the Northwest — in fact, global — fresh-music scene, trombonist-plus Stuart Dempster. More info at [paulkikuchi.com](http://paulkikuchi.com).

To round out the month, March 30/31, Sonarchy will bring us **Doomsday Device**, "in that fine Seattle tradition of the jazz, new music jam band," with Scott Morning on trumpet, Aaron Jenkins on sax, Adam Kessler on drums, Nate Omdal on bass, and Rich Pellegrin on keys.

You can listen to Sonarchy live, at midnight, or stream it from the KEXP website during the following two weeks, in a variety of audio formats. Just search for podcasts, or with the program's name. In fact, the station boasts a vast archive of podcasts and live recordings, all warehoused there.

And while you're transported to the magical outlands of Northwest music culture, do consider aiding Jack Straw in its mission, via [jackstraw.org](http://jackstraw.org).

What's more, if you decide *your* music project warrants airing in high-quality audio, get in touch with Doug Haire ([doug@jackstraw.org](mailto:doug@jackstraw.org)) or the Sonarchy pages on the nonprofit's website.

And remember this: Sonarchy offers a high-quality recording and broadcast experience, and its gatekeeper is renowned for his supportive, inclusive nature. So, whatever you do, don't chicken out!



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## IN THIS ISSUE...

**Letter from the Director:  
The Face of Seattle jazz ...** 2

**Notes** 3

**In One Ear** 3

**Call for Artists:  
Jazz: The Second Century** 4

**Golden Ear Awards** 5

**Profile:  
Samantha Boshnack: Louder Now** 6

**Profile:  
Anton Schwartz: Toward Reward** 8

**Pat Metheny and the Unity Band** 10

**Inaugural Seattle Jazz Experience Draws  
Ensembles** 11

**Linda Oh's Sun Pictures** 13

**Dr. Primitive Medicine Show** 16

**Jazz Around the Sound** 18

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