

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2014 Vol. 30, No. 05
Seattle, Washington



Burn List

Photo by Daniel Sheehan



Reflecting a Legacy

Now that spring is pretty well established, and we have some talented new help in the office, we've taken some of Earshot's long-delayed "housecleaning" projects beyond theoretical into active reality. In going through the boxes of archived files and materials, I was amazed by the remarkable legacy they revealed, both of this organization, and the past 30 years of Seattle jazz history.

Earshot Jazz was originally formed late in 1984, and "officially" incorporated in 1986 as The Earshot Jazz Society of Seattle. As years pass, and the art and practice of jazz continue to evolve, the notion of the "jazz society" seems almost charmingly archaic. But the essence of a jazz society's activity – to support, promote, preserve, and encourage jazz – remains our own essence.

Looking at the numbers, it is clear that Earshot serves primarily as a concert presenter, but Earshot's first and most enduring program, and that which most closely aligns with traditional role of a jazz society, is this very monthly newsletter. Over the past 30 years, more than one million copies of Earshot Jazz have been distributed free of charge around the city. And, having compiled 30 years of previews, profiles, photographs, reviews, and event calendars, Earshot Jazz emerges as a comprehensive documentation of what is widely regarded as one



JOHN GILBREATH PHOTO BY BILL UZNAV

of the most vibrant jazz scenes in America. Seattle's jazz scene.

As a 501(c) (3) non-profit organization, Earshot relies on donated income to support nearly half of its annual budget. This newsletter itself covers 45% of its annual expense through subscriptions and ad sales. But it is important. Based on the strength of our programs, Earshot Jazz has been selected to participate in the most significant national jazz initiatives of the past 20 years, through the Lila Wallace Funds, the National Endowment for the Arts, and Doris Duke Charitable Foundation, with whom Earshot established the JazzNet endowment, which will support Seattle jazz in perpetuity.

Please remember us on May 6th, GiveBIG Day, and well beyond. Help us as we continue to document and advocate for the music that we all love.

We appreciate your support!!

John Gilbreath,
Executive Director



Executive Director John Gilbreath

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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.



Nominations Open for Mayor's Arts Awards

Nominations are now being accepted for the 2014 Mayor's Arts Awards, recognizing the accomplishments of artists, arts and cultural organizations, and community members committed to enriching their communities through the arts. The six categories are Future Focus, Raising the Bar, Cultural Ambassador, City of Creativity, Cultural Investment, and Social Justice. The nomination deadline is Thursday, May 15. More info at www.seattle.gov/arts.

CityArtist Projects Funding

Seattle's Office of Arts & Culture begins accepting applications on May 21 for their CityArtist Projects program. The program provides funding for Seattle-based individual artists to develop and present their work. The 2015 cycle will award grants to artists working in dance, music and theater arts. The application deadline is July 16. More at seattle.gov/arts.

Seattle Women's Jazz Orchestra Composition Contest

In this 2nd jazz ensemble composition contest for women, all entries must feature an alto sax soloist.

The winning composition will be performed and recorded by the Seattle Women's Jazz Orchestra with special guest Grace Kelly. The winner also receives a recording of her composition performed live, an honorarium of \$300, and the winning piece will be published by SWOJO or their designated publisher.

The contest has been created to encourage the composition and performance of the highest quality jazz ensemble literature playable by high school, college and professional bands alike. Entry deadline is **June 30**; applications are being accepted now. More information at swojo.org.

Doris Duke Performing Artist Awards

In a 10-year initiative by the Doris Duke Charitable Foundation, in partnership with Creative Capital, jazz

artists feature in one of three funding categories for the performing arts. An anonymous panel of arts professionals selected artists based on demonstrated evidence of exceptional creativity, ongoing self-challenge, and the continuing potential to make significant contributions to the fields of contemporary dance, jazz, and theatre in the future.

The 19 Doris Duke Artist Award recipients get a total investment of \$275,000. Doris Duke Artist Award recipients: Oliver Lake, Steve Lehman, Roscoe Mitchell, Zeena Parkins, Craig Taborn, Randy Weston. A separate, anonymous panel of artists made the final selection of 20 Doris Duke Impact Award recipients.

Doris Duke Impact Award recipients each get a total investment of \$80,000. Doris Duke Impact Award recipients: Muhal Richard Abrams, Ambrose Akinmusire, Steve Coleman, Ben Monder, Aruán Ortiz, Matana Roberts, Jen Shyu.

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RUDY ROYSTON

East-West Trumpet
Summit with Ray Vega
and Thomas Marriott
featuring George Colligan

Carlos Cascante
Y Su Tumbao

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JJA 2014 Jazz Hero

In conjunction with the Jazz Journalist Association's annual Jazz Awards honoring significant achievements in jazz music and journalism, the JJA announced 2014's Jazz Heroes, awards made annually on the basis of nominations from community members. The eminent jazz radio broadcaster and Northwest jazz archivist **Jim Wilke** was named a 2014 Jazz Hero, among 23 other national recipients. See the full list at www.jjazzawards.org.

Westerlies Album Release

Seattle exports The Westerlies debuts *Wish the Children Would Come On Home: The Music of Wayne Horvitz* this month on Songlines. You can read *NY Times* and *JazzTimes* writer Nate Chinen's remarks on the young quartet in the May issue of *JazzTimes*, in his monthly "The Gig" column.

International Jazz Day Celebration

In collaboration with Seattle Center, the Jazz in the City Concert Series cel-

ebrated the 2014 United Nations International Day of Jazz with a free lunchtime concert on Wednesday, April 30, in the Seattle Center Armory. The concert made special tribute to Seattle jazz ambassador Ernestine Anderson. The event also featured artists Debbie Cavitt, Tess Guerzon and Deems Tsutakawa.

New Reporter Parker, Jazz

KPLU jazz host and trumpeter **Jason Parker** is the station's new jazz reporter, creating on-air and online content for KPLU and for Jazz24.org. In his first story, Parker recounted his reaction (as a teenager) to hearing the Miles Davis Quintet in a fiery 1964 recording. It was a defining moment for him as a young musician. Parker is also a music teacher at University Prep in Seattle. Follow at kplu.org.

Author & Educator Saxophonist Steve Treseler

A new edition of saxophonist **Steve Treseler's** book *The Living Jazz Tradition: A Creative Guide to Improvisation*

and *Harmony* is out on local CMA Press. Chris Bruya at Central Washington University and Vern Sielert at University of Idaho have piloted previous editions for their education programs. More about the book at www.cma-press.com.

Welcome Resident Artist Chano Dominguez

Welcome to recent Grammy-nominated pianist Chano Dominguez and Marina Albero, recent transplants to Seattle.

Jack Straw Productions Announces 2014 Artist Support Recipients

A Jack Straw Productions panel selected 20 artists/artist teams to complete projects in the Jack Straw studios over the next year. 2014 recipients include **Nate Omdal** and the Seattle Jazz Composers Ensemble; **Steve Peters**, who will record interviews with Seattle-area composers and sound art-

CONTINUED ON PAGE 17

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contact karen@earshot.org for info

YOU + EARSHOT

CALL FOR ARTISTS



Jazz: The Second Century

Deadline June 3

In the summer of 2006, Earshot Jazz began a project entitled Jazz: The Second Century, an initiative addressing jazz's progressive transition into the future. The goal of the series is to present music performances that question and expand the conventional boundaries and parameters of the jazz form. As such, this concert series brings that discussion into creative motion where it matters most – on the stage, with an attentive audience.

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 combi-

nation, 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 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. A list of past Jazz: The Second Century artists and ensembles can be viewed at www.earshot.org/Events/2nd_Century.html.

ART OF JAZZ

McTuff

This month, McTuff grooves deep in the Hammond B-3 jazz-organ tradition.

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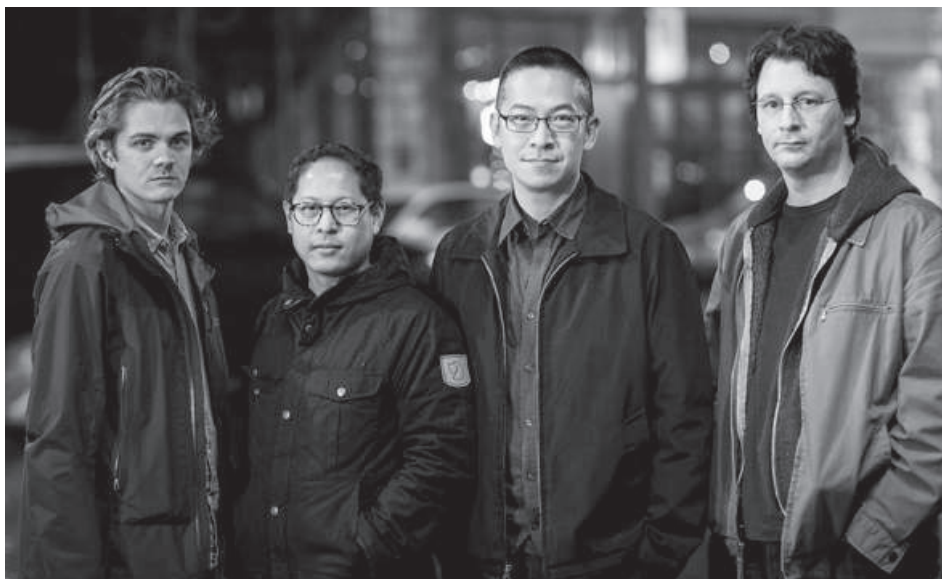
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Burn List: Fresh Music from Seattle

By Steve Griggs

Combine slowly morphing harmonic clouds, electronic ambient sounds with the instrumental intensity of in-your-face honesty and you get Burn List, the group sound of trumpeter Cuong Vu, saxophonist Greg Sinibaldi, keyboardist Aaron Otheim and drummer Chris Icasiano. With no bass to anchor this ensemble, the music floats, pivots and soars on wings of virtuosity and joy while the electronic signal processing adds a slightly psychedelic vibe. Spotlights featuring a single musician are rare. The emphasis is on group improvisation. "Some people think this music sounds dark," Sinibaldi said to me during an afternoon coffee hit. "But to me, it sounds beautiful."

Vu and Sinibaldi have been musical partners for years. Both grew up in the Seattle area, with Vu attending Bellevue High while Sinibaldi



AARON OTHEIM, CHRIS ICASIANO, CUONG VU, GREG SINIBALDI PHOTO BY DANIEL SHEEHAN

went to Interlake. The two migrated to the New England Conservatory of Music in Boston. Now back on the West Coast, the refined tones emanating from their instruments echo the serious discipline of hours spent practicing. The blend is crisp and intoxicating.

Over the last few years, Otheim and Icasiano graduated from being Vu's students at the University of Washington to his peers in musical exploration. The instant chemistry between the four musicians triggered the desire to develop a group of songs and record.

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Burn List's new self-titled recording features an hour of evolving music spanning seven compositions by its members. Vinnie LaBelle engineered the precise recording at Studio Litho in August of 2012, and Luke Bergman created the pristine final mixes.

The title track by Sinibaldi begins with some group improvisation smashed through the SuperCollider sound design software that Sinibaldi is studying at the University of Washington. (I could swear I heard a steam calliope on a Mississippi riverboat or a carrousel from the fairgrounds.) Once Icasiano sets up a groove, the song dances back and forth between two chords with the horns and keyboard alternating tight jabs and feints like a prize fight. After the composed section, everyone improvises in a slow escalation of energy. Suddenly, in silence, a small music box opens and the horns sigh a haunting lullaby. As the sound fades, seven minutes have elapsed without notice.

Track two is "Wire Cloud" by Otheim. A spinning wheel with uneven numbers of keyboard notes carries a slow chant by the horns. A steady drum marches against the hobbling keyboard rhythm, then aligns with the changing stream of notes. A tenor sax and drum duet breaks out with ominous bass notes from the keyboards. The song slows to a choral in the winds with chiming piano and shimmering cymbals.

"Chau" by Icasiano features a three-note loop that shifts through odd meters and harmonies, at first sounding like a skipping CD. After a sonorous trumpet and tenor melody, Vu launches skyward with digital effects trailing like a comet tail. One of the pleasures of listening to this group is not noticing when the written music ends and improvising begins. The chemical bonds between the performers are so strong that the transitions

between solid, liquid and gas occur gradually and effortlessly.

"I Took a Fall" by Sinibaldi is a tone poem for his step-brother who fell 900 feet to his death while hunting on an Alaskan cliff. Eerie dissonances point downward and the trumpet and saxophone navigate an intricately tied ascent. A zero-gravity solo piano interlude is followed by a giant striding march. The song ends with a sine wave that abruptly cuts to silence.

"The Star," again by Sinibaldi, begins with quiet saxophone moans in a reverberant void. Trumpet and saxophone join a unison rubato melody over a buzzy bass line and detuned chimes. Drums kick the song into high gear, and Vu moves from ballad to burn. The recording comes close to a traditional solo-over-bass-line format. When Sinibaldi re-enters with the melody, Vu's trumpet continues to squeal and whistle, joining the written part on the second time through.

"Schmucklehead" by Vu features Otheim's distorted synthesis over Icasiano's disjointed free rhythm. The song switches to an intricately tight unison statement from the whole ensemble. Sinibaldi breaks into a fast-paced solo over a slow moving bass and gestured percussion. Vu and Sinibaldi joust, with Vu emerging in exploration of how far he can push sounds from trumpet, lips, lungs and voice. The song rocks out like a heavy metal show.

The melodic material for the final track, Sinibaldi's "Alwa," is lifted from the serial tone row for a character in Alban Berg's 1934 opera *Lulu*. The clarity and dexterity of Vu's trumpet statement here is nothing short of stunning. The magnetic tone and freedom of Sinibaldi's tenor solo are infused with his mentor from Boston, George Garzone.

There's a ton of music here to enjoy. Better yet, hear it live at the Chapel Performance space, 8pm on May 14.



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Vibraphone & Drum Rogue Jacques Willis

By Nathan Bluford

Seattleites may have bumped into multi-percussionist Jacques Willis dancing up and down the vibraphone, keyboard or drums, with anyone from country wanderers Brent Amaker and the Rodeo to blues rock wailer Star Anna. The instrumentalist has also performed with Julian Priester, Mark Pickerel, Duff McKagan, Skerik ... all kinds of crazy musicians. At the risk of utter corniness, one might say that he is something of a “Jacques-of-all-trades.”

Hearing of all these affiliations, one might wonder – what does he do with his own time, anyway? Well, here’s the thing – Willis likes to get electric. He likes jazz, but Willis really likes some fusion and prog. The two groups that he leads, Bubble Control and Jacques Entertainment System (both with saxophonist and ongoing collaborator Kate Olson), are vehicles for exploring the hyperkinetic worlds of tricky time signatures, twisted genre boundaries and really fun, nerdy stuff like 8-bit Nintendo covers, which just happen to suit the vibraphone in a special way that no other instrument can capture.

Hailing from the great northern city of Anchorage, Alaska, where every mu-



JACQUES WILLIS PHOTO BY DANIEL SHEEHAN

sician in town knows one another on sight, Willis was scooped up into the world of Latin ensemble performance as a young lad by none other than his percussion teacher, the nationally renowned John Damberg. Damberg recognized that throwing the bright but inexperienced 13-year-old up on stage to mix a little freshness in with the usual cast of 40-somethings would not only provide valuable experience for an aspiring youngster but would

most likely make for a prudent business move to boot.

The young Willis quickly proved himself to be worth more than sheer novelty. Sure, he started out as the token shaker boy, but soon he progressed to emperor of the shaker, and from there...congas! Timbales! Drum set! Anchorage was feeling smaller by the minute. All it took was one summer at Centrum in Port Townsend to leave Willis’ heart set on the big city. Having already fostered familiarity with a number of the faculty, who doubled at Centrum and at Cornish, Willis enrolled at Cornish College of the Arts in 1999.

A lot changed for Willis upon his arrival in Seattle. “It was really an eye-opener,” he says. “There was such a large collection of people who could play, and they were playing so many different kinds of music. It made me feel like the low man on the totem pole, so I was really inspired to practice and get to work.” In retrospect, it was this diverse environment that led

to Willis' newfound fascination with electricity.

After growing up absorbed in the world of acoustic instrumentation, the beauty of notes emboldened and brightened by the warm flow of electric amplification and modulation possessed Willis' musical imagination. Notes from the vibraphone transmogrified through filtered pickups were only the beginning. Soon, Willis was knee deep in the wondrous world of synthesizers, firing neon moon trails from every corner of the sonic globe with nothing more than a press of a button here and tap of the keys there.

This sudden development didn't come a moment too soon, as after a few years, some realities of the musician's life began to hang a little bit heavy.

After college, Willis found himself becoming a bit uninspired, despite a reasonable level of success and regular performance schedule. He says, "I was becoming really frustrated, questioning the quality of my work ... we would finish a gig and everyone would be saying, 'That was really good!' and I would be thinking, 'Yeah, but ... was it?'"

It's difficult to picture a vibe hammering, drum thrashing rogue such as this one experiencing an artistic lull, but sure enough, that was exactly where he found himself. The gigs got to be too many, the pursuit too serious, the sense of purpose too diluted ... for a brief moment, it looked like Willis might go so far as to ride right off into the sunset, at least as far as music was concerned. In a shocking twist, however, just when things were looking most grim, he managed to cure his troubles by entering the world of submission wrestling.

Yes, indeed, a solid dose of good old-fashioned brute competition set the creative part of his brain straight. From the very first day that Willis stepped into Tukwila's Ring Demon

Mixed Martial Arts gym, something about the wrestling world's intense physical duress and winner-takes-all spirit got Willis right back on the musical horse – or rather, got him back on after an enjoyable sabbatical. Willis took a much-needed break from gigging and settled in to a nice, aggressive four-days-a-week training schedule.

Which, years later, has brought Willis to where he is today. Having long since returned full speed ahead to the world of teaching and performing music, he now enjoys a life of getting slammed to the floor by day and leaving the audience wanting more by night. With faithful best friend Oscar the dog at

his side, Willis feels ever-increasingly confident about both the present and the future. A new solo album comes out later this year. Victoriously titled *Jacques One, Music Zero*, the album features overdubs on overdubs of the man himself playing a wide array of instruments, along with guest spots by some familiar faces. "It's sort of a personal experiment," Willis explains. "I figured if your goal from the get-go is to work with layering, you might as well push the limits of how far you can go with it." Encouraging words, for Willis' story is nothing if not evidence for the untold bounties that experiments can bring.

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IMPfest VI Raises the Stakes

May 9-11, 7:30pm
Jones Playhouse Theatre
4045 University Way NE

By Evan Smith

While UW's cherry blossoms are one of the famous signals of spring in Seattle, jazz fans have begun to look toward campus for the Improvised Music Project's annual festival. What began as a way to showcase the student talent at the university, the organization's annual showcase event, IMPfest, has continued to expand and evolve, pairing world-renowned guests with student musicians. After a successful sojourn to the Chapel Performance Space for 2013's event, IMPfest moves back to campus this year, utilizing the Jones Playhouse Theatre space on University Way to house its most ambitious lineup to date.

Known for innovating across different genres, the members of the IMP

decided to cover very different musical grounds this IMPfest:

Frequent collaborators Billy Hart and Ben Street, appearing May 11, help anchor this year's festival, and are certainly household names in the jazz world.

Holly Palmer, a singer-songwriter with a prolific output, will appear as well, May 9, with IMP members contributing new arrangements of her songs.

Eclectic keyboardist Pete Rende, May 10, who collaborated with UW jazz faculty Cuong Vu and Ted Poor for some New York concerts in December 2013, will come west to reprise his role with his bandmates. If that weren't enough, Bill Frisell will return to make his second consecutive appearance at the festival.

While past years' festivals have focused on numerous opening acts appearing before the featured guests, this year's festival will more heavily feature collaboration between IMP members, UW jazz faculty, and the guest artists. Each night features a particular artist or group, yet many of the event's contributors will be present throughout the festival, so the possibilities for musical surprises certainly abound. Whatever happens, this year's event is sure to present something for every listener!

Tickets are \$10 for the public, free for UW students, available through Brown Paper Tickets.



BEN STREET PHOTO BY DANIEL SHEEHAN



HOLLY PALMER PHOTO BY MELINDA DAHL

IMPfest VI

Friday, May 9

Holly Palmer
with UW students, then with Bill Frisell, Pete Rende, Cuong Vu and Ted Poor

Saturday, May 10

Pete Rende
with UW students, then with Bill Frisell, Cuong Vu and Ted Poor

Sunday, May 11

Billy Hart and Ben Street
with UW students, then with Bill Frisell, Cuong Vu and Ted Poor

Bellevue Jazz Festival 2014

The annual Bellevue Jazz Festival returns to Downtown Bellevue for its seventh run May 28 through June 1. With more than 40 performances at various venues throughout the city, the festival features both ticketed and free acts by top national and regional jazz artists, including a Student Showcase highlighting local high school jazz programs.

Headlining the event are Poncho Sanchez and His Latin Jazz Band, Bill Frisell's Beautiful Dreamers, featuring Eyvind Kang and Rudy Royston, East-West Trumpet Summit with Ray Vega and Thomas Marriott featuring George Colligan, and Carlos Cascante Y Su Tumbao. The headliners will be performing at Bellevue's Theatre at Meydenbauer Center and Bake's Place; other venues include bars, restaurants, hotels, and cultural establishments throughout the downtown area.

The full festival schedule will be released in May. Tickets are on sale now through Brown Paper Tickets. For more information on the Bellevue Jazz Festival, visit www.bellevuedowntown.com.

East-West Trumpet Summit with Ray Vega & Thomas Marriott, featuring George Colligan
Wednesday, May 28, 8pm
Bake's Place, \$20

An all-star quintet led by the legendary Ray Vega, of New York, and the dynamic Thomas Marriott, of Seattle,



THOMAS MARRIOTT PHOTO BY DANIEL SHEEHAN

the East-West Trumpet Summit brings a fusion of each coast's jazz scene to Bellevue. Featuring George Colligan on piano, Phil Sparks on bass, and Matt Jorgensen on drums, the Summit will showcase their veteran talents on both jazz standards and original material.

Their self-titled 2010 album released on Seattle's own Origin Records received plenty of national airtime, spending 21 weeks, including a period at the number one spot, on JazzWeek. It was also featured on NPR's Morning Edition, and was named Denver jazz radio station KUVU's top pick for 2010.

In a *Jazziz* review of the album, Mark Holston wrote, "the emphasis of

this warm-blooded session is on mutual respect, not one-upmanship, as they partner in a 'summit' format that has been employed over the decades by some of jazzdom's greatest horn men."

Carlos Cascante Y Su Tumbao
Thursday, May 29, 8pm
Bake's Place, \$20

Break out your dancing shoes and get ready to move your hips for this performance. Vocalist Carlos Cascante is back after a great run at last year's Bellevue Jazz Festival. Featuring Thomas Marriott on trumpet, Jeff Busch on drums, Julio Jáuregui on piano, Dean Schmidt on bass, and Pedro Vargas on

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PONCHO SANCHEZ PHOTO BY DEVIN DEHAVEN

congas, Tumbao is a six-piece Latin jazz band whose sound and rhythm keeps audiences moving. With artists' roots spanning Costa Rica, Cuba, Mexico, and more, Tumbao brings the flavor and life of the Caribbean and Latin America to the Pacific Northwest.

The Seattle Times' Tom Scanlon said, "The nice thing about Tumbao is it's not just another salsa band playing airy dance music. Anchored by piano player Julio Jàuregui, the band keeps one foot firmly planted in Latin jazz as it roams various dance beats."

Poncho Sanchez and His Latin Jazz Band

Friday, May 30, 7:30pm
Theatre at Meydenbauer Center,
\$35/\$20 student

Born in Laredo, Texas, and raised in Los Angeles, Grammy-winning con-

guero Poncho Sanchez was exposed to a variety of genres growing up, including bebop jazz, soul, and Afro-Cuban music. With influences such as Dizzy Gillespie, Miles Davis, Cal Tjader, and Mongo Santamaria, Sanchez brings a cross-section of musical ideas to the table. Though practiced in multiple instruments, including guitar, flute, drums, and timbales, he settled on congas in high school and even performed with Tjader from 1975 until the vibraphonist's death in 1982.

"To me, Latin jazz is the world's greatest music," Sanchez writes on his website. "It has the melodic and harmonic sophistication of jazz and American standards, and the flavor and energy of Latin American music. What I'm most proud of is that this music – while it may sound exotic at times – is from America."



EYVIND KANG, BILL FRISELL AND RUDY ROYSTON PHOTO BY MONICA FRISELL

Bill Frisell's Beautiful Dreamers featuring Eyvind Kang & Rudy Royston

Saturday, May 31, 7:30pm
Theatre at Meydenbauer Center,
\$35/\$20 student

Newly inducted into the Seattle Jazz Hall of Fame at Earshot's Golden Ear Awards, legendary guitarist Bill Frisell is set to perform his *Beautiful Dreamers* with violist Eyvind Kang and drummer Rudy Royston. On his website, Frisell writes, "I've been playing with Eyvind Kang and Rudy Royston since the early nineties. More recently we've begun playing as a trio and I'm so excited by the possibilities. Each time we get together the music feels new....and old. Backwards and forwards. Up and down. Anything is possible. I can't wait to hear what happens next. I feel very fortunate having the chance to play music with these guys and to have

an audience willing to follow along on this latest adventure."

Released in 2010 on Savoy Jazz, *Beautiful Dreamers* compiles mostly original compositions with remakes of songs such as Blind Willie Johnson's "It's Nobody's Fault but Mine" and Benny Goodman's "Benny's Bugle," and takes its name from Stephen Foster's "Beautiful Dreamer," the cover of which is a simple, beautifully rustic rendition.

The BBC's John Eyles said, "The time they have spent playing together means they sound easy in each other's company, and the music reflects their comfort. On much of it, they could be relaxing together on the porch, trading licks and having fun. In particular, the flowing interactions of the guitar and viola echo a range of music from Django Reinhardt with Stéphane Grappelli through to bluegrass."

— Caitlin Peterkin



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LIVE ON THE SHIP STAGE

Saturday, May 3
EUGENIE JONES

Thursday, May 8
SHEILA KAY and the Wulftones
Open Mic Night

Friday, May 9
SURROUND SOUND BAND

Saturday, May 10
KELLEY JOHNSON

Saturday, May 17
HOPSCOTCH JAZZ
JEAN MISHLER/CHARLIE HIESTAND

Friday, May 23
ALMA VILLEGAS
LATIN NIGHT

Saturday, May 24
BETH WINTER

Friday, May 30
TWO OF US
BEATLES TRIBUTE BAND

Saturday, May 31
BILLY BRANDT PRESENTS:
THE LITTLE GIGLET

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Steve Griggs

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Steve Griggs, Jay Thomas, Milo Petersen,
Susan Pascal, and Phil Sparks

Sunday, June 1, 6 pm

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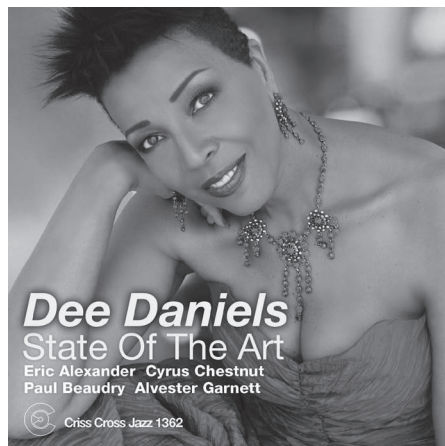
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FOR THE RECORD

CD Reviews



Dee Daniels *State of the Art*

Criss Cross, 2013

A recording of standards by vocalist Dee Daniels, *State of the Art* on Criss Cross Jazz is not neophyte music bending the boundaries of genre but rather a solid statement of mature personal artistry.

The great thing about Daniels is her sound – unique, dark and warm – and it fills every track. Her tone emanates from deep within her torso, her heart to be exact. Her voice is so enchanting that the words she sings almost don't matter. Almost, but she does respect the lyric. Her inflections don't ignore the songwriter's words – they add color, spirit and soul. Daniels embodies the music, the sound becomes flesh.

Because the repertoire of standards is so familiar, listeners are free to marvel at the evergreen youthfulness and world wise breadth of Daniels' life experience in her interpretation. She was belting jazz from the Seattle Opera House stage way back in 1974, circling

the globe on her talent as she grew. Over the span of her ascending musical life, the sound of her distinct gracious voice spread to stages in Europe, Asia, and South America.

The generosity evident in her tone and delivery spills over to the dedication she devotes to students. She's the artistic director of the annual DeMeiro Jazz Fest in Edmonds, Washington, founded the Dee Daniels Vocal Jazz Workshop in Sitka, Alaska, and has a Jazz Vocal Scholarship in her name at Capilano University, North Vancouver, BC, Canada, and will serve as an Adjunct Professor at the Aaron Copland School of Music at Queens College, New York.

After listening to *State of the Art*, I found myself singing "The Summer Wind" around the house and scrolling back several times to hear Daniels' slowed down ballad version of the typically up-tempo "Cherokee." With such a beautiful voice, why not take your time? In an era of increasing distraction and decreasing attention span, Daniels voice opens a door to savoring the act of listening here and now.

– Steve Griggs

Syrinx Effect *Snail Songs*

2014

Among the many young ensembles creating action-packed music within Seattle's productive jazz and creative music scene, the Syrinx Effect is a standout. Playing (usually) without a rhythm section, the soprano sax



and trombone duo draws propulsive energy from the air like a wind turbine. The group's second release, out in April, channels that energy into a tuneful and confident set of composed pieces, making *Snail Songs* a nicely contrasting pair with last year's gnarly and sweet, a set of unvarnished free improvisations.

In fact, the Syrinx Effect seems to be all about the nicely contrasting pairs – Kate Olson's sky-bound reeds with Naomi Siegel's gently loping trombone, the group's double commitment to both improvised and composed music, the two halves of their acoustic palette, which augments the duo's live playing with samples and looped duplicates of themselves.

In the new recording, all of these pairings make for a fluid dance, in which sax and trombone slither in and out of the musical foreground, set against an electronic continuo of echoes and loops. (The effect is often as if Pauline Oliveros had been the third member of Jimmy Giuffrè's late 50s trio with Bob Brookmeyer.)

Moods on *Snail Songs* range from bouncy to becalmed, and generally more sweet than gnarly. Olson's lovely "Respired by" has Siegel stretching out in a breathy, bluesy solo, then slowly building up a buzzing, didgeridoo-like drone, before both players come together for the tune's main theme. In Siegel's graceful closer, "Lonesome

and the Moonbuggy," a gently swinging duet gradually dissolves into a sun-drenched pool of prismatic harmonies.

Both Siegel and Olson are members of several other ticket-worthy performing groups (including Wayne Horvitz's Royal Room Collective Music Ensemble), so there is no shortage of opportunities to catch performances of these rising lights of the Seattle jazz scene. But a Syrinx Effect gig is worth seeking out on its own.

– Jonathan Lawson

Other recent releases

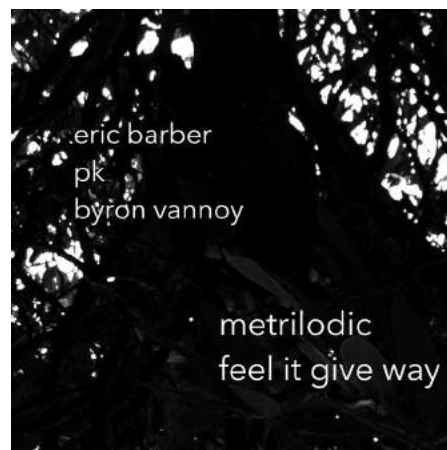


Dawn Clement *Tempest/Cobalt*

2013

With a live band Clement calls *Tempest* – Clement (lead vocals/keys), Johnaye Kendrick (background vocals/keytar), Isaac Castillo (guitar/background vocals), Ryan Burns (moog bass/keys), and Jacques Willis (drums) – *Tempest / Cobalt* is a ten-track collection of elegantly crafted contemporary pop songs. Airy vocals, lush harmonies and pensive lyrics create a dreamlike landscape and reflect on human themes such as redemption, struggle and love. A release party performance features the group at the

Royal Room, June 18, with Jacques Willis' Bubble Control opening.



Eric Barber's Metrilodic *Feel It Give Way*

2014

Recorded live at the Blue Moon Tavern, Seattle, between January and June 2013, by Steve Kennedy-Williams, this recent *Metrilodic* release captures the live, in-the-now spirit of Barber's instant compositions and improvisations with bassist PK and drummer Byron Vannoy.

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Notes, from page 3

On the Horizon

Vancouver International Jazz
Festival, Vancouver, BC
June 20-July 1

Medeski, Martin, Scofield and
Wood, Hiromi, Bobby McFerrin, Ar-
turo Sandoval, Maceo Parker, Charles
Lloyd Quartet, Cassandra Wilson:
www.coastaljazz.ca.

JazzVox Concerts Summer
June 21 & 22, July 18-20, August
9 & 10

Nich Anderson's ever popular vocal
jazz house concert series, JazzVox, has
been on fire with sensational perfor-
mances this year, and he promises to
kick off the sizzling summer season
with a bang! Anderson, who is an es-
teemed singer in his own right, will
proudly be featuring New York-based
songstress Linda Ciofalo in June,
famed LA-based crooner John Proulx
in July, and smokin' powerhouse NYC
diva Emily Braden in August. Please
visit jazzvox.com for a complete listing
of past and upcoming concerts, all the
latest artist/concert information and
to make your reservations early for
these amazing shows.

— Libby Graham

Write Earshot Jazz

Earshot Jazz is seeking submissions
from writers: Please email story pitch-
es, comments, news and announce-
ments to editor@earshot.org.

Help the Jazz Around the Sound Calendar

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community events to jazzcalendar@earshot.org.

ists in order to assemble individual portraits and a collective oral history of experimental music activity in the city and surrounding region; **Brad Gibson**, who will record 8-11 original jazz compositions for solo piano, trio, and quintet; **Bill Horist**, for eight pieces of original music for solo acoustic guitar, **Yogi McCaw** and the Yoginis Indian Jazz Project, to record six new songs in the genre of Indian jazz fusion; **Michael Owcharuk**, to develop and record a body of work based on music written for performances with the Bushwick Book Club Seattle; **Greg Ruby**, for 10 new works for string jazz.

Jazz TV

KING 5's mid-morning program New Day Northwest is partnering with ArtsFund to present an entire hour of arts and cultural programming, including performances by **Seattle JazzED**, Spectrum Dance Theater, and Tacoma Musical Playhouse, and segments featuring Broadway Luke Museum, and On the Boards. Tune in on May 13, 11am.

Jazz Radio

88.5 KPLU hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz and Jim Wilke's Jazz After Hours 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. For JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath,

Iam, 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 May lineup: May 4, **Daniel Carter**, **Reuben Radding** and **Gregg Keplinger**, an exceptional experience in freely improvised music; May 11, Space Weather Listening Booth, a live performance event based around the natural phenomena that come together to create the aurora borealis, with **Nate Evans** and **John Teske** (composers), **Tom Baker** (electronics), **Neil Welch** (sax) and **Greg Campbell** (percussion); May 18, Septet of Darkness is bassist/composer **Tim Carey**'s new music project featuring **Brian Bermudez** (tenor sax), **Cynthia Mullis** (alto sax), **Samantha Boshnack** (trumpet), **Nathan Vetter** (trombone), **Dan Taylor** (piano) and **Jeff Busch** (drums); May 25, **Jason Wolford**, solo electronics from this Seattle-based musician, producer and sound designer.

91.3 KBCS, on late Sundays and prime-time Mondays, features Floation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with 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.

In One Ear News

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

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BOXLEY'S

- **WEDNESDAYS** - Future Jazz Heads
- **THURSDAYS** - 1+1=2
 - 1 Marcus & Marcus: DNA Duo
 - 8 special guest Pearl Django
 - 15 special guest Ali Jackson Group
 - 22 Dmitri Matheny Quartet & Clinic
 - 29 Bernie Jacobs Duo
- **FRIDAYS** - Instrumentals
 - 2 Ham Carson Quartet
 - 9 Monkstone Theocracy
 - 16 Greg Schroeder's Northwest Wild
 - 23 Greg Williamson Quartet
 - 30 Richard Cole & Jonathan Rowden
- **SATURDAYS** - Lyricalists
 - 3 Adam Rupert's CWU Reunion 6
 - 10 Leah Stillwell Quartet
 - 17 Kobe Vocalist: Jennifer Kienzie
 - 24 Kelly Eisenhower Quartet
 - 31 Aria Prame Quartet
- **SUNDAYS** - Danny Kolke Trio
 - 11 Tony Foster Trio

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JAZZ AROUND THE SOUND

May

05

THURSDAY, MAY 1

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
BX Marcus & Marcus: DNA Duo, 7, 8:30
EB Jacob Zimmerman Quintet, 7
JA Pearl Django w/ Gail Pettis and Greta Matassa, 7:30
LJ Zero-G: The Evanstones & Jason Goessl Trio, 9
PD Greg Ruby Trio, 8
TU Bill Watrous Quartet, 7:30
VI Casey MacGill, 5:30

FRIDAY, MAY 2

BB Ronin, 8
BP Gotz Lowe Duo, 6
BX Ham Carson Quartet, 7, 8:45
C* Dan Duval Quartet (Luther's Table, 419 2nd St, Renton), 7:30
C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 7
CH Seattle Composers' Salon w/ William O. Smith, Tom Baker, John Teske, Keith Eisenbrey, 8
CM Bellevue School District jazz bands, 6
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Quiet Fire, 7
JA An Evening with Will Downing, 7:30
LA Latona happy hour w/ Phil Sparks, 5
SF Tim Kennedy Trio, 9
TD The Djangomatics (Musicquarium), 5

TD Danny Godinez (Musicquarium), 9
TU Randy Halberstadt Quintet w/ Mark Taylor, Jay Thomas, Jeff Johnson, Gary Hobbs, 7:30

SATURDAY, MAY 3

BX Adam Rupert's CWU Reunion, 6
C* Jean Mishler & Hopscotch (All Pilgrims Church, Capitol Hill), 7
CH Sue Ann Harkey, 8
CM Route 66 Big Band, 7
EB Arlene Sanvictores, Dee Brown, Elise Kloter, Angie McKenzie w/ Hans Brehmer, Osama Afifi, Brian Kirk, 7, 9
GZ Quiet Fire, 7
JA An Intimate Evening with Will Downing, 7:30
RR The Curtis Hammond Band, 8:30
SB Eric Hullander Band, 7
SF Sue Nixon Jazz Quartet, 9
SG Eugenie Jones, 7
SY Victor Janusz brunch, 10am
TD Daniel Rapport Trio (Musicquarium), 9
TU Greta Matassa Quartet, 7:30

SUNDAY, MAY 4

BB Choro jam w/ Stuart Zobel, 2
BP Josephine Howell Quartet, 7
BX Danny Kolke Trio, 6
C* Thelxie Eaves Band (Thurston's Bistro, 6421 Latona Ave NE), 6
CR Racer Sessions: Shannon Kerrigan, 8
DT Darrell's session w/ David George 10tet, 8
FB Steve Griggs Ensemble, 6
JA An Evening with Will Downing, 7:30
PM Paul Richardson, 6

PO Choro! Trio Brasileiro w/ Anat Cohen & Jovino Santos Neto, 7
RR Whitman Middle School Jazz Band, 8
SB Travis Hartnett Trio, 7
SF Alex Guilbert Duo brunch, 11am
SF Jerry Frank, 6:30
SY Victor Janusz brunch, 10am
TU Jim Cutler Jazz Orchestra, 8
TU Greg Robinson & The Jump Ensemble, 3
VI Ron Weinstein Trio, 9:30
VI Ruby Bishop, 6

MONDAY, MAY 5

AV Los Buhos w/ Marc Smason, 4
BN Andy Coe Band, 10
C* Marc Smason Trio w/ Bruce Barnard & Lamar Lofton (Thurston's Bistro, 6421 Latona NE), 9:30
C* Entre Mundos jam w/ Ernesto Padiangco, 9
MT Triangle Pub jam, 8:30
PM Paul Richardson, 6
RR Royal Room Collective Music Ensemble, 8
TU The Jazz Underground, 7:30

TUESDAY, MAY 6

BP Gotz Lowe Duo, 6
JA Lao Tizer featuring Karen Briggs and Chieli Minucci, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam, 10
SB Horse & Tiger Presents, 8
SB McTuff, 11
TU Jay Thomas Big Band, 8

Calendar Key

AV Agua Verde, 1303 NE Boat St, 545-8570
BB Couth Buzzard Books, 8310 Greenwood Ave N, 436-2960
BC Barca, 1510 11th Ave E, 325-8263
BD Bad Albert's, 5100 Ballard Ave NW, 782-9623
BH Benaroya Hall, 200 University St, 215-4747
BN Blue Moon, 712 NE 45th St, 675-9116
BP Bake's Place Bellevue, 155 108th Ave NE, Bellevue, 425-454-2776
BS Bastille, 5307 Ballard Ave NW, 453-5014
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
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104
DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789

DU Duos Lounge, 2940 SW Avalon Way, 452-2452
EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621
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
LA Latona Pub, 6423 Latona Ave NE, 525-2238
LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042
MC Meydenbauer Center, 11100 NE 6th St, Bellevue, 425-450-3810
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 St, Shoreline, 365-4447
NO New Orleans Restaurant, 114 First Ave S, 622-2563

OB OutWest Bar, 5401 California Ave SW, 937-1540
OW Owl 'n' Thistle, 808 Post Ave, 621-7777
PD Pink Door, 1919 Post Alley, 443-3241
PM Pampas Room, El Gaucho Seattle, 2505 1st Ave, 728-1337
PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
RR The Royal Room, 5000 Rainier Ave S, 906-9920
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
TU Tula's, 2214 2nd Ave, 443-4221
VI Vito's, 927 9th Ave, 682-2695

WEDNESDAY, MAY 7

BP Gotz Lowe Duo, 6
BX Future JazzHeads, 5, 7
JA Lao Tizer ft. Karen Briggs and Chieli Minucci, 7:30
NC Darin Clendenin Trio jam, 7:30
PD Casey MacGill, 8
RR Seattle Jazz Composers Ensemble 5th Anniversary, 8
SB Scott Pemberton Band, 10
SF Tim Kennedy, 8
SG Jay Thomas & the Cantaloupes, 8
TD Kat Koch Quartet (Musicquarium), 8:30
TD Cassandra Wilson, 7, 9:30
TU Smith/Staelens Big Band, 7:30

THURSDAY, MAY 8

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
BX Pearl Django, 7, 8:30
CH Andrea Parkins + Zeena Parkins, 8
JA Kenny G, 7:30
LJ Ian Hughes Trio, 8
PD Greg Ruby Trio, 8
SB Suffering F#ckheads, 10
SE Art of Jazz: McTuff, 5:30
SG Sheila Kay open mic, 8
TD Cassandra Wilson, 7, 9:30
TD Jose Gonzales (Musicquarium), 9
TU Josephine Howell Quartet, 7:30
VI Casey MacGill, 5:30

FRIDAY, MAY 9

BP Gotz Lowe Duo, 6
BX Monkstone Theocracy, 7, 8:45
C* Trio Laura w/ Laura Oviedo, Jacque Larrainzar, Marc Smason, Alex Conga (el Quetzal, 3209 Beacon Ave S), 7
C* IMPfest: Holly Palmer w/ guests (Jones Playhouse Theatre, UW), 7:30
CH Samantha Boshnack Quintet, 8
DT Crack Sabbath, 9
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Edward Paul Trio, 7
JA Kenny G, 7:30
LA Latona happy hour w/ Phil Sparks, 5
SF John Sanders & Sue Nixon, 9
SG Surround Sound Band, 9
TD Mark Sexton Band, 9
TD The Djangomatics (Musicquarium), 5
TU Peter Daniel Quartet, 7:30

SATURDAY, MAY 10

BH Branford Marsalis, 8
BX Leah Stillwell Quartet, 7, 8:45
C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 8:30
C* Stickshift Annie w/ Kimball & the Fugitives (Sons of Norway, Bothell), 8:30
C* Pete Rende w/ guests (Jones Playhouse Theatre, UW), 7:30
CH David Hahn's Concert Imaginaire, 8

GZ Edward Paul Trio, 7
JA Kenny G, 7:30
NC Shear Jazz, 8
SB Sidewinder, 7
SF Alex Guilbert Duo, 9
SG Kelley Johnson, 8
SY Victor Janusz brunch, 10am
TU Susan Pascal Quintet w/ Bill Anshell, Chuck Deardorf, Mark Ivester, 7:30

SUNDAY, MAY 11

AV Los Buhos w/ Laura Oviedo, Marc Smason, Jacque Larrainzar, Bruce Barnard, 1
BB Kenny Mandell session, 7
BH Branford Marsalis, 2
BP The Rat Pack, 7
BX Tony Foster Trio, 6, 7:30
BX Danny Kolke Trio, 6
C* Thelxie Eaves Band (Thurston's Bistro, 6421 Latona Ave NE), 6
C* Billy Hart & Ben Street w/ guests (Jones Playhouse Theatre, UW), 7:30
CR Racer Sessions, 8
DT Darrell's jam w/ Kevin McCarthy Quartet, 8
JA Kenny G, 7:30
PM Paul Richardson, 6
RR Scrape, 7:30
SB Goessl & Pereira, 8
SB Hardcoretet, 10
SF Pasquale Santos brunch, 10:30am
SF Ann Reynolds & Lauren Hendrix, 6:30
SY Victor Janusz brunch, 10am
TU D'Vonne Lewis, 7:30
TU Jazz Police Big Band, 3
VI Ron Weinstein Trio, 9:30
VI Ruby Bishop, 6

MONDAY, MAY 12

BN Andy Coe Band, 10
C* Marc Smason Trio w/ Bruce Barnard & Lamar Lofton (Thurston's Bistro, 6421 Latona NE), 9:30
C* Entre Mundos jam w/ Ernesto Padiangco, 9
MT Triangle Pub jam, 8:30
PM Paul Richardson, 6
RR Steve O'Brien's Decomposers, 8
TU David Marriott Big Band, 7:30

TUESDAY, MAY 13

BP Gotz Lowe Duo, 6
BS The Djangomatics, 8
JA The Headhunters, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam, 10
SB McTuff, 11
TU Emerald City Jazz Orchestra, 8

WEDNESDAY, MAY 14

BP Gotz Lowe Duo, 6
BX Future JazzHeads, 5, 7
CH Burn List & Mount Eerie, 8
JA The Headhunters, 7:30
PD Casey MacGill, 8
SG Jay Thomas & the Cantaloupes, 8
TD Karla Bonoff, 7:30
TU Jim Sisko's Bellevue College Jazz Orch, 7:30

CURTAIN CALL

weekly recurring performances

MONDAY

BN Andy Coe Band, 10
C* Entre Mundos jam w/ Ernesto Padiangco (Capitol Cider, 818 E Pike St), 9
MT Triangle Pub jam, 8:30
PM Paul Richardson, 6

TUESDAY

BP Gotz Lowe Duo, 6
OB Tutu Combo w/ Don Berman, 8
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
SG Jay Thomas & the Cantaloupes jam, 8

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
PD Greg Ruby Trio, 8

FRIDAY

BP Gotz Lowe Duo, 6
DU Jeff Ferguson's Triangular Jazztet, 7:30
LA Latona happy hour w/ Phil Sparks, 5
TD The Djangomatics, 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

THURSDAY, MAY 15

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
BX Ali Jackson Group, 7, 8:30
CH Clarinet/Harp Quintet, 8
JA The Family Stone, 7:30
PD Greg Ruby Trio, 8
SB Michael Zabrek Presents, 10
TU Fred Hoadley's Sonando, 8
VI Casey MacGill, 5:30

15 IMPROVISED CLARINET/HARP

The five members of this quintet come from very different backgrounds: classically trained, jazz schooled, refusal of any training. The common devotion is to one of spontaneously composed sonic creations. What we play displays an understanding of music in all its depths and surfaces, writes contrabass

clarinetist Paul Hoskin, performing on the bill. For harpist Carol Levin it's an extension on recent work at Amsterdam's Dutch Impro Academy. She performs on both electric and acoustic harp with effects. Three clarinets (Beth Fleenor, Jenny Ziefel, Paul Hoskin) and two harps (Carol Levin, Monica Schley) create this improvised music night at the Chapel Performance Space. Admission is \$5-\$15, sliding scale.

FRIDAY, MAY 16

BP Gotz Lowe Duo, 6
BX Greg Schroeder's Northwest Wild, 7, 8:45
C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 7
CH Evan Flory-Barnes, 8
CM Cascade Brass Quintet, 7
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Smoke & Honey, 7
GZ Edward Paul Trio, 7
JA The Family Stone, 7:30
LA Latona happy hour w/ Phil Sparks, 5
NC Stephanie Porter Quartet, 8:30

RR Whitney James, 8
SF John Sanders & Sue Nixon, 9
TD The Djangomatics (Musicquarium), 5
TU Dave Peck Trio w/ Jeff Johnson, Eric Eagle, 7:30

SATURDAY, MAY 17

BX Kobe Vocalist: Jennifer Kienzle, 7, 8:45
CH Eric Barber, 8
EB Dmitri Matheny Group, 7
GZ Smoke & Honey, 7
GZ Edward Paul Trio, 7
JA The Family Stone, 7:30
NC David Arteaga Quartet, 8:30
SB Eric Hullander Band, 7
SF Sue Nixon Jazz Quartet, 9
SG Jean Mishler & Hopscotch, 8
SY Victor Janusz brunch, 10am
TU Dave Peck Trio w/ Jeff Johnson, Eric Eagle, 7:30

17 DMITRI MATHENY

Renowned flugelhornist Dmitri Matheny and his all-star band will showcase The Great American Songbook at Egan's Ballard Jam House, Saturday, May 17, 7pm. Matheny, based in San Francisco and Phoenix, shares the stage with a stellar lineup of musical talent, including pianist Nick Manson, bassist Chris Finet and drummer Mark Ivester. All ages until 11pm. Admission is \$10. Call 206-789-1621 for reservations or reserve online at www.ballardjamhouse.com.

SUNDAY, MAY 18

BB Choro Tocando & Emerson Pirot, 7
BB Kenny Mandell jam, 2
BP Pearl Django w/ Gail Pettis, 7
BX Danny Kolke Trio, 6
C* Thelxie Eaves Band (Thurston's Bistro, 6421 Latona Ave NE), 6
CR Racer Sessions, 8
DT Darrell's jam w/ Paul Miranda Syndicate, 8
JA The Family Stone, 7:30
MV Jovino Santos Neto Quinteto, 5
PM Paul Richardson, 6
SF Pasquale Santos brunch, 11am
SF Jerry Frank, 6:30
SY Victor Janusz brunch, 10am
TU Jim Cutler Jazz Orchestra, 8
TU UW Jazz Band, 7
VI Ruby Bishop, 6
VI Ron Weinstein Trio, 9:30

MONDAY, MAY 19

BN Andy Coe Band, 10
C* Annie Eastwood, Kimball Conant, Larry Hill (Mr. Villa, 8064 Lake City Way NE), 7
C* Marc Smason Trio w/ Bruce Barnard & Lamar Lofton (Thurston's Bistro, 6421 Latona NE), 9:30
C* Entre Mundos jam w/ Ernesto Padiangco, 9
JA Ballard High School Jazz Bands/Vocal Jazz Performance, 7:30
MT Triangle Pub jam, 8:30
PM Paul Richardson, 6
RR Washington Middle School Jazz Band, 7:30
TU Lonnie Mardis SCCC Jazz Orchestra, 7:30



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TUESDAY, MAY 20

BP Gotz Lowe Duo, 6
CY Thomas Marriott & Friends w/ Eric Verlinde, Phil Sparks, Jose Martinez, 7:30
CY Eastside Jazz Club, 7:30
JA Spencer Day CD Release Party, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam, 10
SB Ask the Ages, 8
SB McTuff, 11
TD Suzanne Vega w/ Art Hest, 7, 10
TU Roadside Attraction Big Band, 7:30

WEDNESDAY, MAY 21

BP Gotz Lowe Duo, 6
BX Future JazzHeads, 5, 7
JA Spencer Day CD Release Party, 7:30
NC Darin Clendenin Trio jam, 7:30
PD Casey MacGill, 8
RR Piano Starts Here: The Music of Keith Jarretty and Paul Bley, 8
SG Jay Thomas & the Cantaloupes, 8
TD Kareem Kandi (Musicquarium), 8:30
TU Greta Matassa Vocal Showcase, 7

THURSDAY, MAY 22

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BX Dmitri Matheny Quartet & Clinic, 7, 8:30
CH Evergreen Experimental Music Ensemble, 8
DT Suffering F#ckheads, 9
JA Ramsey Lewis Electric Band with Philip Bailey of Earth, Wind and Fire, 7:30
PD Greg Ruby Trio, 8
SB Vunt Foom, 10
TD Eric Hullander Group, 9
TU Hal Sherman's Jazz Night School Jazz Orchestra, 7:30
VI Casey MacGill, 5:30

FRIDAY, MAY 23

BP Gotz Lowe Duo, 6
BX Greg Williamson Quartet, 7, 8:45
C* Los Buhos w/ Laura Oviedo, Marc Smason, Jacque Larrainzar, Bruce Barnard, Alex Conga (el Quetzal, 32, 7
CH Das Oboe, 8
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Emily McIntosh, 7
JA Ramsey Lewis Electric Band with Philip Bailey of Earth, Wind and Fire, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
SF Tim Kennedy Trio, 9
SG Alma Villages & Alma y Azucar, 7:30
TD The Djangomatics (Musicquarium), 5
TU Jovino Santos Neto Quarteto, 7:30

SATURDAY, MAY 24

BX Kelly Eisenhour Quartet, 7, 8:45
GZ Emily McIntosh, 7
JA Ramsey Lewis Electric Band with Philip Bailey of Earth, Wind and Fire, 7:30, 9:30
NC Dr Richard Kimball & the Fugitives, 8:30

SF Alex Guilbert Duo, 9
SG Beth Winter, 8
SY Victor Janusz brunch, 10am

SUNDAY, MAY 25

AV Los Buhos w/ Laura Oviedo, Marc Smason, Jacque Larrainzar, Bruce Barnard, 1
BB Kenny Mandell jam, 2
BX Danny Kolke Trio, 6
C* Thelxie Eaves Band (Thurston's Bistro, 6421 Latona Ave NE), 6
CR Racer Sessions, 8
DT Darrell's jam w/ Kevin McCarthy Quartet, 8
JA Ramsey Lewis Electric Band with Philip Bailey of Earth, Wind and Fire, 7:30
PM Paul Richardson, 6
SB Tim Kennedy Presents, 10
SB Eugenie Jones, 6
SF Ann Reynolds & Lauren Hendrix, 6:30
SF Pasquale Santos brunch, 11am
SY Victor Janusz brunch, 10am

VI Ron Weinstein Trio, 9:30
VI Ruby Bishop, 6

MONDAY, MAY 26

BN Andy Coe Band, 10
C* Marc Smason Trio w/ Bruce Barnard & Lamar Lofton (Thurston's Bistro, 6421 Latona NE), 9:30
C* Entre Mundos jam w/ Ernesto Padiangco, 9
MT Triangle Pub jam, 8:30
PM Paul Richardson, 6
RR Frankly Mondays, 8

TUESDAY, MAY 27

BP Gotz Lowe Duo, 6
BS The Djangomatics, 8
JA Oz Noy featuring Oteil Burbridge and Keith Carlock, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam, 10
SB McTuff, 11

						
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 BILL WATROUS QUARTET 7:30PM \$20	2 RANDY HALBERSTADT QUINTET w/ MARK TAYLOR JAY THOMAS JEFF JOHNSON GARY HOBBS 7:30PM \$15	3 GRETA MATASSA QUARTET 7:30PM \$15
4 GREGG ROBINSON & THE JUMP ENSEMBLE 3-6:00PM \$10 JIM CUTLER JAZZ ORCH. 8:00PM \$8	5 BIG BAND JAZZ THE JAZZ UNDERGROUND 7:30PM \$8	6 BIG BAND JAZZ JAY THOMAS BIG BAND 8:00PM \$5	7 BIG BAND JAZZ SMITH/ STAELENS BIG BAND 7:30PM \$10	8 JOSEPHINE HOWELL QUARTET 7:30PM \$12	9 PETER DANIEL QUARTET 7:30PM \$15	10 SUSAN PASCAL QUARTET w/ BILL ANSCHELL CHUCK DEARDORF MARK IVESTER 7:30PM \$15
11 BIG BAND JAZZ JAZZ POLICE 3-7PM \$5 D'VONNE LEWIS 7:30PM \$7	12 BIG BAND JAZZ DAVID MARRIOTT BIG BAND 7:30PM \$5	13 BIG BAND JAZZ EMERALD CITY JAZZ ORCHESTRA 8:00PM \$5	14 BIG BAND JAZZ JIM SISCO'S BELLEVUE COLLEGE JAZZ ORCHESTRA 7:30PM \$10	15 HOT LATIN JAZZ FRED HOADLEY'S SONANDO 8:00PM \$10	16 DAVE PECK TRIO w/ JEFF JOHNSON ERIC EAGLE 7:30PM \$15	17 DAVE PECK TRIO w/ JEFF JOHNSON ERIC EAGLE 7:30PM \$15
18 BIG BAND JAZZ UW JAZZ BAND 7:00PM JIM CUTLER JAZZ ORCHESTRA 8:00PM \$8	19 BIG BAND JAZZ LONNIE MARDIS & SEATTLE CENTRAL CC JAZZ ORCHESTRA 7:30PM \$5	20 BIG BAND JAZZ ROADSIDE ATTRACTION 7:30PM \$8	21 BIG BAND JAZZ GRETA MATASSA VOCAL SHOWCASE 7:00PM \$10	22 BIG BAND JAZZ HAL SHERMAN'S JAZZ NIGHT SCHOOL JAZZ ORCHESTRA 7:30PM \$10	23 BIG BAND JAZZ JOVINO SANTOS NETO QUARTETO 7:30PM \$15	24 THOMAS MARRIOTT presents a MILES DAVIS TRIBUTE w/ DARRELL GRANT EVAN FLORY-BARNES MATT JORGENSEN 7:30PM \$20
25 MICROSOFT JUMPIN' JIVE ORCHESTRA 3-6:00PM \$5 D'VONNE LEWIS 7:30PM \$7	26 BIG BAND JAZZ JAMES KNAPP ORCHESTRA 7:30PM \$10 General \$5 Students & Seniors	27 BIG BAND JAZZ MUSICWORKS BIG BAND w/ CENTRAL WASHINGTON UNIVERSITY BIG BAND 7:30PM \$8	28 BIG BAND JAZZ GRETA MATASSA VOCAL SHOWCASE 7:00PM \$10	29 BIG BAND JAZZ KATIE DAVI / CHRIS MORTON GROUP 7:30PM \$10	30 BIG BAND JAZZ STEPHANIE PORTER QUARTET 7:30PM \$15	31 BIG BAND JAZZ MILO PETERSEN QUARTET 7:30PM \$15

WEDNESDAY, MAY 28

BP Bellevue Jazz Fest: East-West Trumpet Summit w/ Ray Vega & Thomas Marriott, 8
BP Gotz Lowe Duo, 6
BX Future JazzHeads, 5, 7
JA Oz Noy featuring Oteil Burbridge and Keith Carlock, 7:30
SB Rippin Chicken, 10
SG Jay Thomas & the Cantaloupes, 8

THURSDAY, MAY 29

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill, Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Bellevue Jazz Fest: Carlos Cascante y su Tumbao, 8
BP Gotz Lowe Duo, 6
BX Bernie Jacobs Duo, 7, 8:30
CM Miss Rose & Her Rhythm Percolaters, 6:30

JA Joan Osborne and The Holmes Brothers, 7:30
PD Greg Ruby Trio, 8
PD Casey MacGill, 8
SB Mother Zucker, 10
TD An Evening with Vicci Martinez, 7, 10
VI Casey MacGill, 5:30

FRIDAY, MAY 30


BP Gotz Lowe Duo, 6
BX Richard Cole & Jonathan Rowden, 7, 8:45
C* Laura Oviedo, Marc Smason, Jacque Larrainzar (Essence Wine Shop, 415 E Pine), 9
CH Leviathan Worship Service, 8
CM Alma y Azucar, 7
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Michael Powers Group, 7
JA Joan Osborne and The Holmes Brothers, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5

MC Poncho Sanchez & His Latin Jazz Band, 7:30
NC Pearl Django, 8:30
PO Soul of Sound: Gundecha Brothers, 7
SF Alex Guilbert Duo, 9
TD The Djangomatics (Musicquarium), 5

SATURDAY, MAY 31

BX Aria Prame Quartet, 7, 8:45
CH Hector Bravo Benard, 8
CM Uptown Lowdown Jazz Band, 7
GZ Michael Powers Group, 7
JA Joan Osborne and The Holmes Brothers, 7:30, 9:30
MC Bill Frisell's Beautiful Dreamers w/ Eyvind Kang & Rudy Royston, 7:30
SF Tim Kennedy Trio, 9
SG Billy Brandt Variety, 9
SY Victor Janusz brunch, 10am

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FRIDAY, JUNE 27, 8PM

Chris Speed photo by Daniel Slesman



**Sunna Gunnlaugs
Trio
+
Dawn Clement Band**

SATURDAY, JUNE 28, 8PM

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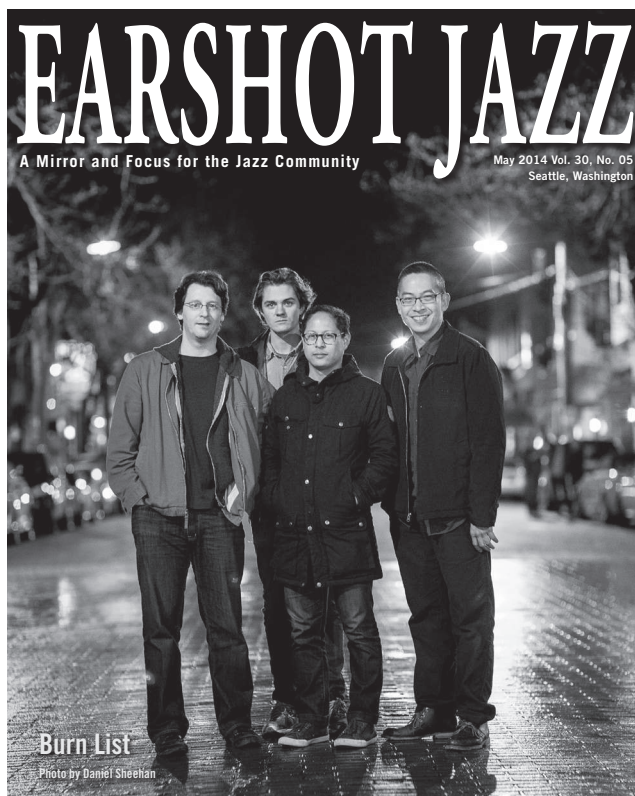
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