

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2012 Vol. 28, No. 4
Seattle, Washington



Human Spirit: Mark Taylor, Matt Jorgensen, Thomas Marriott

Human Spirit performs at the Ballard Jazz Festival in April. Photo by Lance Mercer.



April Is Jazz Appreciation Month, International Jazz Day April 30

This year marks the 11th year that the Smithsonian's National Museum of American History has organized events during the month of April to celebrate Jazz Appreciation Month (JAM). Jazz pianist Herbie Hancock's first major initiative since becoming a UNESCO Goodwill Ambassador last year includes the establishment of International Jazz Day on April 30, which will be held on that date every year, and it coincides with the last day of Jazz Appreciation Month in the US. The inaugural event, organized by the UN Educational, Scientific and Cultural Organization in partnership with the Thelonius Monk Institute of Jazz, which Hancock chairs, will include concerts in Paris, New Orleans and New York, along with jazz-related events in several dozen countries from Algeria to Uruguay. On April 30, Hancock will be in New Orleans' Congo Square to present performances by Terence Blanchard, Ellis Marsalis, Dr. Michael White, Kermit Ruffins and the Treme Brass Band. This issue of Earshot Jazz previews concerts

happening this month throughout the Seattle area, providing each and every one of us with ample opportunities to appreciate jazz!

Seattle Repertory Jazz Orchestra Sells Out Inaugural Gala

On April 14 at Farestart Restaurant, the Seattle Repertory Jazz Orchestra (SRJO) hosts 'Round Midnight, a gala evening celebrating the great musical and cultural legacy of the organization. But if you haven't got tickets yet, you're out of luck! Surprising the organizers, the event sold out more than a month ago. Paul de Barros, author, historian and *Seattle Times* jazz critic, will emcee the evening. An all-star quintet from the SRJO will perform. The SRJO promises that next year they will get a bigger venue and encourages those who want to contribute to their efforts to visit their website at www.srjo.org/becomesupporter.htm.

Langston Hughes Performing Arts Center Re-opens

The near century-old building re-opens this April after a two-year seis-

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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.

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Earshot Jazz on Art Zone with Nancy Guppy

Director John Gilbreath appeared on the March 9 episode of the Seattle Channel's Art Zone with Nancy Guppy. He spoke about Earshot Jazz, the Spring Series and the upcoming Golden Ear Awards. Art Zone presents weekly highlights from local arts, entertainment and cultural events in the area through interviews and performances. Host Nancy Guppy is an alumna of *Almost Live!* and a true Seattle original. She is a tireless advocate of experiencing our region's arts scene and cultural life. New episodes of **Art Zone with Nancy Guppy** premiere Friday nights at 8pm on the Seattle Channel 21, with additional playbacks throughout the week and online. Check it out at www.seattlechannel.org/artzone.

Area Artists in a Benefit Concert Series

In Bellingham, the World of Jazz Builds a Library concert series benefits the building fund for the South Whatcom Public Library at Sudden Valley. The Friends of the Sudden Valley Library are raising \$300,000 to convert 6,500 square feet of empty barn space in the Community Center complex for a full-service Whatcom County Library System branch. The **WWU Faculty Jazz Collective**, April 14, **Pearl Django**, June 9, **Jovino Santos Neto**, October 13, and **Greta Matassa**, with special guest Jovon Miller, December 8, perform the series. For additional information, visit www.suddenvalleylibrary.org.

Jam Session News

Lakeside Bistro is a small Vietnamese fusion cuisine restaurant with a regular jazz calendar, often pianists and vocalists. They're located near

Rainier Beach, just north of the Renton airport. They've recently begun hosting sessions on Thursday nights, April 12 and 23 with Eric Verlinde and April 19 with Jon Sheckler.

Wycliffe Gordon in Residence in Bothell and Mercer Island

Renowned trombonist **Wycliffe Gordon** will lead jazz band clinics at both Bothell and Mercer Island high schools. He will also appear in concert with the two ensembles on Wednesday,

May 2, at 7pm, at Bothell's Eastside Foursquare Church (14520 100th Ave NE). Gordon has won the Jazz Journalists Association Award for the Trombonist of the Year for six of the last eleven years. He is a former member of the Wynton Marsalis Septet, Lincoln Center Jazz Orchestra and a featured guest artist on Billy Taylor's "Jazz at the Kennedy Center" series. The schools pooled resources to

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CALL FOR ARTISTS

Jazz: The Second Century

Submission deadline June 4

Jazz: The Second Century is an Earshot Jazz concert series initiative addressing jazz's progressive transition into the future. Earshot Jazz seeks submissions from Seattle-area individuals and ensembles for the 2012 series. Projects that question and expand the conventional boundaries and parameters of the jazz form are welcome. In the series, Earshot Jazz brings that discussion into creative motion where it matters most – on the stage, with an attentive audience.

Seattle-area individual or group submissions, 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. Selected individual artists and ensembles per-



form during July 2012, 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. **Submission**

deadline is June 4. 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 earshot.org/Events/2nd_Century.html.



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Joe Brazil

Justice for Joe

By Steve Griggs

Attacking the Ivory Tower

A rally at the Husky Union Building on the University of Washington campus kicks off “Joe Brazil Day.” On April 21, 1976, 350 people march to the University President’s Office and present a written demand – before May 5, an open meeting involving testimony from students, faculty and community be held to officially grant or deny tenure to Assistant Music Professor Joe Brazil.

“I’ll accept this,” says President John Hogness, “and I’ll have an answer.” Ed Woodley, head of the Black Student Union isn’t satisfied. “We’re tired of waiting and getting no answers.” The protesters head for their next stop.

Behind locked doors, police guard the Music Building. Five uniformed officers secure the west door, eight at the north, and ten at the east. More stroll through the corridors. Classes are cancelled. Outside, the crowd chants, “Justice for Joe!”

Brazil, a saxophonist from Detroit who recorded with John Coltrane, teaches the History of Jazz, the most popular class in the School of Music. He frequently brings leading jazz artists to perform in class – Earl “Fatha” Hines, Dizzy Gillespie, McCoy Tyner, and many more. He had been denied tenure by the School of Music faculty during the previous school year. No public notice of the meeting was given

and no minutes had been taken. Protestors believed this procedure violated the Open Meetings Act enacted in 1971 by the Washington State Legislature.

“It’s unfortunate it had to come to



JOE BRAZIL

this,” says Brazil. “Hopefully people came here to learn.” Brazil is not vengeful. He tells the crowd that many of the people voting against his tenure are “just dumb, not mean.”

The Detroit Jazz Scene

Joseph Brazil was born in Detroit on August 27, 1927. He studied saxophone at the Detroit Institute of Music and Conservatory of Music. After

graduating from Cass Technical High School in 1946, he joined the US Army and was stationed for a year at Fort Lewis in Washington. There, he performed in a band with other enlisted men. They called themselves the G.I. Jazzmen of Geiger Field.

Brazil returned to Detroit and got a job at Chrysler as a toolmaker and inspector. He purchased a home with one of his brothers and outfitted the basement with a bar, baby grand piano, and chessboards. Soon, talented local musicians and touring artists crowded into the small room to jam. Visitors included trumpeter Donald Byrd, saxophonist Sonny Red, pianist Barry Harris, bassist Doug Watkins, and drummer Roy Brooks. When saxophonist John Coltrane was in town in September of 1958, he stopped by to jam with Joe Henderson and Brazil. A recording from the session is available on YouTube. The tempo on “Sweet Georgia Brown” is clocked at a blistering 350 beats per minute. Brazil made many recordings at his house, even

Coltrane practicing.

Detroit jazz chronicler Jim Gallert interviewed musicians about Brazil’s jams. “Everybody you can name used to come by those sessions,” recalls drummer Bert Myrick in *Before Motown*. “I talked to Trane for about an hour, sitting on the basement steps.” Brazil made a space where a community of jazz artists could hang out, learn, play and build relationships free from commercial constraints.

Brazil and Coltrane established a lasting relationship. In Alice Coltrane's biography *Monument Eternal*, pianist Kenneth Cox says that Alice McLeod met her future husband John Coltrane in Brazil's basement.

Brazil in Seattle

Brazil got a tool-making job at Boeing and moved to Seattle in September of 1961. Two years later, he enrolled at the University of Washington to study math and computer programming. He got a job as a mechanical technician at the UW Applied Physics Lab in 1965 and was promoted to a computer-programming job in 1967.

Meanwhile, Brazil made a splash on the local music scene. He gigged at the Seattle World's Fair, appeared with trumpeter Webster Young at the Red Rooster, singer Woody Woodhouse at the Mardi Gras, bassist Rufus Reid at the Checkmate, saxophonist Charles Lloyd at Seward Park, and led the house band at the Penthouse with pianist Jerry Gray, bassist Chuck Metcalf, and drummer George Griffin. The Penthouse band played Saturday afternoon matinee sets before national touring acts.

One notable group came to the Penthouse the last week of September in 1965. Coltrane was touring after the release of *A Love Supreme*. The band stayed at the Frye Hotel, but Coltrane spent the week at Brazil's house. Coltrane was interested in documenting the new direction of his ensemble, so he paid out of his own pocket for a live recording at the Penthouse and a

studio session in Lynnwood. Brazil sat in on saxophone at the Penthouse and played flute in the studio. The live recording was released as *Live in Seattle* and the studio date as *Om*.

Brazil began to dedicate himself to sharing music with young students by using his extensive network of musical relationships to connect interested students with mature artists.

In 1968 Garfield High School initi-



THE G.I. JAZZ-MEN OF GEIGER FIELD WASHINGTON

ated a "magnet" program which included fine-arts curricula. Brazil was hired to teach jazz. Also, Brazil taught in the Summer Emphasis on Education and Knowledge (SEEK) program at Garfield. He also headed the music program for the Seattle Public Schools Extended Services Program (ESP).

Brazil joined a steering committee of black leaders to address issues of justice, schools, jobs, community education, racism, economics, and political power. He founded the Black Academy of Music, "dedicated to uplifting the consciousness of people through music." Faculty included trumpeter Floyd Standifer, saxophonist Jabbo

Ward and bassist Milt Garred. Brazil raised funds to bring saxophonist Joe Henderson to Washington prisons. One of Brazil's students, Gary Hammon, received one of the first scholarships to attend the New England Conservatory.

Jazz Studies in Academia

The Civil Rights Act of 1965 and the Black Power movement led white universities throughout the United States to develop Black Studies programs. American universities needed graduates to know about American culture and music, including jazz. The Music Educators National Conference (MENC) created the National Association of Jazz Educators (NAJE) at a 1968 meeting in Seattle.

Several jazz artists joined the faculties of prominent American universities —

trombonist David Baker, trumpeter Donald Byrd, saxophonists Archie Shepp, Jackie Mclean, and Nathan Davis, pianists Mary Lou Williams and Cecil Taylor, and drummer Max Roach. Seattle's participation in this national trend brought Joe Brazil to the University of Washington.

Black Studies at the University of Washington

In early 1968, the UW Black Student Union (BSU) surveyed the 834 classes in the school's catalog. None of the School of Music classes used materials by or about black people. "It was audacious and outrageous," says BSU

organizer Larry Gossett (now Chair of the King County Council), “that all the classes focused on European music even though the most creative, innovative and distinctly American music came from blacks.” The BSU concluded that the UW was “institutionally racist.”

The head of the BSU, E. J. Brisker, called UW President Charles Odegaard and demanded that the university provide \$50,000 to create a Black Studies program. With no money forthcoming, 70 BSU members and friends occupied Odegaard’s office. Odegaard agreed to the BSU’s demands, which included hiring black representatives on the music faculty, specifically saxophonists Joe Brazil and Byron Pope to teach jazz.

Jazz at the University of Washington

Within a week, the Dean of the College of Arts and Sciences established a Special Curriculum Committee on Black American Culture. Brazil and Pope submitted a proposal for a Black Music curriculum to the School of Music. A single faculty position was opened. Brazil refused to compete with Pope for the job. Pope was hired to begin teaching in the fall.

Pope taught the History of Jazz three days a week, gave private lessons, worked with the jazz ensemble, and performed twice on the UW Jazz concert series. At the end of the school year Pope recommended that the curriculum and faculty be expanded to include all forms of Black Music and that the program move from the School of Music to Ethnomusicology. These suggestions were ignored. Pope left the UW.

Brazil in the School of Music

Without a teacher for the History of Jazz class, the Acting Director for the School of Music, John Moore, urged

Brazil to take over. Drummer Garry Owens volunteered to be Brazil’s teaching assistant. “Joe was the hub to bring the music and history together and serve as an inspiration,” says Owens. “He didn’t come to write books. He came to play and teach. He taught me that I could be a revolutionary in art – defend it, keep playing and keep hope alive.” Today Owens manages projects for the Seattle Department of Neighborhoods.

Bassist Jeffrey Winston also worked as a teaching assistant for Brazil. “Joe was a voice in the wilderness,” says Winston. “He wasn’t credentialed, so

he got no respect. He devoted his life to spreading the word about the music.” Today Winston produces jazz concerts in Los Angeles for World Stage Stories and serves as secretary for the California Jazz Foundation.

Herbie Hancock at UW?

At the end of the school year, the BSU demanded that the School of Music engage a Jazz Ensemble in Residence. Herbie Hancock’s Mwandishi ensemble was in Seattle for a jazz festival concert. Brazil held the group over at the Club Ebony for a week and brought Hancock to speak in the His-

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tory of Jazz class. Over lunch, the Director of the School of Music, William Bergsma, discussed the possibility of having Hancock's band in residence at UW.

Because there was no budget for additional faculty, Bergsma turned to the Rockefeller Foundation for financial support. Bergsma developed a community-wide plan that included students from the Seattle Public Schools and Cornish School of Allied Arts. Brazil's teaching role in Seattle Public Schools was mentioned in the plan as a prototype. The proposal requested \$333,889 for three years beginning in the summer of 1971.

The Rockefeller Foundation offered \$100,000 over a two-year period. The Foundation's Director, Norman Lloyd, wrote, "I was impressed with every aspect of the jazz proposal. There is a real chance that if it gets started, it could serve as a model, particularly for other institutions that understand the importance of jazz in our culture but have not discovered how to deal with it in academia."

The UW Archives have documents declaring Brazil and others agreed "it was unrealistic to start such a large scale project with little prospect of continuing" and withdrew the application. But other documents indicate that Sam Kelly, Vice President of Minority Affairs, said "there was no consensus opinion by the black members of the committee who were involved in submitting the proposal." The next year, Bergsma left the School of Music and the proposal was never resubmitted.

Cracks Widen Between Brazil and UW

Brazil considered resigning from the School of Music. David Llorens, the Director of Black Studies, urged Brazil to stay and wrote a letter to support a promotion. "Clearly, the School of Music has been treating Mr. Brazil

like a stepchild. It is entirely possible that they do not know that he is a superior man in his field, one whose experience is invaluable to the program in jazz music, and the Black Studies program, at this university."

The Black Studies Executive Committee recommended to Director Moore that Brazil be promoted. Carver Gayton, Director of Equal Opportunities for Minorities, pointed out that Brazil and the two other blacks received the lowest salaries among the school's faculty. Brazil was promoted from Lecturer to Assistant Professor in 1972 with his salary split between the School of Music and the Black Studies program.

Tensions between the School of Music and Brazil rose. Brazil continued to bring some of the biggest names in jazz to campus through his personal connections and taped their performances for student use, but the School of Music was not supportive. Director Moore contacted the local Musicians Union to try to prevent Brazil from video recording McCoy Tyner's concert.

Black Composers

Brazil rubbed the faculty of the School of Music the wrong way when he addressed the African American Cultural Festival at Whitman College. He mentioned emerging research that suggested Beethoven and Haydn had black ancestry.

In 1973 Brazil proposed a course on the life and music of Duke Ellington. The *Seattle Times* reported that the School of Music said, "It possibly would accept a course on the history of outstanding black composers, not naming anyone." Ellington died in 1974. Brazil was decades ahead of his time. Today Northwest high schools win national contests playing Ellington's music.

The Votes Are In

The end of Brazil's employment at UW was sealed at a meeting of the senior School of Music faculty on October 17, 1974. The Black Studies faculty voted unanimously to grant tenure, but the School of Music voted to deny tenure, citing a "travesty of classroom teaching," playing recordings with minimal analysis, anecdotal discussions, lecturing from LeRoi Jones' book *Blues People*, simple final exams, arriving late for class, and not attending committee meetings. The College Council ignored the Black Studies vote and unanimously agreed with the School of Music decision. Brazil's appointment would end after the 1975-76 school year.

Student petitions to retain Brazil collected about 1,000 names. Brazil requested an investigation by Carver Gayton, the Director for Equal Opportunities of Minorities, for possible racial discrimination. "Mr. Brazil has brought the greatest array of top name black jazz musicians to this campus over the past five years than ever before in its history," said Gayton in a letter to the Director of the School of Music. "I truly do not know of anyone who could have been able to accomplish as much as has Mr. Brazil over such a short period of time."

Because the tenure meeting was not publicly announced and no minutes were kept, Brazil filed a suit in King County Superior Court for violation of the Open Meetings Act. He did not ask for tenure in his suit. He asked that each faculty member who violated the act pay the penalty named in the law (\$100) and that his tenure decision meeting be open to the public. The court dismissed the case.

As Brazil's career at UW drew to a close, protests and press coverage increased. Ironically, while the UW was ignoring Brazil's role in the community, the King of Sweden, Carl Gustof,

presented Brazil with a service award for the Black Academy of Music.

The More Things Change

Brazil was replaced by Milton Stewart, a black professor from the University of Michigan. He was treated with even less respect than Brazil. When Stewart was denied tenure in 1982, he wrote to the National Association for the Advancement of Colored People (NAACP). "They desperately wanted me because I was a black person with a Ph.D. in music who taught jazz and other Afro-American music courses," wrote Stewart. "One of their 'reasons' for terminating Joe Brazil was that he didn't have academic credentials. I was used as a foil to make what they were doing to Mr. Brazil appear legitimate."

Brazil Moves On

Brazil moved to Bellingham then Tacoma. He received recognition as an Elder of Distinction at the Pantages Theater during Black History Month in 2007. Brazil died August 6, 2008. A year later, his former student Gary Hammon organized a concert and celebration of Brazil's life in Flo Ware Park.

People who knew Brazil remember him fondly. "Joe was way cool," says organist Mikal Majeed. "He tried to influence us in the *real* music. He introduced us to progressive jazz. Joe tried to hook us up with the basics."

"Everyone knew Joe," says Hammon. "Whenever I mentioned his name back east, people opened up to me."

Drummer George Griffin says, "Joe should have got more credit than he did. He was a well-educated man and always had something good to say."

Steve Griggs is researching the life and impact of Joe Brazil for a book proposal. He is collecting and sharing stories online at <http://joebrazilproject.blogspot.com>. Contact Steve at 206-523-4983 or stephengriggs@aol.com.

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Board meeting is free and open to the public; Golden Ear Awards costs \$10 at the door, \$8 for Earshot Jazz members and seniors; students pay half price

Join Earshot Jazz for an open board meeting and a celebration of jazz in Seattle on Wednesday, April 11, at Tula's Restaurant and Jazz Club. The annual Earshot Jazz open board meeting and community forum, which is free and open to the public, kicks off at 5pm. Then at 7pm, the Jay Thomas Quartet, with John Hansen, Chuck Kistler and Adam Kessler opens the Golden Ear Awards presentation. Jim Wilke, host of the nationally syndicated *Jazz after Hours* radio program, emcees.

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take

stock of and show gratitude for the region's vibrant jazz ecology. The awards are determined by a combination of nominations and popular vote. Nominees this year were selected by a poll of Earshot Jazz readers, jazz performers, audience members, journalists and industry professionals. There are eight Golden Ear Award categories, including induction into the Seattle Jazz Hall of Fame.

Jay Thomas, a native of Seattle, is a versatile multi-instrumentalist (trumpet, flugelhorn, alto, tenor, soprano and flutes). His music could be described as lyrical without losing touch with the blues. He is a winner of the 1996 Golden Ear Award for Best Instrumentalist. For over a decade, Thomas has worked with the Garfield jazz program in Seattle. Thomas has guested on over fifty recordings by other leaders, including James Moody, Herb Ellis, Billy Higgins and Cedar Walton. He also has a dozen record-



JAY THOMAS PHOTO BY DANIEL SHEEHAN

ings under his own name. He records and performs several times a year in Japan, including with the East West Alliance, one of Japan's leading big bands.

— DB

Call Tula's for reservations at (206) 443-4221. Tula's Jazz Club is located at 2214 2nd Ave in Seattle's Belltown neighborhood. For more information, visit the Earshot Jazz website at www.earshot.org.

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April Weekend with Wolter Wierbos

I first saw Dutch trombonist Wolter Wierbos solo in an October 2005 Earshot Jazz presentation at the now closed Consolidated Works, home at the time to an early iteration of Trimpin's *Sheng High*. Stop. Read that sentence again; it contains the ingredients of a rare and vanished magic formula, completely unplanned, unique to that space and those artists. This April, the humorous and stunningly virtuosic Dutch trombonist engages Seattle audiences in four rare appearances: three concerts and a workshop.

The formidable improviser performs solo trombone with a musicality and authenticity characterized by decades of performances around the globe. Since 1979, he has performed in creative improvised ensembles from Cumulus (Ab Baars and Harry de Wit), the Gerry Hemingway Quintet and the Frank Gratkowski Quartet to his own band, Celebration of Difference, in theater, dance, television and film. He's performed with Henry Threadgill, the Berlin Contemporary Jazz Orchestra (led by Alexander von Schlippenbach) and the European Big Band (led by Cecil Taylor), and he is a key, active member of the renowned Instant Composers Pool (ICP) Orchestra with Misha Mengelberg and Han Bennink.

In 2005 at ConWorks, Wierbos, maybe thirty minutes into a solo trombone improvisation, just walks off the stage and into the Trimpin installation. Without hesitation, a rapt audience follows and crowds the piece, lengths of reed-outfitted bamboo attached to a light-activated pulley system. To Trimpin's score of reflective surfaces

(CDs) arranged nearly 30 feet across the gallery wall, the bamboo lifts and falls in buckets of water, like the inhaling and exhaling on a harmonica. The crowd obstructs bits of the score, which results in improvised tones from the Trimpin system. Wierbos improvises on the whole thing in long tones. Really. Amazing.

— *Schraepfer Harvey*

Where's Wierbos

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Art of Jazz: Seattle JazzED New Works Ensemble, directed by Wayne Horvitz, with special guest Wolter Wierbos

Free and open to the public

Wierbos pairs up with Wayne Horvitz's adventurous and skilled Seattle JazzED ensemble. It promises to be an energizing evening for the young music students and improvisers, in a great contemporary setting underneath Cai Guo-Qiang's white Tauruses, *Inopportune: Stage One*.

Thursday, April 12, 8pm
Langston Hughes Performing Arts Center

Wolter Wierbos and Julian Priester

Tickets are \$10 in advance; \$12 at the door; Earshot Jazz members and seniors receive \$2 discount; students pay half price. Tickets available at www.brownpapertickets.com 1-800-838-3006.

Both consummate musicians and skilled trombonists, Wierbos and Priester perform together in the recently retrofitted Langston Hughes Performing Arts Center. Wierbos also performs solo.



WOLTER WIERBOS

Friday, April 13, noon
Cornish College of the Arts, PONCHO Concert Hall

Wolter Wierbos workshop

Free and open to the public

Wierbos brings his life of music experiences and distinctive approach to improvisation to Cornish for this trombone workshop. The public and all instrumentalists are encouraged to attend.

Friday, April 13, 8pm
The Royal Room

Wolter Wierbos solo and with the Sonny Clark Memorial Sextet

Admission is free; donations directly support the artist

Wierbos performs music by Herbie Nichols with Wayne Horvitz's bop-era tribute ensemble.

Tenth Anniversary Ballard Jazz Festival

Ballard's Boutique Jazz Festival

By Schraepfer Harvey

The Ballard Jazz Festival enters its tenth year of programming in 2012 and celebrates abiding partnerships with that neighborhood. "Ballard is well-appointed for the production,"

Origin Records drummer and festival co-artistic-director Matt Jorgensen says. Since the festival's beginning in 2003, Jorgensen and drummer and Origin Records founder John Bishop have brought a jazz light to old-town Ballard with presentations of Seattle jazz musicians other touring artists.

Jorgensen calls it a "scruffy, musician-run" but boutique festival, qualities easily seen and neighborhood specific. Jorgensen expresses a sentiment one might hear from a local Ballard shopkeeper: "It's about the relationships that John [Bishop] and I have ... the way our lives intertwine with the artists we know." Those Ballard boutique qualities play out in one of Saturday's programs at the Nordic Heritage Museum: a Swedish Pancake Jazz brunch and classic Volvo and Saab car show in the parking lot, with the Kora Band performing two brunch seatings.

Saturday's Orrin Evans Quartet and Bobby Broom Trio main-stage concert, later that night at the museum,

features broader intersections from Origin's relationships. Guitarist Bobby Broom and drummer Kobie Watkins are among a Chicago contingent on the record label (saxophonist Geof Bradfield too), and Philadelphia pia-

venue Conor Byrne is home again on this year's festival to two long-standing Ballard Jazz Festival programs – the Brotherhood of the Drum and the Guitar Summit. Both are a kind of jazz hang and showcase, allowing

drummers, Wednesday, and guitarists, Thursday, to possibly feature surprise debuts and sudden partnerships in sharing new material.

But a singular neighborhood atmosphere propelled by jazz? Really, that's once a year, on the Ballard Jazz Walk, the model for jazz walks. This year, the walk is an eclectic mix of more than 100 area jazz artists in a dozen venues on Ballard Avenue and vicinity.

See the Ballard Jazz Festival schedule below and the walk



DENNIS CARROLL, BOBBY BROOM, KOBIE WATKINS PHOTO BY CHAD MCCULLOUGH

nist Orrin Evans, who features on the upcoming Human Spirit release *Dialogue: Live at the Earshot Jazz Festival*, contributes to the sound that long-time collaborators and friends Thomas Marriott, Mark Taylor and Matt Jorgensen have shaped on Origin Records over the last decade.

In part, shaping that sound has happened right in the neighborhood, and the festival celebrates that artistic constant in the neighborhood that makes a regular investment in presenting live music nearly seven nights a week.

schedule in the sidebar.

Wednesday, April 18 &

Thursday, April 19

Conor Byrne (21+), 8:00pm

Brotherhood of the Drum hosted by Michael Shrieve & Guitar Summit

The featured drummers on the Brotherhood of the Drum are Kobie Watkins, Eric Eagle, Todd Bishop

and Thomas Campbell, Evan Woodle, Kristian Garrard and Christopher Icasiano, of King Tears Bat Trip.

Kobie Watkins has toured with Sonny Rollins and Kurt Elling. He's often a feature on guitarist Bobby Broom's releases on Origin Records. His solo release, *Involved*, debuted in 2009. He and Bobby Broom are part of the Chicago contingent in the Origin family of artists.

Eric Eagle is a Washington transplant, via Nashville. He studied music at the University of Washington and in the prestigious jazz studies program at William Paterson College, with Horace Arnold, John Riley and Rufus Reid. He's a dedicated drum instructor and is heard with Wayne Horvitz's *Sweeter Than the Day* and on pick-up gigs around town.

Portland drummer Todd Bishop is a teacher and performer steeped in jazz, the avant-garde and indie rock. His 2010 Serge Gainsbourg tribute *69 Annee Erotique* garnered critics' praise, and his new release *Little Played Little Bird* features music by Ornette Coleman. He has six releases on Origin Records.

Bassist and composer Luke Bergman formed King Tears Bat Trip for the Racer Sessions in February 2010. The now 7-piece ensemble is dominated by four drummers, inspired by the rhythms of Haitian Vodou music, with Bergman on guitar, Neil Welch on tenor sax, and Brandon Lucia on Chango, Lucia's custom-software computer instrument. KTBT's self-titled debut recording was released on cassette by Hanged Man Records in January 2012, and upcoming vinyl and digital releases are on Debacle Records and Table & Chairs.

Thursday's Guitar Summit features Bobby Broom (Chicago), Tim Young (Los Angeles), John Stowell (Portland) and Dave Peterson (Seattle).

Bobby Broom is a veteran of the Sonny Rollins bandstand in the 1980s and

from 2005-2010. He's performed and recorded Kenny Burrell, Stanley Turrentine, Charles Earland, Miles Davis, Kenny Garrett and Dr. John, among many others. Broom now focuses on his own music, with his Bobby Broom Trio and the Deep Blue Organ Trio. He's released much of that work on the Origin label: *Bobby Broom Plays for Monk* (2009), *The Way I Play* (2008), *Song and Dance* (2007), and *Deep*

Blue's *Wonderful!* (2011). His *Upper West Side Story*, all original compositions, is forthcoming. He's with Clark Sommers (bass) and Kobie Watkins (drums).

Guitarist Tim Young performs with Andy Roth (drums), Keith Lowe (bass) and Paul Moore (Rhodes).

John Stowell and Dave Peterson pair up with Jeff Johnson (bass) and John Bishop (drums).

Lineup for the Ballard Jazz Walk

Conor Byrne Pub

5140 Ballard Ave NW (21+)

Human Spirit

Thomas Marriott, trumpet; Mark Taylor, saxophone; Orrin Evans, piano; Phil Sparks, bass; Matt Jorgensen, drums

Wayne Horvitz Quartet featuring Tim Young

Wayne Horvitz, keyboards; Tim Young, guitar; Joe Doria, Hammond B3; Eric Eagle, drums

New York Fashion Academy

S5201 Ballard Ave NW (All Ages)

Chad McCullough-Geof Bradfield Group

Chad McCullough, trumpet; Geof Bradfield, saxophone; Clark Sommers, bass; Kobie Watkins, drums

Jeff Baker Quartet

Jeff Baker, vocals; Justin Nielsen, piano; Clark Sommers, bass; Kobie Watkins, drums

Lock 'n' Keel

5144 Ballard Ave NW (21+)

Todd DelGiudice Quartet

Todd DelGiudice, saxophone; Jon Hamar, bass; John Hansen, piano; drums

Bad Albert's

5100 Ballard Ave NW (All Ages)

Gail Pettis Quartet

Clipper Anderson Trio

Gail Pettis, vocals; Clipper Anderson, bass; Brad Boal, drums; Darin Clendenin, piano

Salmon Bay Eagles

5216 20th Ave NW (All Ages)

Todd Bishop Group

Todd Bishop, drums; Richard Cole, saxes; Paul Gabrielson, bass; piano

Tables and Chairs Label Showcase

WA (Gregg Keplinger and Simon Henneman)
Chemical Clock (Cameron Sharif, Ray Larsen,

Mark Hunter, Evan Woodle)

Neil Welch's Sleeper Ensemble (Neil Welch, Greg Sinibaldi, Ivan Arteaga, Natalie Hall, David Balatero, Vincent LaBelle)
Bad Luck (Chris Icasiano, Neil Welch)

Paratti Craft Bar

5463 Leary Ave NW (21+)

Jovino Santos Neto Quarteto

Jovino Santos Neto, piano; Chuck Deardorf, bass; Ben Thomas, vibes; Jeff Busch, percussion

Leif Erikson Lodge

2245 NW 57th Street (All Ages)

Pearl Django

Cornish Vocal Jazz Ensemble led Johnaye Kendrick

Cornish Contemporary Big Band led by Jay Thomas

Egan's Ballard Jam House

1707 NW Market Street (All Ages until 11:00pm)

Scenes Trio

John Stowell, Jeff Johnson, John Bishop

Peter Daniel Quartet

Cornish Latin Ensemble

Skarbos

5323 Ballard Ave NW (All Ages)

Dave Peterson Trio

Aster Coffee Lounge

5615 24th Ave NW (All Ages)

Jose Gonzales Trio

Jose Gonzales, piano; Lionel Kramer, drums; Michael Marcus, bass

Copper Gate

6301 24th Ave NW (21+)

Jon Alberts, Tad Britton, Dean Schmidt

Oregon-based John Stowell is an in-demand teacher, clinician of jazz guitar and frequent performer. Dave Peterson has been teaching at Cornish College of the Arts since 1977 and is a frequent performer in Seattle and elsewhere.

Friday, April 20
Multiple venues, 6:30pm

Ballard Jazz Walk

See sidebar

Saturday, April 21
Nordic Heritage Museum

Swedish Pancake Jazz Brunch with The Kora Band, 11:00am

Bobby Broom Trio & Orrin Evans Quartet, 7:30pm

Saturday programming is at the Nordic Heritage Museum. It begins with two seatings for the Swedish Pancake Jazz Brunch, including a classic Volvo and Saab car show in the parking lot. Performing the brunches is The Kora Band, pianist and composer Andrew Oliver's project exploring intersections of jazz and West African music. The group

features Kane Mathis on the kora, a traditional 21-string harp from West Africa. Mathis has studied with the famous Jobarteh (Diabate) family



ORRIN EVANS PHOTO BY JIM LEVITT

in Gambia and is honored with recognition from Malamini Jobarteh, the Gambian minister of culture, and the president of Gambia. Chad McCullough (trumpet), Brady Millard-Kish (bass) and Mark DiFlorio (drums) are also featured in the group.

On Saturday evening's concert, Bobby Broom performs with Dennis Carroll (bass) and Kobie Watkins (drums) and pianist Orrin Evans leads Geoff Bradfield (tenor saxophone), Clark Sommers (bass) and Matt Jorgensen (drums).

Born in Trenton, NJ, raised in Philadelphia, acoustic pianist Orrin Evans studied at Rutgers University and privately with Kenny Barron. Evans recorded his first CD as a leader for his own Black Entertainment label in 1994, and signed with Criss Cross Records in 1997, where he released 6 albums over the next 8 years. His latest recordings, *Faith in Action* and *Captain Black Big Band*, were released on the Los Angeles-based Posi-Tone label in 2010 and 2011.

Tickets are \$10-\$48, available online at ballardjazzfestival.com or by phone at 206-219-3649. Tickets for the jazz walk and main-stage concert also can be purchased in advance at Sonic Boom Records, 2209 NW Market St. An all-access festival pass is available for \$110, including tickets to all events, a t-shirt, reserved seating, and a CD.

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House Concert Scene

By Libby Graham

For those of you who yearn for an alternate listening experience or wish to augment what is offered by local nightclubs and restaurants, house concerts are truly the way to go. They provide an exciting, affordable opportunity to see stellar local and national artists perform in an intimate setting. I find that these wonderful musicians are more relaxed in this kind of environment, allowing freer expression and excellence in their craft. There are four fabulous vocal jazz house concert series to choose from, each unique in their own way.

I have been closely affiliated with JazzVox, jazz fanatic Nich Anderson's series, now in its fifth year, featuring premier vocalists from around the world accompanied by first-rate instrumentalists from the Seattle area. He has presented such luminaries as velvet baritone virtuoso Kevin Mahogany, bebop jazz veteran Sheila Jordan, primal hipster Bob Dorough, vivacious San Francisco singer Madeline Eastman and lauded LA-based vocalist/composer John Proulx. Fresh jazz sensation and Berklee Professor Jeremy Scott Ragsdale will make his highly anticipated appearances on April 20 and 22. Anderson's fantastic venues are in Auburn, Camano Island, and Seattle, making it easily accessible for folks to attend. Please visit jazzvox.com for more information and to make reservations.

Another quality house concert series is JazzScapes, held by budding pianist



SHEILA JORDAN AND CAMERON BROWN PHOTO BY LIBBY GRAHAM

Ivy Nugent and gifted vocalist Julie Olson in a beautiful West Seattle setting in the Arroyos neighborhood. They have hosted the show for two years now and give it a very elegant yet cozy touch. Together, Nugent and Olson have cultivated a dedicated following and are known for treating their guests and artists with a gentle touch. Acclaimed local favorites Alma Villegas and Greta Matassa, as well as nationally known prodigy Nicolas Bearde, have graced their stage, and upcoming concerts include Dallas-born maven Kellye Gray on April 21 and Seattle's own enchanting songstress Stephanie Porter on June 2. Visit jazzscapes.com for all the latest concert and artist information and to reserve your seats.

If the caliber of talent and the festive atmosphere weren't enough, you are also treated to a succulent buffet at both the JazzVox and JazzScapes concert series. All homemade recipes and special creations are lovingly prepared by cuisine connoisseurs. A selection of wine is also served at these gatherings.



NICOLAS BEARDE PHOTO BY LIBBY GRAHAM

A third hugely popular house concert series, currently in its sixth year, is hosted by Lance and Laurie Haslund in their wonderful Burien home. They are well-respected musicians in this area and feature mainly classical, Americana and swing as well as eclectic jazz artists. Their warm welcome has most recently been extended to Canadian-born vocal jazz songbird Jennifer Scott and Portland-based singer extraordinaire Nancy King, as well as fabulous local chanteuse Gail Pettis. The Haslunds generously accommodate a spread of delicious foods to savor and encourage patrons to bring an appetizer or dessert and beverage to share. They choose not to have a website and communicate via email with their series followers – contact them at llh@lanceandlaurie.net to be added to their mailing list and to reserve your seats early, as they typically go fast!

A fourth outstanding house concert series, located in central Seattle's Colman neighborhood, is the Teahouse Concert Series hosted by jazz aficionado

CONTINUED ON PAGE 22

Music as Adventure

The Collected Writings of Wally Shoup

Published by Nine Muses Books

Renowned alto saxophonist Wally Shoup is dedicated to the art of free improvisation. Shoup grew up in Charlotte, NC, in the 1950s, and came to incorporate the sound and intent of black free jazz, European free improvisation, noise, punk and blues into his horn. For more than 30 years, he's performed in that spirit with groups and combinations, including Nels Cline, Thurston Moore, Bill Horist, C. Spencer Yeh, Chris Corsano, Toshi Maki-hara, Bob Rees, Paul Kikuchi, Greg Campbell, Gust Burns and Reuben Radding. He performed at the inaugural Seattle Improvised Music Festival, and has since been a formative figure in the improvisation community here. He was named one of Seattle's 50 most influential musicians by Seattle Metropolitan magazine in 2008. Also a career visual artist, his paintings are informed by the "sophisticated primitivism" of Paul Klee, Jean Dubuffet and the COBRA school. Rock surfaces, microscopic realities, human faces and the rhythms of trees are prime influences on his work.

In Music as Adventure, Shoup, the author, presents a musical weltanschauung familiar to like-minded musicians, collaborators and devotees. It's a world where, in music, intent can matter more than success or pleasure and where critique of unexamined consumption can be common. An advocate of self-actualization and freedom from dogma and automation, Shoup gives us a glimpse,

through this compilation of his writings, into his working ideologies.

You can hear Shoup at a monthly gig at Vito's, with frequent collaborators Gust

aspersions on the writer or the article (an otherwise insightful critique of the Ken Burns series), the question jumped out, revealing an all-too-predictable take on the merits and demands of free playing, indicative of a general attitude, not just this writer's.

Implied in the question is the notion that free playing has no rules, no right or wrong, no structure, and no rigor, so it doesn't matter what happens – anything can be just as good or bad as anything else. Also implied is the obverse; that there's no such thing as "succeeding" at free drumming/playing. Nothing could be further from the truth.

For starters, one can easily fail at free drumming by playing in *any* manner that dominates or obliterates fellow playing partners. The former usually happens by assuming everyone wants a strong groove (when they might not); the latter, by playing too loud, insensitively or heavy-handed. Secondly, one can fail at free drumming/playing by either missing or unknowingly obstructing the general flow of the music, failing to discern, through

listening, where the music is headed, by going off on tangents which have no relationship to the music being made at that moment. In a word, not being *present* with the music, not being aware or concerned with the other musicians, not having the ability to move the music forward.

Free playing, it should be pointed out, simply means playing music without specific *prior* agreements. (The word free is a misnomer because



Burns, John Seman and Mark Ostroski. Below is the opening passage from the chapter "How One CAN Fail at Free Drumming" from Music as Adventure.
– SH

How One CAN Fail at Free Drumming

A recent article in a local jazz rag posed the question how can one "fail" at free drumming? Without casting

no one is free of what s/he's already learned.) As a consequence, the music can only develop as far as the players allow it to; as such, it's a *negotiated* form of music making. No one automatically assumes or is given the upper hand. All the various roles/structures usually determined by composition or convention are up for grabs. Rather than creating a situation where no one can fail, this wide-open field of possibilities places even greater demands on the players.

Structure is invented and maintained according to the player's ability to create in real time. Some are definitely more suited to this than others, in much the same way that some painters need preliminary sketches to work from, while others prefer a white canvas.

With so many choices and no blueprint to follow, the musician's responses vary according to their personalities. Some seal themselves off by holding on to a free language come what may (i.e., no matter what their partners are doing); others, by shadowing the most assertive voice (through echoing or playing close counter-point); others by becoming very assertive, usually through volume, repetition, playing known riffs, whatever will get the attention of fellow players. All these solutions – to the challenge of playing without prior agreements – have their value, but, if over-done, can fail in one way or the other by bringing inflexibility to an otherwise dynamic and elastic environment.

Successful free playing occurs when the music moves organically, on its own terms, in surprising and unpredictable ways, free of coercion. This demands a truly collective mind-set, bent on both cohesion *and* unfettered expression. I make this statement not as dogma, but as an ideal – something to aspire to.

Rather than being either easy or fail-proof, this mind-set is, in fact,

very difficult to find or develop. It requires not only letting go of control (or supervision) but also trusting that instinct and intuition will produce something wonderful and truthful, something that stands on its own. For those who don't *work at it*, this doesn't happen – formless, aimless, nebulous music results.

Just the sort of thing that sends people back to composition and/or convention, ridiculing free playing in the process, wondering how someone can fail at something for which there are no standards. (The sort of thing that breeds neo-cons like Stanley Crouch

– the subject of the original question – who, when faced with the difficulties of free playing, seemed to feel a need to defend proven traditions against guys like himself.)

For those who *have* worked at it – at not only the collective expression but also at their own individual abilities (i.e. instrumental skills) to foster such collectivity – it has yielded (and continues to yield) a huge body of great music.

More about Wally Shoup at www.speakeasy.org/~wallyshp/wshoup/, where Music as Adventure is also available for download.



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JAZZ AROUND THE SOUND

april

04

SUNDAY, APRIL 1

BH Count Basie Orchestra, 2pm
 BX Danny Kolke Trio, 6pm, 8pm
 C* Saltwater Octet w/ Cheryl Jewell (Blue Horse Gallery, 301 West Holly St, Bellingham), 5pm
 C* Marc Smason, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 CR Racer Sessions, 8pm
 DT Kevin McCarthy session, 8pm
 FB Randy Halberstadt Quintet, 6pm
 FG Monktaill session, 9pm
 GB Primo Kim, 6pm
 JA Hiromi: The Trio Project ft Anthony Jackson, Simon Phillips, 7:30pm
 MN Raindrop Quartet, 6pm
 MN Evan Flory-Barnes Group, 9pm
 PG Nikki Schilling, 5pm
 RR Jim Knapp Orchestra, 7:30pm
 RR Seattle JazzED Intermediate Ensemble, 6:30pm
 SF Jerry Frank, 6:30pm
 SF Alex Guilbert Duo brunch, 11am
 SY Victor Janusz, 9:30am
 TU Reggie Goings Quintet, 3pm
 TU Jim Cutler Jazz Orchestra, 8pm
 VI Ron Weinstein Trio, 9:30pm
 VI Ruby Bishop, 6pm
 WA Leif Totusek's Freestyle Candela, 8pm

MONDAY, APRIL 2

GB Primo Kim, 6pm
 MN Paul Kemmish Upright Trio w/Ron Weinstein & Tom Zgonc, 9pm
 MT Triangle Pub jam w/ Pavel Shepp, 8:30pm
 NO New Orleans Quintet, 6:30pm
 PB Paratii session w/ Jeff Busch, 9pm
 RR The Seattle Conduction Band, 8pm
 WR Spellbinder, 9:30pm

TUESDAY, APRIL 3

BX Future Jazzheads session, 7pm, 9pm
 CG Suffering F#ckheads, 8:30pm
 JA Carmen Lundy, 7:30pm
 MN The Schwa, 9pm
 MX Mock, Kim, Willis, 8pm
 NO Holotrband, 7pm
 OW Jam w/ J Martinez & E Verlinde, 10pm
 RR Tim Kennedy's Jam Session Royale, 9:30pm
 RR Mike Dumovich with Diminished Men, 7pm
 SB Mc Tuff Trio, 10pm
 VI The Jason Parker Quartet, 9pm

WEDNESDAY, APRIL 4

BX John Hansen, 7pm, 9pm
 CH Scrape w/ Bill Frisell, 8pm
For event preview, see calendar at www.earshot.org
 JA Carmen Lundy, 7:30pm
 LJ Slum Gum, 9:30pm
 MN Joe Doria's Fog, 10pm
 NO Legacy Band w/ Clarence Acox, 8pm
 PH 418 session w/ Claudio Rochat-felix, 9pm
 RR Royal Jazz Session, 9:30pm
 RR Honey Ear Trio w/ Allison Miller, 7pm
 SF Passarim Quintet ft Leo Raymundo w/ Francesca Merlini, 8pm
 VI The Brad Gibson Trio, 9pm

THURSDAY, APRIL 5

BC Adam Kessler w/ Phil Sparks, 9pm
 BX Janette West, Eric Verlinde Duo, 7pm, 9pm
 C* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm
 CG Fu Kun Wu Trio, 8:30pm
 CH Scrape w/ Bill Frisell, 8pm
For event preview, see calendar at www.earshot.org
 JA Christian McBride and Inside Straight, 7:30pm, 9:30pm

MN Hash#tag Trio w/ Ari Joshua, 10pm
 NO Ham Carson Quintet, 7pm
 RR Varmint, 8pm
 VI Brazil Novo, 9pm

FRIDAY, APRIL 6

BX Kareem Kandi Trio, 7pm, 9pm
 C* IMP Presents (Cafe Solstice, 4116 University Way), 7
 C* Wally Shoup & Paul Kikuchi LP release (Wall of Sound, 315 E Pine St), 7pm
 CA Dan Kramlich Trio plays grunge, 7:30pm
 CA Middle school and high school jam session, 6:30pm
 CH Clifford Dunn w/ Anne LaBerge, 8pm
 HS Jazz & Sushi, 7:30pm
 JA Christian McBride and Inside Straight, 7:30pm, 9:30pm
 LA Latona happy hour w/ Phil Sparks, 5pm
 LB Greta Matassa, 7pm
 NC Sandy Carbary & Tim Lerch Duo, 8pm
 NO Thomas Marriott's Flexicon, 8pm
 RR Piano Royale, 5:30pm
 RR Threat of Beauty w/ Evan Flory-Barnes, Jacques Willis, Dylan Rieck, Eric Peters, 8:30pm
 RR Rubato Hug w/ Evan Flory-Barnes, Beth Fleenor, Michele Khazak, Eric Peters, 10pm
 SF John Sanders & Saul Kline, 9pm
 VI Casey MacGill, 8pm

SATURDAY, APRIL 7

BX Graye & Green Quartet, 7pm, 9pm
 C* Scrape w/ Bill Frisell (Open Space, 18870 103rd Ave SW, Vashon Island), 8pm
For event preview, see calendar at www.earshot.org
 C* Marc Smason, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am

GET YOUR GIGS LISTED!

To submit your gig information go to www.earshot.org/Calendar/data/gigssubmit.asp or e-mail us at jazzcalendar@earshot.org with details of the venue, start-time, and date. As always, the deadline for getting your listing in print is the 15th of the previous month. The online calendar is maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

Calendar Key

AV Agua Verde, 1303 NE Boat St, 206-545-8570	DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447
BC Barca, 1510 11th Ave E, 325-8263	EB Egan's Ballard Jam House, 1707 NW Market St, 206-789-1621	NH Nordic Heritage Museum, 3014 NW 67th St, 206-789-5707
BH Benaroya Hall, 200 University St, 206-215-4747	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	NO New Orleans Restaurant, 114 First Ave S, 622-2563
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	FG Faire Gallery Cafe, 1351 E Olive Way, 206-652-0781	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
C* Concert and Special Events	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	PA Paramount Theatre, 911 Pine St, 206-682-1414
CA CMA Gallery & Performance Space, 4501 Interlake Ave N #9, 206-354-4985	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	PB Paratii, 5463 Leary Ave NW, 206-420-7406
CB Conor Byrne Pub, 5140 Ballard Ave NW, 206-784-3640	JA Jazz Alley, 2033 6th Ave, 441-9729	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
CD St. Clouds, 1131 34th Ave, 206-726-1522	KC Kirkland Performance Center, 350 Kirkland Ave, Kirkland, 425-828-0422	PH 418 Public House, 418 NW 65th St, 206-783-0418
CE Cellars Restaurant and Lounge, 2132 1st Ave, 206-448-8757	LA Latona Pub, 6423 Latona Ave NE, 206-525-2238	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
CG Copper Gate, 6301 24th Ave NW, 706-3292	LB Lakeside Bistro, 11425 Rainier Ave S, 206-772-6891	RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CL Cypress Lounge & Wine Bar, 600 Bellevue Way NE, Bellevue, 425-638-1000	MN Mona's, 6421 Latona Ave NE, 206-526-1188	SE Seattle Art Museum, 1300 First Ave, 654-3100
CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282	MX MIX 6006 12th Ave S, 767-0280	SR Sorrento Hotel, 900 Madison St, 206-622-6400
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104		SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
		TU Tula's, 2214 2nd Ave, 443-4221
		VI Vito's, 927 9th Ave, 682-2695
		WA Waid's Haitian Cuisine & Lounge, 1212 E Jefferson St, 206-328-6493
		WR White Rabbit, 513 N 36th St, 588-0155

C* el Mundo Mejor w/ Marc Smason, Craig Hoyer, Chris Jimenez (el Quetzal Bar, 3209 Beacon Ave S), 9pm
 CD Jose Gonzales Trio, 8pm
 CH Jay Hamilton & the Turtling Dithers, 8pm
 CM Portage Bay Big Band, 7pm
 JA Christian McBride and Inside Straight, 7:30pm, 9:30pm
 KC Kyle Eastwood, 8pm
 MN Supersones, 10pm
 PO Rudresh Mahanthappa & Cornish Jazz Ensemble, 8pm
 RR Crack Sabbath, 9pm
 RR Ryan Burns, Mark Taylor, 6pm
 SF Leo Raymundo Trio, Ft Sue Nixon, 9pm
 SR Kelley Johnson, 7:30pm
 SY Victor Janusz, 9:30am
 VI Ruby Bishop, 6pm
 VI The James Band, 9:30pm

SUNDAY, APRIL 8

BX Danny Kolke Trio, 6pm, 8pm
 CR Racer Sessions, 8pm
 DT Kevin McCarthy session, 8pm
 GB Primo Kim, 6pm
 JA Christian McBride and Inside Straight, 7:30pm
 MN Evan Flory-Barnes Group, 9pm
 SF Jerry Frank, 6:30pm
 SF Pasquale Santos brunch, 11am
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8pm
 VI Ron Weinstein Trio, 9:30pm
 VI Ruby Bishop, 6pm

MONDAY, APRIL 9

BX Carolyn Graye's Singer Soiree session, 7pm, 9pm
 GB Primo Kim, 6pm
 MN Paul Kemmish Upright Trio w/ Kate Olson & Tom Zgonc, 9pm
 MT Triangle Pub jam w/ Pavel Shepp, 8:30pm
 NO New Orleans Quintet, 6:30pm
 PB Paratii session w/ Jeff Busch, 9pm
 RR Racer at the Royal Room, 8:30pm
 SF John Sanders & Saul Kline, 9pm
 WR Spellbinder, 9:30pm

TUESDAY, APRIL 10

BX Future Jazzheads session, 7pm, 9pm
 CG Suffering F#ckheads, 8:30pm
 EB Douglas Detrick Cartography Quartet w/ Bill Marsh, Keith Lowe, Paul Kikuchi, 9pm
For event preview, see calendar at www.earshot.org
 JA Curtis Salgado Big Band, 7:30pm
 MN The Schwa, 9pm
 MX Mock, Kim, Willis, 8pm
 NO Holotraband, 7pm
 OW Jam w/ J Martinez & E Verlinde, 10pm
 RR Tim Kennedy's Jam Session Royale, 9:30pm
 SB Mc Tuff Trio, 10pm

WEDNESDAY, APRIL 11

BX Darin Clendenin & Friends, 7pm, 9pm
 C* Sandy Carbery & Bill Chism (Pike Place Bar & Grill, 90 Pike St), 6pm
 C* WWU Faculty Jazz Collective (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
 JA Curtis Salgado Big Band, 7:30pm
 LJ Tony Lewis Trio, 9:30pm
 MN Joe Doria's Fog, 10pm
 NO Legacy Band w/ Clarence Acox, 8pm
 PH 418 session w/ Claudio Rochat-felix, 9pm
 RR Royal Jazz Session, 9:30pm

RR PSCS Music Showcase, 7pm
 TU Earshot Jazz open board meeting, Golden Ear Awards, Jay Thomas Quartet, 5pm, 7pm
 VI Jerry Zimmerman, 7pm

THURSDAY, APRIL 12

BC Adam Kessler w/ Phil Sparks, 9pm
 BX Zachary Kellogg 4 w/ John Hansen, Jon Hamar, Greg Williamson, 7pm, 9pm
 C* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm
 C* Wolter Wierbos & Julian Priester, 8pm
 C* Julianne Thoma Quartet (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
 CG Fu Kun Wu Trio, 8:30pm
 JA McCoy Tyner w/ Gary Bartz, 7:30pm
 LB Lakeside Bistro jam w/ Eric Verlinde, 7pm
 MN Farko Collective, 10pm
 NO Ham Carson Quintet, 7pm
 SE Art of Jazz: Seattle JazzED New Works Ensemble directed by Wayne Horvitz w/ Wolter Wierbos, 5:30pm
 VI Kaylee Cole, 9pm

FRIDAY, APRIL 13

BX Milo Petersen Trio, 7pm, 9pm
 CA Middle school and high school jam session, 6:30pm
 CH Natalie Lerch & Guinevere Saenger, 8pm
 CL How Now Brown Cow, 8pm
 HS Jazz & Sushi, 7:30pm
 JA McCoy Tyner w/ Gary Bartz, 7:30pm, 9:30pm
 LA Latona happy hour w/ Phil Sparks, 5pm
 LB Jacqueline Tabor w/ Bill Anschell, 7pm
 LJ Kareem Kandi Band, 9:30pm
 NO Thomas Marriott's Flexicon, 8pm
 PO Wolter Wierbos workshop, Noon
 RR Sonny Clark Memorial Sextet w/ Wolter Wierbos, 9:30pm
 RR Piano Royale, 5:30pm
 RR Painting the Town Red, 8:30pm
 RR Wolter Wierbos solo, 8pm
 SF Djangomatics Duo, 9pm
 VI Rat City Brass Band, 9pm

SATURDAY, APRIL 14

AV Marc Smason, Brian Flanagan, Isaac Castillo, 1pm
 BX Greg Williamson Quartet w/ guest vocalist, 7pm, 9pm
 C* John Zorn: Treatment for a Film in 15 Scenes (Grand Illusion, 403 NE 50th St), 9pm
 C* Eli Rosenblatt Trio & Correo Aereo (Empty Sea Studios, 6300 Phinney Ave N), 8pm
 C* el Mundo Mejor w/ Marc Smason, Craig Hoyer, Chris Jimenez (el Quetzal Bar, 3209 Beacon Ave S), 9pm
 CD Jim O'Halloran Quartet w/ Bill Anschell, Dean Schmidt, Jacques Willis, 8pm
 CH The Sinking of the Titanic by Gavin Bryars, 7:30pm
 CR Ask the Ages, 9pm
 JA McCoy Tyner w/ Gary Bartz, 7:30pm, 9:30pm
 LB Julian Smedley w/ Alison O'Dell, 7pm
 MN Tor Dietrichson's Global Village, 10pm
 RR Piano Royale, 5:30pm
 SF Jose Gonzales Trio, 9pm
 SR Nikki DeCaires w/ Karin Kajita, 7:30pm
 SY Victor Janusz, 9:30am
 VI Ruby Bishop, 6pm
 VI Barrett Martin Group, 10pm

SUNDAY, APRIL 15

BX Danny Kolke Trio, 6pm, 8pm
 CR Racer Sessions, 8pm
 DT Kevin McCarthy session, 8pm
 GB Primo Kim, 6pm
 JA McCoy Tyner w/ Gary Bartz, 7:30pm
 MN Pants on Fire, 9pm
 PG Nikki Schilling, 5pm
 RR Washington Composers Orchestra (WACO), 8:30pm
 RR JazzED New Works Ensemble, 7:15pm
 RR Brendon Williams Jazz Orchestra, 6:30pm
 SF Anne Reynolds, 6:30pm
 SF Alex Guilbert Duo brunch, 11am
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8pm
 VI Ron Weinstein Trio, 9:30pm
 VI Ruby Bishop, 6pm

MONDAY, APRIL 16

GB Primo Kim, 6pm
 JA Jon Cleary's Philthy Phew, 7:30pm
 MN Travis Hartnett Trio, 8pm
 MT Triangle Pub jam w/ Pavel Shepp, 8:30pm
 NO New Orleans Quintet, 6:30pm
 PB Paratii session w/ Jeff Busch, 9pm

CURTAIN CALL

weekly recurring performances

MONDAY

GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch, 9
 WR Spellbinder, 9:30

TUESDAY

CG Suffering F#ckheads, 8:30
 MX Mock, Kim, Willis, 8
 NO Holotraband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 SB McTuff Trio, 10

WEDNESDAY

NO Legacy Band w/ Clarence Acox
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Royal Jazz Session, 9:30

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
 CE Babma Brazil w/ Kiko Freitas, Dinho Costas, Teo Schantz, 9:30pm
 CG Fu Kun Wu Trio, 8:30
 NO Ham Carson Quintet, 7

FRIDAY

HS Jazz & Sushi, 7:30
 LA Latona happy hour w/ Phil Sparks, 5
 NO Thomas Marriott's Flexicon, 8

SATURDAY

SY Victor Janusz, 9:30am
 VI Ruby Bishop, 6

SUNDAY

BX Danny Kolke Trio, 6, 8
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 GB Primo Kim, 6
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8
 VI Ruby Bishop, 6
 VI The Ron Weinstein Trio, 9:30

RR The Seattle Conduction Band, 8pm
WR Spellbinder, 9:30pm

TUESDAY, APRIL 17

BX Future Jazzheads session, 7pm, 9pm
CG Suffering F#ckheads, 8:30pm
CY Mike Allen, Miles Black, Adam Thomas, Julian McDonough, 7:30pm
JA Tuck and Patti, 7:30pm
MN The Schwa, 9pm
MX Mock, Kim, Willis, 8pm
NO Holotraband, 7pm
OW Jam w/ J Martinez & E Verlinde, 10pm
RR Josh Deutsch Quintet, 7pm
SB Mc Tuff Trio, 10pm

WEDNESDAY, APRIL 18

BX Dan Kramlich, 7pm, 9pm
C* WWU Faculty Jazz Collective (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
CB Brotherhood of the Drum hosted by Michael Shrieve, 8pm
JA Tuck and Patti, 7:30pm

MN Joe Doria's Fog, 10pm
NO Legacy Band w/ Clarence Acox, 8pm
PH 418 session w/ Claudio Rochat-felix, 9pm
RR Royal Jazz Session, 9:30pm
RR Sweeter Than the Day, 8pm
RR Robin Holcomb Band, 7pm

THURSDAY, APRIL 19

BC Adam Kessler w/ Phil Sparks, 9pm
BX Tony Foster Duo, 7pm, 9pm
C* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm
C* Chris Eger Band (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
CB The Guitar Summit, 8pm
CG Fu Kun Wu Trio, 8:30pm
JA Lalah Hathaway, 7:30pm, 9:30pm
LB Lakeside Bistro jam w/ Jon Sheckler, 7pm
LJ Roots, Vibes & Rhythm, 9:30pm
MN Hash#tag Trio w/ Ari Joshua, 10pm
NO Ham Carson Quintet, 7pm
VI The Ron Weinstein Trio, 9pm

FRIDAY, APRIL 20

BX David Friesen Trio, 7pm, 9pm
C* Ballard Jazz Walk (New York Fashion Academy, 5201 Ballard Ave NW), 6:30pm
C* UW Jazz at Huskyfest: Marc Seales Group, Burn List, Hardcoretet (Red Square, UW campus), 8pm
C* Sonja Lee Band (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
CA Middle school and high school jam session, 6:30pm
CH Tiffany Lin & Adrienne Varner, 7:30pm
HS Jazz & Sushi, 7:30pm
JA Lalah Hathaway, 7:30pm, 9:30pm
LA Latona happy hour w/ Phil Sparks, 5pm
LB Coreena Brown w/ Jimmy Holden, 7pm
NC David George Quartet, 8pm
NO Thomas Marriott's Flexicon, 8pm
RR Piano Royale, 5:30pm
RR Evan Flory-Barnes, 8:30pm
SF Jerry Frank, 9pm
VI Casey MacGill, 8pm

SATURDAY, APRIL 21

BX Aria Prame Quartet, 7pm, 9pm
C* Kellye Gray (JazzScapes, West Seattle), 7:30pm
C* Marc Smaison, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
CH Thingamajigs Performance Group and Portable Sanctuary, Pacific Exchange concert, 8pm
JA Lalah Hathaway, 7:30pm, 9:30pm
LB Kelley Johnson w/ John Hanson, 7pm
MN Tim Carey Group, 10pm
NH Swedish Pancake brunch w/ the Kora Band, 11am
NH Bobby Broom Trio & Orrin Evans Quartet, 7:30pm
RR Piano Royale, 5:30pm
SF Leo Raymundo Trio, ft Sue Nixon, 9pm
SY Victor Janusz, 9:30am
VI Ruby Bishop, 6pm
VI The Witness, 10pm

SUNDAY, APRIL 22


BX Danny Kolke Trio, 6pm, 8pm
CR Racer Sessions, 8pm
DT Kevin McCarthy session, 8pm
GB Primo Kim, 6pm
JA Lalah Hathaway, 7:30pm
KC Seattle Repertory Jazz Orchestra, 3pm
LJ TransLUCID, 6pm
MN Pants on Fire, 9pm
PG Bob Strickland Jazz Jam, 5pm
SF Jerry Frank, 6:30pm
SF Alex Guilbert Duo, 11am
SY Victor Janusz, 9:30am
TU Jim Cutler Jazz Orchestra, 8pm
VI Ruby Bishop, 6pm
VI Ron Weinstein Trio, 9:30pm

MONDAY, APRIL 23

BX Carolyn Graye's Singer Soiree session, 7pm, 9pm
C* King For Two Days (Grand Illusion, 403 NE 50th St), 9pm
GB Primo Kim, 6pm
MN Davee C & CD Littlefield, 9pm
MT Triangle Pub jam w/ Pavel Shepp, 8:30pm
NO New Orleans Quintet, 6:30pm
PB Paratii session w/ Jeff Busch, 9pm
RR The Schwa, 8pm
WR Spellbinder, 9:30pm

TUESDAY, APRIL 24

BX Future Jazzheads session, 7pm, 9pm



A melody, a rhythm, a beat.

Hear it on 88.5 KPLU's *Midday Jazz*
weekdays from 9 a.m. to 3 p.m.

C* King For Two Days (Grand Illusion, 403 NE 50th St), 9pm
 CG Suffering F#ckheads, 8:30pm
 JA Bettye LaVette, 7:30pm
 MN The Schwa, 9pm
 MX Mock, Kim, Willis, 8pm
 NO Holotraband, 7pm
 OW Jam w/ J Martinez & E Verlinde, 10pm
 PA Esperanza Spalding, 8pm
 RR Ryan Burns, Saul Cline, 6pm
 RR Tim Kennedy's Jam Session Royale, 9:30pm
 SB Mc Tuff Trio, 10pm
 VI Wally Shoup Quartet, 9pm

WEDNESDAY, APRIL 25

BX Randy Halberstadt, 7pm, 9pm
 C* King For Two Days (Grand Illusion, 403 NE 50th St), 9pm
 C* WWU Faculty Jazz Collective (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
 JA Bettye LaVette, 7:30pm
 MN Joe Doria's Fog, 9pm
 NO Legacy Band w/ Clarence Acox, 8pm
 PH 418 session w/ Claudio Rochat-felix, 9pm
 RR Royal Jazz Session, 9:30pm
 RR In A Silent Way: The Music of Electric Miles Davis w/ Bobby Previte, 7pm
 VI Jerry Zimmerman, 7pm

THURSDAY, APRIL 26

BC Adam Kessler w/ Phil Sparks, 9pm
 BX Alexey Nikolaev, Michael Marcus Duo, 7pm, 9pm
 C* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm
 C* King For Two Days (Grand Illusion, 403 NE 50th St), 9pm
 C* Michael Gonzales Quartet (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm
 CG Fu Kun Wu Trio, 8:30pm
 JA Kenny G, 7:30pm, 9:30pm
 LB Lakeside Bistro jam w/ Eric Verlinde, 7pm
 MN Istvan & Farko, 10pm
 NO Ham Carson Quintet, 7pm
 VI The Jason Parker Quartet, 9pm

FRIDAY, APRIL 27

BX Bryant Urban's Blue Oasis, 7pm, 9pm
 C* Edgar Meyer (Pantages Theater, 901 Broadway, Tacoma), 7:30pm
 CA Middle school and high school jam session, 6:30pm
 CH Seattle Jazz Composers Ensemble w/ Karin Stevens Dance, 7:30pm
For event preview, see calendar at www.earshot.org
 HS Jazz & Sushi, 7:30pm
 JA Kenny G, 7:30pm, 9:30pm
 LA Latona happy hour w/ Phil Sparks, 5pm
 LB Dina Blade w/ Marco de Carvalho, 7pm
 NO Thomas Marriott's Flexicon, 8pm
 RR Shuffleboil, 8:30pm
 RR Piano Royale, 5:30pm
 SF Pasquale Santos, 9pm
 SR Nikki DeCaires w/ Kiko Frietas, 7:30pm

SATURDAY, APRIL 28

AV Marc Smason, Brian Flanagan, Isaac Castillo, 1pm
 BX Bernie Jacobs Quartet, 7pm, 9pm
 C* WTF Fest: John Sinclair & Ask the Ages (Comet, 922 E Pike), 9pm
 C* Pearl Django (Blue Horse Gallery, 301 West Holly St, Bellingham), 7pm

CH Seattle Jazz Composers Ensemble w/ Karin Stevens Dance, 7:30pm
For event preview, see calendar at www.earshot.org
 EB Caldo Quintet, 7pm
 JA Kenny G, 7:30pm, 9:30pm
 MN Danny Godinez & Friends, 10pm
 RR Piano Royale, 5:30pm
 SF Tim Kennedy Trio, 9pm
 SR Overton Berry, 7:30pm
 SY Victor Janusz, 9:30am
 VI Ruby Bishop, 6pm
 VI Ari Joshua Trio, 10pm

SUNDAY, APRIL 29

BX Danny Kolke Trio, 6pm, 8pm
 C* Chamwino Connect benefit w/ Susan Pascal, Murl Allen Sanders, D'vonne Lewis (Green Lake United Methodist Church, 6415 1st Ave NE), 4:30pm
 C* Traditional Jazz Society scholarship fundraiser w/ Halleck Street Ramblers (Blue Horse Gallery, 301 West Holly St, Bellingham), 6pm
 CR Racer Sessions, 8pm
 DT Kevin McCarthy session, 8pm

GB Primo Kim, 6pm
 JA Kenny G, 7:30pm, 9:30pm
 MN Raindrop Quartet, 6pm
 MN Evan Flory-Barnes Group, 9pm
 PG Nikki Schilling, 5pm
 RR Tom Varner Nonet, 7:30pm
 RR Whitman Middle School Jazz Band directed by Joel Orsen, 6:30pm
 SF Anne Reynolds & Tobi Stone, 6:30pm
 SF Danny Ward brunch, 11am
 SY Victor Janusz, 9:30am
 TU Jim Cutler Jazz Orchestra, 8pm
 VI Ruby Bishop, 6pm
 VI Ron Weinstein Trio, 9:30pm

MONDAY, APRIL 30

GB Primo Kim, 6pm
 MN Paul Kimmish Upright Trio, 9pm
 MT Triangle Pub jam w/ Pavel Shepp, 8:30pm
 NO New Orleans Quintet, 6:30pm
 PB Paratii session w/ Jeff Busch, 9pm
 WR Spellbinder, 9:30pm



2214 Second Ave, Seattle, WA 98121
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APRIL 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Reggie Goings Quintet 3-7pm \$10 Jim Cutler Jazz Orch. 8pm \$5	2 JAZZ JAM with Greta Matassa 7:30-11PM \$10	3 BIG BAND JAZZ Jay Thomas Big Band 7:30-11PM \$5	4 BIG BAND JAZZ Smith/Staelens Big Band 7:30-11PM \$10	5 Katie King Vocal Showcase 7:30-11PM \$10	6 Marc Seales Group 7:30-11:30PM \$15	7 Greta Matassa Quartet 7:30-11:30PM \$15
8 BIG BAND JAZZ Jim Cutler Jazz Orchestra 8-11PM \$5	9 BIG BAND JAZZ Dave Marriott Big Band 7:30-11PM \$5	10 BIG BAND JAZZ Emerald City Jazz Orchestra 8-11PM \$5	11 EARSHOT JAZZ Open board Meeting 5PM Free Golden Ear Awards w/ Jay Thomas Quartet 7PM \$10	12 Greta Matassa Student Recital 7-11PM \$10	13 Greta Matassa Clinic w/ West Linn H.S. Open to public 3-6PM Thomas Marriott Quartet 7:30-11:30PM \$15	14 Meadowdale High School Jazz 3-6PM \$10 Susan Pascal Quartet 7:30-11:30PM \$15
15 Jay Thomas Big Band 4-7PM \$5 Jim Cutler Jazz Orchestra 8-11PM \$5	16 JAZZ JAM with the Darin Clendenin Trio 7:30-11PM \$10	17 BIG BAND JAZZ Roadside Attraction 7:30-11PM \$8	18 BIG BAND JAZZ Hal Sherman's Bellevue CC Jazz Band 7:30-11PM \$7	19 HOT LATIN JAZZ Fred Hoadley's Sonando 8-11PM \$10	20 Barney McClure Quartet 7:30-11:30PM \$15	21 Seattle Teen Music 2-5PM \$5 Greta Matassa Quintet 7:30-11:30PM \$15
22 Easy Street Band 4-7PM \$8 Jim Cutler Jazz Orch. 8-11PM \$5	23 Chris McCarthy Trio 7:30-10:30PM \$10	24 The Little Big Band 7:30-10:30PM \$10	25 Greta Matassa Jazz Workshop 7:30-11PM \$10	26 Carol Neilsson CD Release 7:30-11PM \$10	27 Stephanie Porter Quartet 7:30-11:30PM \$15	28 Marc Seales Group 7:30-11:30PM \$15
29 Fairly Honest Jazz Band 3PM \$5 Jim Cutler Jazz Orchestra 8-11PM \$5	30 Chris McCarthy Trio 7:30-10:30PM \$10					

Notes, from page 2

mic retrofitting and electrical and interior renovation project. Details on the project and budget are at www.seattle.gov/parks/centers/langston.htm. Formerly a synagogue, the historic landmark is under the care of the Seattle Department of Parks and Recreation, with the Langston Hughes Performing Arts Center, established there in 1969, steering programming that celebrates, nurtures, presents and preserves Af-

rican American performing arts and cultural legacies, with additional focus on arts and cultures of the African and Black Diaspora. Earshot Jazz rekindles LHPAC community presenting partnerships upon the building's re-opening, with Wolter Wierbos and Julian Priester performing on April 12. On April 14-22, LHPAC's 9th annual Langston Hughes African American Film Festival features film premieres, filmmaker appearances, panel discussions and community events. The

opening and closing films of the festival are *The Last Fall* and *Restless City*. Come experience the upgraded building and this festival's vital presence in the city's cultural landscape. Festival information at www.langstonarts.org.

Corrections

Jovino Santos Neto's parents are both from Rio de Janeiro, not Puerto Rico and Cape Verde, as printed in March 2012.

In One Ear, from page 3

bring Gordon in for the clinics, and an anonymous donor from one district agreed to cover most costs. Even so, the districts will work together on organizing the event and split ticket revenues from the concert. Often overshadowed by the high schools to their west, both Mercer Island and Bothell have vibrant jazz programs, with Mercer Island's rhythm section recently taking first place at a national youth jazz band competition. Tickets for the May 2nd concert are available at www.mihband.com for \$10.

Jim Wilke's Jazz NW April Lineup

Jim Wilke's Jazz Northwest program features the artists and events of the regional jazz scene. The radio program airs Sundays on 88.5 KPLU at 1pm and is also available online in an archived podcast. See jazznw.org for schedule and weekly updates.

Sonarchy April Lineup

Sonarchy is recorded live in the studios at Jack Straw Productions, Seattle. This hour-long broadcast features new music and sound art made in the Pacific Northwest. Sonarchy is now into its 17th year of airing on KEXP. The broadcast can be heard live every Sunday evening at midnight at 90.3 FM and on www.KEXP.org. It is also available in its entirety for two weeks following the broadcast in

several streaming audio formats. This month's shows will also be available as podcasts shortly after they air. **Doug Haire** is the producer and mixes these live shows. On April 1, Sonarchy presents **Yesod**, for a set of fourth world music employing current technology and various cultures. Group members are **Ahmad Yousefbeigi**, percussion and cajon; **Bill Wolford**, banjo, guitar, trumpet and mandolin; and **Jerry Schroeder**, bass. April 8, **Non Grata**, fourteen improvisers convened by bassist **John Seman**, create music that is huge, haywire and engaging. April 15, **Mutant Data Orchestra** present **John Bain**'s cracked electronics with **Otis Fodder**, samples; **Angelina Baldoz**, trumpet; **James Reynolds**, saxophones; **Mishka Morris**, cello; **Ffeg**, synth; and **Carl Farrow**, processing. This reprised set was first heard in 2002. April 22, **Zero Goose** offers new jazz music from a unique combination of players, including **Ryan Burns** on Fender Rhodes and bass, **Jason Goessel** on guitar, **Mark Taylor** on saxophone and **Tom Zgonc** on drums. April 29, the **Wally Shoup Quartet** has four veteran improvisers showcasing the power of freely improvised music. Shoup leads on alto saxophone, **Gust Burns** joins on piano, along with John Seman on bass and **Mark Ostrowski** on drums.

House, from page 15

dos Reggie Bardach and her husband Richard Wells. Founded in 2004 with an inaugural concert by renowned jazz vocalist Jay Clayton and the late, great trumpeter Floyd Standifer, this special series has become the spring and summer event worth waiting for, held in Bardach's lovely backyard garden. Concerts take place in the late afternoon on Sundays in August, and there is time for refreshments, socializing and enjoying the garden as well as an array of incredible music. For the last two years, they have also presented smaller, intimate indoor house concerts featuring local artists, such as superb singer and pianist Dawn Clement and revered vocalist and educator Greta Matassa. Please visit their website at teahouseconcerts.com for more information.

With the advent of spring, folks will be more than ready to get out and enjoy the wealth of remarkable talent in such a variety of warm and inviting abodes. This flourishing jazz house concert scene is definitely here to stay in Seattle, and you are sure to relish all that these one-of-a-kind concert experiences have to offer – we'll see you there!

Libby Graham is an Earshot Jazz volunteer and devoted music fan. She blogs jazz concert reviews at jazzfox9.blogspot.com.

JAZZ INSTRUCTION

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Becca Duran – Earshot vocalist of 2001; MA. Learn to deliver a lyric; study tone production, phrasing, improvisation, repertoire. All languages. (206) 548-9439 | www.beccaduran.com

William Field – Drums, all styles. Member of AFM Local 76-493. City of Seattle business license dba Sagacitydrums. (206) 854-6820

David George – Instruction in trumpet. Brass and jazz technique for all students. Home studio in Shoreline. Cornish graduate. (206) 365-4447 | davidgeorgemusic@clearwire.net | www.davidgeorgemusic.com

Steve Grandinetti, MSEd – Jazz drum set instruction. Studied with Justin Di CioCio. Centrum Blues Festival faculty member. (360) 385-0882 | stevieg@q.com | www.reverbNation.com/stevegrandinetti

Tony Grasso – Trumpet technique, composition, improvisation. All levels. 25 years teaching experience. (206) 940-3982 | tonygrasso64@hotmail.com

Michael Grimes – Jazz bass (upright and electric), all levels, and improv skills (all instruments). (206) 317-4634 | www.michaelgrimesbass.com

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Kelley Johnson – Earshot best jazz vocalist, international vocal competition winner. Lessons and workshops, voice and improvisation. (206) 323-6304 | www.kelleyjohnson.com

Diane Kirkwood – Recording artist/jazz vocalist. Private vocal coach/performance and audition coach. Students/adults. (425) 823-0474 | dianekirkwood1@hotmail.com

Scott Lindenmuth – Jazz guitar instruction: improvisation, theory, technique. Beginning through advanced. (425) 776-6362 | info@scottlindenmuth.com | www.scottlindenmuth.com

Pascal Louvel – GIT grad, Studied with R. Ford and N. Brown. (206) 282-5990 | www.Seattle-GuitarTeacher.com

Greta Matassa – Award winning, Earshot Jazz best vocalist. Private instruction and workshops. (206) 937-1262 | greta@gretamatassa.com | www.gretamatassa.com

Yogi McCaw – Piano/improvisation/composition/home recording. North Seattle. (206) 783-4507 | yogi-one@excite.com

Wm Montgomery – Instruction in jazz piano, improv (all instruments), ear training, theory, composition. Seattle (Magnolia Village). (206) 282-6688 | wmon@monchan.com

Cynthia Mullis – Saxophone instruction with a creative, organic approach to jazz style, theory, improvisation and technique. (206) 675-8934 | cynthiamullis.com

Nile Norton, DMA – Jazz vocal coaching, all levels. Convenient Pioneer Square studio location. Recording and leadsheet transcriptions. (206) 919-0446 | nnpnmusic@msn.com | www.nnpnmusic.com

Susan Palmer – Guitar instructor at Seattle University, creator and lead instructor of The Rock Project at Cornish College, author of The Guitar Lesson Companion method book series and online videos. Email for private lessons and jam classes in jazz/blues/rock styles: leadcatpress@gmail.com

Susan Pascal – Jazz vibraphone improvisation and technique, beginning through advanced. (206) 795-9696 | susan@susanpascal.com | susanpascal.com

Ronnie Pierce – Instruction in sax, clarinet, flute. (206) 467-9365 or (206) 374-8865

Bren Plummer – Double bass instruction: jazz and classical. BM (NEC), MM, DMA (UW). Experienced freelance jazz and orchestral player. (206) 992-9415 | brenplummer@gmail.com

Josh Rawlings – Cornish graduate and prof. gigging musician. Learn jazz/pop music, improv, song-writing and the business. All ages and levels welcome. (425) 941-1030 (mobile) | josh@joshrawlings.com

Bob Rees – Percussionist/vibraphonist. All ages. Emphasis on listening, rhythm, theory, and improv. Degrees in developmental music and perc. performance. (206) 417-2953 | beecraft@msn.com

Steve Rice – Jazz piano instruction, North Seattle. (206) 365-1654 | rice4plex@aol.com

Gary Rollins – Guitar and bass guitar instruction. 30+ years teaching. Student of Al Turay. Mills Music, Burien, Shoreline. (206) 669-7504 | garyleerollins.com

Muri Allen Sanders – jazz piano and accordion instructor interested in working with motivated intermediate level young people. (206) 781-8196

Marc Smason – Trombone, jazz vocal and dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools and privately. www.marcsmason.com

Bill Smith – Accepting students in composition, improvisation and clarinet. (206) 524-6929 | bills@u.washington.edu

Charlie Smith – Accepting students for jazz composition and arranging, theory and piano. Leader and arranger for Charlie Smith Circle. (206) 890-3893 | mail@charliesmithmusic.com

David L. Smith – Double bass and electric bass. Teaching all styles and levels. BM Eastman School of Music, MM Univ. of Miami. (206) 280-8328 | davesbass@comcast.net

Ev Stern's Jazz Workshop – 18 years of jazz ensembles, classes, lessons. All ages, instruments, levels. (206) 661-7807 | evstern@comcast.net | evstern.com

Jacob Stickney – saxophone. Rhythm, sight-reading, musicianship, harmony, arr. and composition. jacobstickneymusic@gmail.com

Tobi Stone – Saxophone/clarinet. All ages/levels. Attention to tone, technique, theory, improvisation. BM, 10 years teaching/performing. Member Reptet & Tiptons. (206) 412-0145

Ryan Taylor – Guitarist with extensive performance/teaching background. For information call (206) 898-3845 | ryan-taylor@earthlink.net

Andre Thomas – Intermediate to advanced techniques for the modern drummer as applied to jazz and bebop. (206) 419-8259

Jay Thomas – Accepting select students on trumpet, saxophone, flute. Special focus on improvisation and technique. (206) 399-6800

Byron Vannoy – Jazz drum set instruction and rhythmic improvisational concept lessons for all instruments. (206) 363-1732 | byron_vannoy@hotmail.com

Debby Boland Watt – Vocal instruction in jazz, improvisation and Bobby McFerrin's Voicestra. Cornish BM: Vocal Jazz and MFA: Improv & Comp. (243) 219-5646 | www.debbywatt.com

Patrick West – Trumpet Instruction. 20+ years experience teaching. All ages and levels accepted. Emphasis on technique and improvisation. (425) 971-1831

Garey Williams – Jazz drum instruction. (206) 714-8264 | garey@gareywilliams.com

Greg Williamson – Drums and rhythm section; jazz and big band; private studio for lessons, clinics and recordings. (206) 522-2210 | greg@ponyboyrecords.com

Beth Winter – Vocal jazz teacher, technique and repertoire. Cornish jazz instructor has openings for private voice. (206) 281-7248

To be included in this listing, send up to 15 words, to Earshot Jazz, 3429 Fremont Pl N #309, Seattle WA 98103; fax (206) 547-6286; jazz@earshot.org.



COVER: Human Spirit (Mark Taylor, Matt Jorgensen, Thomas Marriott)
PHOTO BY LANCE MERCER

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