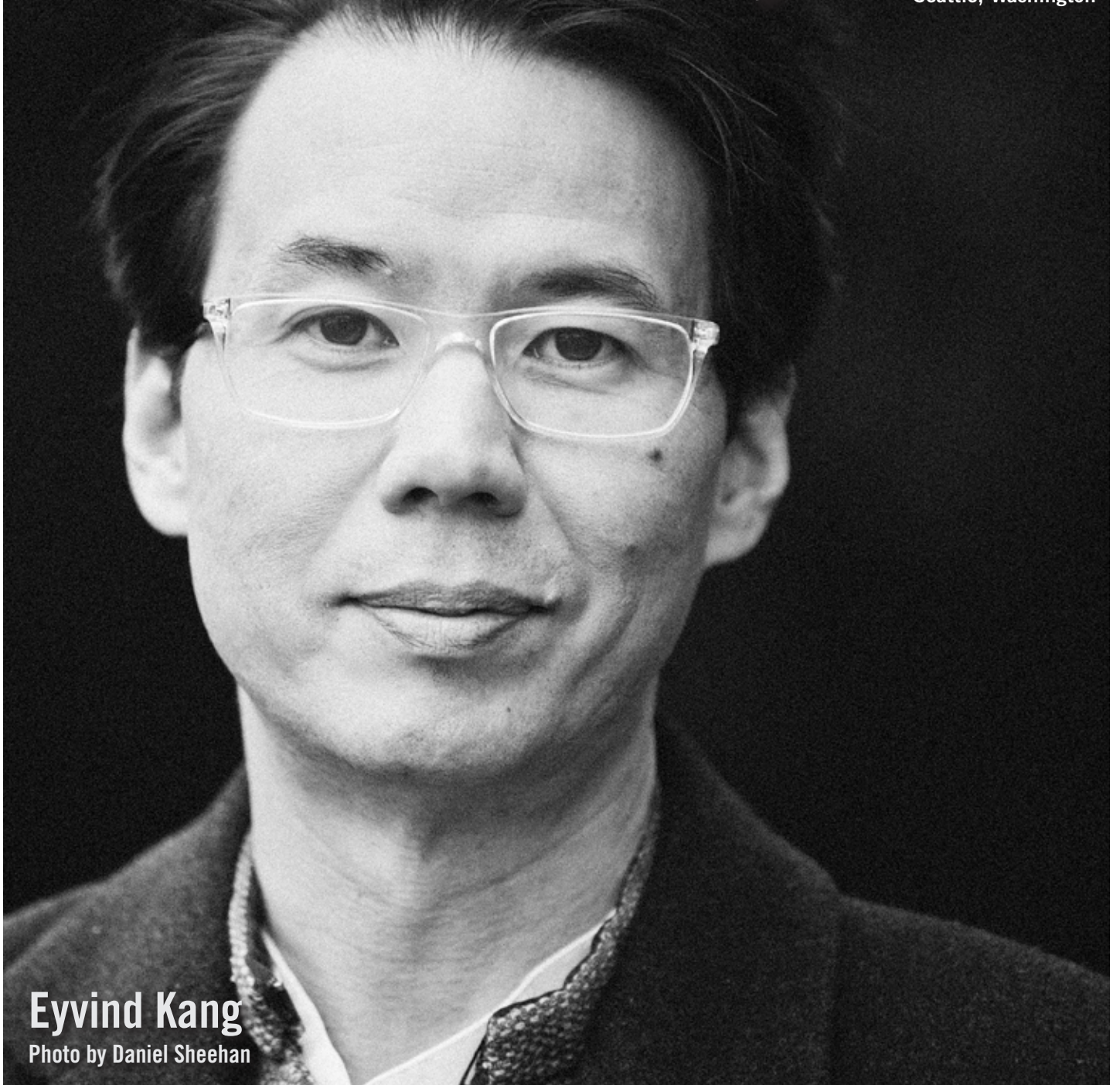


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

January 2012 Vol. 28, No. 1
Seattle, Washington



Eyvind Kang
Photo by Daniel Sheehan



NOMINATIONS

Nominations Wanted: 2011 Golden Ear Awards

The Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Nominations for the 2011 awards are currently being accepted. Please email nominations to nominations2011@earshot.org by January 6, 2012. The official voting ballots for the 2011 awards will be printed in the February issue of this publication and available at www.earshot.org.

Send us your suggestions for

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

NOTES



Ballard Jazz Nights and Venues

Ballard restaurant Thauku and resident bar Fu Kun Wu, home to one of Ballard's long-time weekly jazz nights, closed its doors in late December, after serving patrons for over 10 years, due to a property dispute. However, the music will live on at sister venue the Copper Gate, starting on Thursday, January 5. The Fu Kun Wu Trio (Jon Alberts, Jeff Johnson and Tad Britton) will headline the evening. For more details, visit www.thecoppergate.com. Also in Ballard: Monday sessions with drummer Jeff Busch at Paratii (formerly Mr. Spot's Chai House) that are gaining momentum, and a Wednesday session at 418 Public House with drummer Claudio Rochat-felix.

Apply Online for the 2012 NW Booking Conference, Boise

The Juried Showcase application is now open at www.artsnw.org. Apply today for consideration as a showcase artist or ensemble for the 32nd annual Northwest Booking Conference in Boise, Idaho, October 15-18, 2012. Juried Showcases are scheduled as stand-alone events and constitute the heart of the conference. Showcase applications are welcome from artists and agents across the country and internationally. To apply, login, renew or join as an Arts Northwest member and complete the online process. Deadline to apply is March 19, 2012.

All Ages, All Levels Jazz Instruction Registration

There's still opportunity to register for winter jazz instruction. Ev Stern's Jazz Workshop enters its 19th year of group and one-on-one jazz instruction to all levels, all ages, in 2012. Join an open house jam session at noon on Saturday, January 7, to check it out, or

customize an instruction schedule by email or phone registration: evstern@comcast.net or 206-661-7807. The Jazz Night School winter session starts on January 8. Jazz Night School offers ensemble and individual instruction in ten-week sessions in southeast Seattle, near Columbia City. Visit jazznightschool.com for more information.

On the Horizon:

27th Seattle Improvised Music Festival
February 8-11, 2012
Chapel Performance Space, Wallingford

The 2012 festival features visiting improvisers performing solo and duo, as well as first-time collaborations with Seattle improvisers. Visiting performers include Taku Sugimoto, guitar (Tokyo); Jack Wright, saxophone (Pennsylvania); Mathieu Ruhlmann, objects (Vancouver); Jamie Drouin, objects (Berlin); and Tim Duroche, percussion (Portland). Resident performers include Paul Hoskin, reeds; Gust Burns, piano, inside piano; Tyler Wilcox, soprano saxophone; Wilson Shook, alto saxophone; Mara Sedlins, viola; Mark Collins, bass; John Teske, bass; Tari Nelson Zagar, violin. The festival also holds a One-minute Solo Fundraiser to support the 2012 festival, on January 19 at the Chapel Performance Space. Check it out; there might still be time to register to participate. More information at www.seattleimprovisedmusic.us.

Event Listings

Please send gig listings to jazzcalendar@earshot.org. The deadline for the print calendar is the fifteenth of the month before the gig. The online calendar is maintained throughout the month. If you have a gig, know of a gig, or aren't seeing something in the calendar, send us an email.



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

Earshot Jazz is a non-profit arts and service organization formed in 1984 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.

IN ONE EAR

77

Jim Wilke's Jazz NW January 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. January 1 will be some of the programs's favorite CDs by Northwest artists (complete list at jazzafterhours.org). January 8 will be Pete Christlieb Tentet, recorded at Tula's last August. January 22 will be the Johnaye Kendrick Art of Jazz concert from the Seattle Art Museum. The remaining Sundays in January will feature CDs by Northwest artists. Catch weekly updates at jazznw.org.

Sonarchy, January Lineup

Sonarchy is recorded live in the studios at Jack Straw Productions in Seattle. This hour-long broadcast features new music and sound art made in the Pacific Northwest. Sonarchy is now into its 16th year of airing on 90.3 KEXP FM. Doug Haire produces and mixes these live shows. Listen for the broadcast every Sunday evening at midnight (PST). The show can be heard live at KEXP.org and 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.

On January 1, the show kicks off 2012 with the Last Doghouse New Year's Sing-A-Long. Recorded on New Year's Eve in 1993, the set features **Dik Dickerson** at the organ, leading a bar full of very happy people at the landmark location in downtown Seattle. Then on January 8, **Brain Fruit** offers up a live-electronic duo that re-imagines classic kosmische/krautrock experimentation through modern hardware synthesis. Next up on January 15, **Eric Ostrowski** and **The King Frog Dorkestra** perform pedal-powered bass violin and bugle. On January 22, **RM Francis** presents computer music derived from randomly generated automatic musical phrases. Finally on January 29, Sonarchy presents Racer Session #3, continuing this Sonarchy series featuring artists associated with the Racer Sessions collective. This set includes **Simon Henneman**, guitar; **Natalie Hall**, cello; **Vincent LaBelle**, trombone; **Aaron Otheim**, synth; and **Gregg Keplinger**, drums.

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Eyvind Kang

Continuity, Innovation, Liberation

By Schraepfer Harvey

We meet multi-instrumentalist, arranger and composer Eyvind Kang through his many recordings, contributions and collaborations – John Zorn, Mike Patton, Laurie Anderson, Skuli Sverrisson, Secret Chiefs, Sun City Girls, Sun O))) – and a consistent touring roster with Bill Frisell over the last decade has given him the opportunity to explore his composing life. Since an early career endorsement from Zorn and label Tzadik – Kang has four releases there spanning 1996 to 2007 – the artist has continued a path of learning and exploration that’s evident on his recordings.

He makes those explorations with an ever-expanding list of collaborators: Shahzad Ismaily, Hans Teuber, Christian Asplund, Tucker Martine, Tari Nelson-Zagar, Timothy Young. On his most recent Ipecac Recordings release, *The Narrow Garden*, Kang

directs thirty ensemble members in different configurations, exhibiting what’s quintessentially Kang, a mix of

ered a couple of his jazz influences – Ornette Coleman and early violinist Stuff Smith: “There’s a person that plays with guts.”

We also talked about Kang’s time with Michael White, the former Bay Area violinist with a handful of Kang-recommended releases on Impulse! from the early 70s and a 1997 release with Bill Frisell, *Motion Pictures*. We also talked about his continuing explorations into music around the world and of his recent Artist Trust Arts Innovator Award, a \$25,000 gift to two generative artists each year.

Here’s a statement from Artist Trust Executive Director Fidelma McGinn: “Thanks to The Dale and Leslie Chihuly Foundation’s support, Artist Trust’s

Arts Innovator Award is open to Washington State artists of all disciplines who are originating new work, experimenting with new ideas and pushing the boundaries in their respective fields. The selection panelists felt that Eyvind stood out this year among an



EYVIND KANG PHOTO BY BRYCE DAVESNE

diverse instruments and timeless musical palettes from cultures around the globe.

I caught up with Kang by phone in December and ran into him at the Royal Room opening weekend, where he performed with Scrape. We cov-

impressive group of high-caliber entries. They felt his unique approach to his musical composition deserved to be rewarded. He has had a great impact on the jazz scene on both a local and national level, and will undoubtedly have a bigger impact in years to come."

Whatever you make of Kang's impact on the jazz scene, the Artist Trust award is money and sanction from a local authority that has lent recent spunk to current Kang projects, like a recent col-

laboration with cellist Janel Leppin and pedal steel player Susan Alcorn and instrumentalist and vocalist Jessika Kenney, also Kang's wife. "I was totally surprised," he says. "It gave a lot of positive energy to things I couldn't decide if I wanted to commit to ... I was really lucky to get that."

Kang's innovation is his authentic and personal search, with a variety of musicians, often absent of commercial success or large-scale administrative support. In his career, he hasn't waited for signs of approval. "I'm in a time warp, I think. I'm still doing the same thing," he says. It's that search that is the inspiration for generations to come.

He describes to me some of his teaching goals from his 2011 faculty experience at the Banff Centre: "I was trying to concentrate on creative approaches to technique." He explains that creativity is pre-lingual and advises students not to get trapped. "It's the minutia of what angle your finger is going on the string," for example.

In a performance setting, the key is internally freeing yourself to a point where that awareness is so internalized that reactions of all kinds become accessible to you at an instant,

as opposed to conventional or clichéd responses or responses that are simply built into your training or the way you

"I don't think there's different music; there's different systems."

practice or your body's memory. It's a discovery he's made from travels and musical experiences around the world and with teachers Dr. N Rajam, in Mumbai, India, and Ustad Hossein 'Omoumi, formerly of Seattle via Iran, now in California.

"It's time for more radical approaches to arts."

Since, minutia is paramount for Kang, and perhaps an unsurprising quest for a string player. Styles for violin are so diverse, yet the canon so limited for us here – jazz, bluegrass, Western classical, Irish. But, Kang says, "I have to deal with all the different cultures and traditions. Once you know, you can't ignore it ... that's what bounces back to me as a composer."

Coloring his compositions and re-

"I have to deal with all the different cultures and traditions. Once you know, you can't ignore it ... that's what bounces back to me as a composer."

leases over the last decade are diverse musical references. Kang points out, "I don't think there's different music; there's different systems." The West often turns to even temperament. "Viola and violin have freedom to play a lot of tunings, but we have to play with the piano," Kang says, leaving a lot of unresolved technical issues.

Getting through those issues has become somewhat of a career study for the artist. Currently, he's diving deeper into Persian systems with his wife Jessika Kenney. The couple lives on Vashon Island, and both have had fruitful musical enrichment from studies with mutual friend Ustad Hos-

sein 'Omoumi, Kenney as a long-time student.

Some of that influence, at least regarding music traditions older (yet relevant) than Western tradition, can be heard on *The Narrow Garden*. Opening track "Forest Sama'i," for example, exhibits clear reference to forms of Ottoman Turkish song, and tracks "Nobis Natalis" and "Invisus Natalis" also have a sound pre-dating Western systems.

Kang's penchant for the sounds of early music moves its way into much of his work. It's the effect of Kang's hours and dedication into his recorded works. "The bulk of my energy is going into the internal composing life, seeing what works and what's complete shit," Kang says.

He's at home in the studio, glad to have the chance to listen and listen and create in that space, where technology allows a repetition in a controlled environment: "Recording then playback, it makes music possible for me – to hear it." He speaks of record-

ing as a process of creating illusion. It's also the place where Kang has found a chance to liberate himself and produce a prolific and particular oeuvre exploring his quest.

It's also a place most comfortable for Kang because of his sensitivity to the nuance of his instrument and of his awareness of the possibilities of sound, were they not wrestling with dominant systems. For the strings, Kang says, "One has to deal with a lot of trauma from trying to recover one's soul from the repetition," from the canon, from the technique, from the

CONTINUED ON PAGE 22

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The Oregonian

Catching Up with Zach Para in January

By Danielle Bias

There are Seattleites who will recognize the name Zach Para. The drummer is a graduate of Garfield High School and received the Wardenburg Scholarship in 2006 for the Port Townsend Jazz Festival. Now living in Boston, Para will be in the Emerald City this winter for a brief residency from January 8 through 15 with his Red Trio. He co-leads the Red Trio with Luke Marantz and Ehud Ettun.

"Red Trio is comprised of myself and two amazing musicians whom I have met over here on the East Coast," Para explains. "We are pushing some unique concepts, and I am very excited about the music we are creating." Red Trio plans to perform on Tuesday, January 10, from 7-9pm at Egan's Ballard Jam House; on Wednesday, January 11, from 9-midnight at The Owl and Thistle; on Friday, January 13, from 9pm-1am at Faire Gallery with Justin Evans and Anand Galloway-Davis; and on Saturday, January 14, from 6-9pm at Havana Social Club.

Para not only commands attention as a drummer, but he has shown steady growth and sophistication as a composer and educator. He combines his knowledge of traditional jazz, African, Brazilian, Afro-Cuban and classical Indian styles with contemporary musical idioms, drawing influences from hip-hop, rock, and electronic music.

Growing up in Seattle, Para began his musical studies at an early age and soon began playing in the internationally acclaimed Garfield Jazz Band. In his early years, he won many awards, including most outstanding soloist at



RED TRIO: EHUD ETTUN, LUKE MARANTZ, ZACH PARA. PHOTO BY LAUREN DESBERG.

the Lionel Hampton Jazz Festival as well as other soloist awards at the Reno Jazz and Mt. Hood Jazz Festivals. He has toured in Europe, Asia and all across the United States, playing at many notable festivals and music venues, including the Montreux Jazz Festival, the Umbria Jazz Festival, Benaroya Hall and Lincoln Center. Para is completing his Bachelor of Music in Jazz Performance at the New England Conservatory, where he has studied with legends Billy Hart, Bob Moses, Cecil McBee and Jerry Leake.

Described as an "impressive talent" by the *Yediot Aharonot* Israeli newspaper, bassist, composer and bandleader

Ehud Ettun is quickly establishing himself as an up-and-coming bassist on the jazz and world music scene both in the United States and in Israel. A versatile musician, Ettun has recorded and performed with a myriad of established artists and bands, including George Garzone, Stephan Horenstein, Tal Gur and many others. He has also appeared as a performer and composer at world-class jazz venues in Europe, Israel and the United States. A former student of renowned bass teacher Michael Klinghoffer, Ettun has studied at the Jerusalem Rubin Academy of Mu-

CONTINUED ON PAGE 22



The Royal Room

A Noble Idea for a New Venue

By Steve Griggs

For “Solitary Man,” guitarist Tim Young lifts his face, neck outstretched, high notes squeezing out the side of his mouth. Robin Holcomb crowds in next to him to harmonize. Wayne Horvitz purrs on the Hammond B-3 organ while Jon Hyde’s head slips and slides atop his shoulders in sync with the bar gliding over his pedal steel strings. Geoff Harper’s bass line locks in with drummer Andy Roth. All audience heads nod in unison. The fifth of seven bands on Saturday, December 17, at new Columbia City venue the Royal Room, Varmint carries the tagline “No original music. No rehearsals.” They also belong to the origin story of a noble idea for a new venue.

Between songs, Wayne Horvitz speaks to the standing-room crowd: “The idea for this place started a few years ago when we were playing at Lottie’s Lounge.” Erstwhile owners Tia Matthies and Steve Freeborn agreed to let Horvitz leave his B-3 in the small Columbia City club so that he wouldn’t have to transport it every week for the Tuesday-night gig. That accommodation germinated the idea of a neighborhood venue convenient for performers, attractive to audiences and conducive to hanging out. Two years of planning and negotiating later, the Royal Room was born.

For the opening gala between a Friday and Monday night in mid December, the room lives its ideal – convenient load in/out, a stage with a house piano, organ and drums, an insulated green room, a size conducive to blend-



PHOTO BY DANIEL SHEEHAN

ing acoustic and electric sounds, quality stage lighting and sound reinforcement, in-place audio and video recording, free admission, clean bathrooms, comfortable seating, surprising and high-quality programming, clear sight lines to visual cues between performers, good food and drink for a reasonable price, spaces to listen or converse, and local musicians of different stripes mingling and inspiring one another.

The twenty-two bands performing this weekend range from jazz and blues to country and classical, and the atmosphere is fresh. The room still smells of paint and varnish. A soft light from the votives and sconces bathe the audience in a friendly glow, and padded banquettes and bar stools comfort the relaxing crowd. The Steinway grand

piano sounds warm and clear when playing in unison with the electric guitar. Waitresses dart among the tables and standing listeners. The musicians are happy; the audience is happy. Matthies, too busy to converse in the days leading up to the gala, says, “I’m just glad we’re open.”

The 125-seat Royal Room is the latest in a line of music venues and clubs by Matthies and Freeborn. They ran the OK Hotel in Pioneer Square until it was damaged by the Nisqually earthquake. Matthies and Freeborn manage the Rendezvous, home to the JewelBox Theater, and helped during the brief life of the gallery/bar/venue McLeod Residence in Belltown. Ballard is home to their nightspot Hazelwood. They opened, then sold, Lottie’s



PHOTO BY MONICA FRISSELL

Lounge in Columbia City, a block away from the new venue.

A Place Where Things Happen

The Royal Room is the north end of a building owned by the Royal Esquire Club, a group founded in 1947 by five men that wanted a place where African Americans could socialize. Its members include prominent community figures John Prim, who drafted the initial by-laws and became the first African American judge in Seattle in 1954, and Lincoln Grazette, the oldest member and Washington's first black corrections officer. Jazz luminaries Count Basie, Dinah Washington, Billy Eckstein and Nat King Cole vis-

ited the club over the years, and the archives are said to contain a photograph signed by Billie Holiday.

The club opened its first location at 4th Avenue and Yesler Way, moved to 12th Avenue and Jackson Street, and later to a two-story house at 1254 S. Washington Street in 1952. After 33 years, Seattle Public Schools bought the property to build Bailey Gatzert Elementary School. With proceeds from that sale, the Royal Esquire Club purchased a worn-out former pool/bingo hall in Columbia City in the mid 1980s for \$140,000. After a major renovation, the north space was used for weddings, meetings and receptions until new tenants Matthies, Freeborn

and Horvitz hired Guy Davis of GMD Custom to update and transform the space late last year.

The new public venue keeps the same location for the bar, kitchen and bathrooms but has refinished surfaces, big street-side windows, a raised ceiling, improved lighting and a stage. The outline of the old dance floor is still visible in the wood of the main dining and music room. Ron McGowen, chairman of the Royal Esquire Club and longtime nightclub proprietor, expects that the new public club will open the eyes of the private club's 60 members and 2,000 associates to possibilities for updating the rest of the building.



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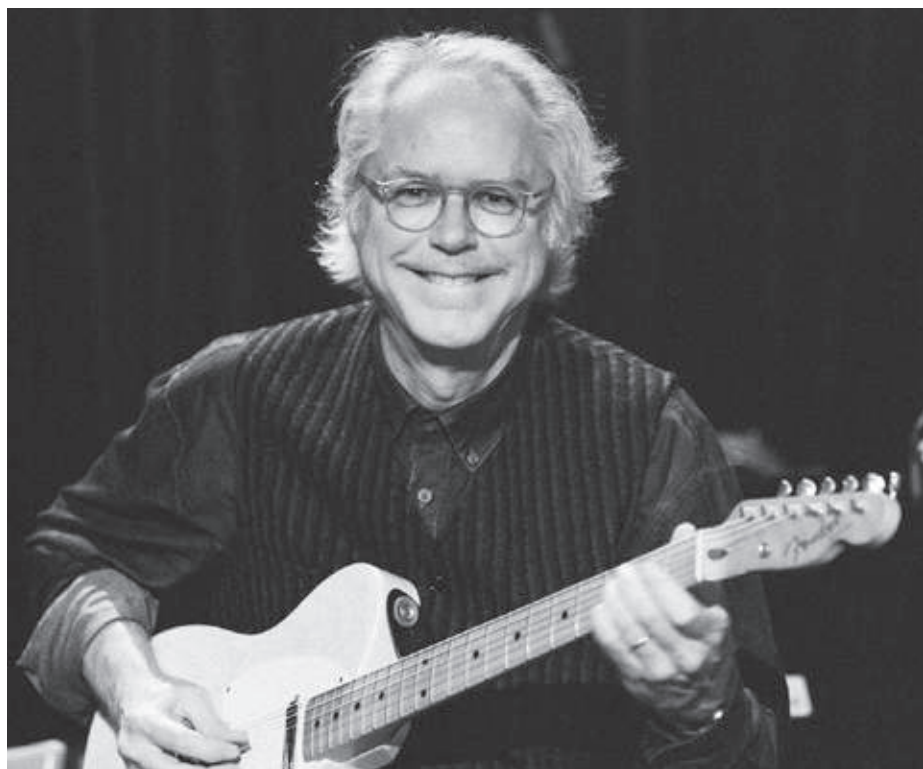
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BILL FRISELL AT THE ROYAL ROOM. PHOTO BY DANIEL SHEEHAN.

Nearby, the Rainier Valley Cultural Center, host to the Valley Vibes Concert and Conversation Series, among many other programs, and the Columbia City Theater, presenting music on its stage and in the Bourbon Bar and home to an in-house production and recording studio called Bani-Love, both re-opened in 2010 after renovations. The annual Columbia City BeatWalk brings fifteen venues together in music for one admission on the first Friday of every month from May through September. The Royal Room joins these music venues and events in Columbia City, and further bridging musical communities from there is one goal of the Royal Room.

Horvitz is no stranger to creating new venues and programming interesting music. Back in the 1980s, he started rehearsal and performance space Studio Henry and booked artists for the early days of the Knitting Factory in New York. More recently, he coordinated music at Montalvo Arts Center in Saratoga, California.

Maren Wenzel is handling the booking, but Horvitz explains, "The Royal Room isn't really being 'booked' in a traditional manner. The music – and by the way, we hope to include things beyond music, like poetry, performance and other artistic activities – is often going to be presented in a residency format. This means that people who bring projects to us that we are interested in will have weekly or monthly runs of 6-12 nights.

"My role is to work with Maren with the aim of creating a culture that addresses some of the issues that motivated us to start the Royal Room to begin with. I am also going to, on occasion, have a curatorial role, in that I will approach artists with specific ideas for specific projects. Anyone interested in doing anything at the club should contact Maren through the website first."

The wide range of music produced by Horvitz for orchestra, big band, string quartet, jazz combo, voice, solo keyboard, dance, theater, film and television is evident in more than eighty



WAYNE HORVITZ AT THE ROYAL ROOM. PHOTO BY DANIEL SHEEHAN.

commercial recordings. He is a tornado of prolific creativity. The photo on his website home page depicts the composer writing at the piano, stacks of music piled up, the air filled with pages of musical scores blowing in the wind, and more pages on the floor like crumpled leaves. Accordingly, the lineup of performers at the Royal Room's opening weekend reflects his appreciation for American music, not just jazz.

During the opening weekend, drummer Eric Eagle played melancholy circus music with Horvitz in Sweeter than the Day, then backed pedal steel guitarist Jon Hyde in country-western band the 1 Uppers. Violinist Johnaye Kendrick performed original chamber jazz with Scrape, then sang Billie Holiday repertoire with Paint the Town Red, featuring a cameo by guitarist Bill Frisell, who followed with a three-song solo set that sandwiched Thelonious Monk's "Crepuscle with Nellie" between two originals. The audience gave a standing ovation.

Earlier that evening, Horvitz conducted the JazzED New Works Ensemble, then tag teamed the piano bench with Robin Holcomb during a quirky arrangement of "Fever" with the Washington Composers Orchestra. Holcomb conducted a premier of her "Royal Blue Shadows," and Horvitz led a rousing rendition of his 1987 piece "Prodigal Son Revisited."

When asked if the new venue is for jazz, Horvitz responds, "Why call it a jazz room? We will have country, classical, rock, folk."

"I want the club to tap into untapped creativity, a place where things happen that couldn't happen anywhere else," Horvitz says.

The Royal Room is located at 5000 Rainier Avenue South. Dinner is served from 5:30pm to 10pm, with a late-night menu until closing. After January 21, it will offer a weekend brunch from 9am to 2pm. The list of performers can be found at theroyalroomseattle.com/calendar.php.

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— *Schraepfer Harvey*

JazzVox Returns in 2012

Local jazz fanatic Nich Anderson kicks off the fifth year of his hugely popular JazzVox house-concert series this January, featuring fabulous national and international vocal jazz artists. This year, concerts not only take place at the usual locations in Auburn and Camano Island but also at homes in the Northgate and Madrona neighborhoods. Anderson says, "The new venues bring the intimate house-concert experience right to the heart of Seattle."

For 2012, the JazzVox concert schedule features Kansas City-based jazz maven Deborah Brown in January; veteran songstress and 2012 NEA Jazz

Master Sheila Jordan performs in February; Grammy award-winning vocalist/composer John Proulx arrives in March; vocal jazz sensation and Berkeley professor Jeremy Scott Ragsdale hits in April; uber-gifted NYC chanteuse Jo Lawry (currently on tour with Sting) visits in May; and revered British vocalist Anita Wardell hits in June.

The month of September features organizer Anderson's 40th Birthday Bash with renowned vocalists and educators Dena DeRose and Roseanna Vitro. Then in October, acclaimed fellow Chicagoans Sarah Marie Young and Kimberly Gordon offer their vocal stylings, just before ebullient Cana-

dian singer and Jazz FM91 radio host Heather Bambrick closes out the series in November.

About the upcoming season, Anderson noted: "It's a nice mix of new and returning artists. Two [Deborah Brown and Heather Bambrick] have been on my wish list since the very beginning – but really I'm excited for vocal jazz fans to hear all of the artists. I'm so thankful to the amazing audiences who make it all possible." If you want to be a part of this great series, please visit JazzVox.com for all the artist and concert info and to make reservations.

— *Libby Graham*

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Art of Jazz 2012 Kicks Off, Johnaye Kendrick Quartet



JOHNAYE KENDRICK PHOTO BY SCOTT MYERS

Earshot Jazz collaborates with the Seattle Art Museum in programming and presenting the Art of Jazz series, now in its 18th year. Always well attended, the after-work concerts are free with museum admission – a great bargain given the two-for-one lineup of fine jazz and major art exhibits. The 2012 series kicks off on January 12 with jazz vocalist and Cornish faculty member Johnaye Kendrick,

joined by pianist Dawn Clement, bassist Chris Symer and drummer Byron Vannoy. The group will perform some of Kendrick's new compositions and arrangements of jazz standards.

On February 9, the series features French cabaret band Rouge, performing café music and *chanson* to accompany the art museum's groundbreaking exhibit of the work of French master Paul Gauguin. On March 8, Jay Thomas leads a hard bop quartet. Check www.earshot.org for info on the rest of the year's Art of Jazz concerts.

– Danielle Bias

Seattle Jazz Vespers

The Seattle Jazz Vespers series continues its 10th season in 2012. These concerts are at the Seattle First Baptist Church, located in Seattle's First Hill neighborhood, 1111 Harvard Avenue. Inside the grand Gothic structure, jazz audiences experience some great local programming on first Sundays, at 6pm, from October to June.

Artists perform one set, and during an intermission, donations are taken to support the musicians. This is fol-

lowed by a short non-sectarian inspirational message and a second set of music. Light refreshments are served in the church's Fellowship Hall after the concert.

January's concert falls on the second Sunday in 2012. On January 8, Ron Weinstein Trio performs. Heard with a variety of collaborators at the Copper Gate in Ballard or Vito's in First Hill, Weinstein on piano should resonate beautifully in the space. February 6,

the Andre Thomas Quartet performs. Often with Bernie Jacobs, this Baltimore transplant drums today for the Seattle Jazz Vespers series. March 4 is the Ham Carson Swing Band, regulars at the New Orleans Creole Restaurant in Pioneer Square. April 1, Randy Halberstadt Quintet performs. For the rest of this year's schedule, see www.seattlejazzvespers.org.

– SH

Eastside Jazz Club

The Eastside Jazz Club moved in September of last year from their original home at Sherman Clay to their new location, the Marriott Courtyard Hotel, 11010 NE 8th Street, Bellevue, also home to some local Bellevue Jazz Festival events last June. The first concert of 2012 in this annual series is a CD release party.

On January 17, at 7:30pm, the Sam Pannunzio Trio performs in support of their release *Goin' Home* on the new imprint from the Eastside Jazz Club, Eastside Jazz Recordings. Pianist Pan-

nunzio, from Pueblo, Colorado, performs with bassist Michael Barnett and drummer Lionel Kramer, husband and partner to Cooksie Kramer, behind this monthly Tuesday jazz series in Bellevue.

A light menu is available for purchase from the hotel and there's free parking in the hotel garage on level P3. Ticket prices are \$13; students 18 and under, \$8. Check www.eastsidejazzclub.com for future programming.

– SH



PREVIEW

Happy Birthday Racer Session



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GRETA MATASSA



PHOTO BY DANIEL SHEEHAN

Racer Sessions celebrates its second birthday. The Cafe Racer is hosting a three-day Racer Sessions Festival, January 13-15. Each evening performance begins at 8pm.

Friday, January 13

Brandon Lucia, often heard at the Racer Sessions on the drums, creates music through his own computer programs that play themselves, or that he plays as an instrument. One is called the Chango, a program that allows its player to continuously vary the intensity of a cluster of tones that are always being emitted. Lucia also has other music-computer programs and has curated a few Racer Sessions at the helm those creations.

Smallface is cellist/bassist David Balatero (Operation ID) and keyboardist Aaron Otheim (Hardcoretet, Burn List). Through the use of keyboard programming and pedals, the duo's sound swells through moods of sound.

The sonic fabric can be tightly woven, loose or shredded, and likely to surprise. Frequently expanding beyond the sum of its parts, the duo transfigures the individual timbres of the cello and piano into a unified, orchestral voice.

Drummer Chris Icasiano and saxophonist Neil Welch, perform as **Bad Luck**, a sonic tapestry that's uniquely theirs. Icasiano and Welch quickly shift between fierce improvisations and carefully constructed harmonic palettes, sometimes with electronic elements.

Saturday, January 14

WA is guitarist Simon Henneman and drummer Gregg Keplinger, both long-standing forces in the experimental and improvisational music scenes. For this particular performance, they welcome guitarist CJ Stout. Henneman is also frequently heard in the Diminished Men. Keplinger



BAD LUCK: CHRIS ICASIANO AND NEIL WELCH. PHOTO BY DANIEL SHEEHAN.

makes unique metal accessories for drum kit and stainless steel cymbals and snares.

Chemical Clock is an electronic improvisational group with a strong penchant to establish, divert, and re-establish thematic riffs, without shying away from strong melodic or solo statements from members of the group. They're Cameron Sharif (keys), Ray Larsen (trumpet), Evan Woodle (drums) and Mark Hunter (bass).

Burn List features trumpeter and University of Washington music professor Cuong Vu, tenor saxophonist Greg Sinibaldi, keyboardist Aaron Otheim and drummer Chris Icasiano. They push sonic approaches to music and group improvisation that's sometimes explosive, often viscous.

Sunday, January 15

Neil Welch curates this Sunday's Racer Session, beginning at 8pm, with a new piece for his Sleeper Ensemble. Welch's first piece for Sleeper is a composed, chamber-ish piece inspired by the torture and wrongful death of an Iraqi general by U.S. forces in Iraq. The recorded ensemble from June 2011 is Neil Welch, tenor and soprano



RAY LARSEN OF CHEMICAL CLOCK.
PHOTO COURTESY OF HIDEO MAKIHARA.

sax; Ivan Arteaga, alto and soprano sax; Jesse Canterbury, bass clarinet; Vincent LaBelle, trombone; David Balatero, cello; Natalie Hall, cello. The recording is available through the Table & Chairs record label.

This weekend's birthday celebrations for the Racer Sessions coincide with the release of two new Table & Chairs albums: *Racer Sessions Curator Compilation, Vol. II*, and WA's *Cross the Center*. The new releases are available for purchase at Cafe Racer on January 14.

Admission is by suggested donation. Cafe Racer is at 5828 Roosevelt Way NE.

— Schraepfer Harvey

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Before Seattle Rocked: A City and Its Music

By Steve Griggs

Who organized Seattle's first jazz festival in 1939? It was a member of the Husky Hot Club, a junior at the University of Washington named Norm Bobrow. When Seattle led the nation in gender equality by being the first major city to elect a woman mayor in 1926, how many women were in the Seattle Symphony? Less than ten percent of the orchestra's musicians were female. Are there any operas about the state of Washington? In 1912 a local woman wrote *Narcissa*, depicting the life of Washington missionaries Narcissa and Marcus Whitman, who were killed by members of the Cayuse tribe.

These chapters of Seattle's music history and more are compiled in *Before Seattle Rocked: A City and Its Music*, by Kurt E. Armbruster. Supported by funding from the Naomi B. Pascal Editor's Endowment, Musicians' Association of Seattle Local 76-493, and 4Culture Heritage Special Projects, Armbruster spins an informative narrative thread. The 375-page story is woven from 123 bibliographic sources and Armbruster's 75 interviews with participants from the local scene. Unfortunately, several of these outstanding individuals have recently left us

— among them, jazz impresario Norm Bobrow and jazz trumpeters Floyd Standifer and Ed Lee (pictured on the book's front cover). On the back cover

who have labored throughout one American city's existence to renew and maintain this essential connective tissue of human existence."

Before Seattle Rocked recalls how this connective tissue binds all of the city's inhabitants and reconstructs the musical skeletons overlooked or under cooked by previous local history books. Music from Native, Nordic, Japanese, Chinese, African and European performers filled the air where people celebrated, honored, danced and relaxed. Over the years, Seattle's booms and busts grew and gutted the body of working musicians.

Packed with facts covering the region's long musical history, from its Duwamish roots through 128 years of white settlement and foreign immigration (1851-1979), Armbruster still manages to have fun with words. In the introduction he writes, "For decades the symphony was a snake pit of Byzantine intrigue, the musicians' union a farrago of feud and factionalism."

This playfulness keeps readers turning pages in spite of the broad subject and multitudinous characters.

Within the dense drama of local stories, plenty of solo space is given to jazz artists. Duwamish trumpeter and big band leader James Rasmussen riffs on regional Native musical traditions.



is a photo of the late jazz saxophonist Billy Tolles.

"Music is one of the foundation stones of human civilization," writes Armbruster, a professional bassist, historian and author. "This chronicle is an attempt to honor the musicians

Saxophonist and once club owner Ronnie Pierce spins yarns of colorful bandleaders. Composer and teacher Jim Knapp provides history lessons in Seattle's jazz education institutions. Multi-instrumentalist Jay Thomas remembers great times and talents from his early years. Grace and Dave Holden, children of pianist Oscar Holden, recall their music education at Garfield and career launches in the local scene.

Beyond the big names of Ray Charles, Quincy Jones, Jimi Hendrix and Kurt Cobain, this latest book joins a growing list of titles about lesser-known Seattle musicians. *Miss Aunt Nellie: The Autobiography of Nellie Cornish*, published in 1964, gives a rich, though singular view of the city's early music-education community. Merle Irene Smith collected historical anecdotes of local songwriters in a 1989 publication, *Seattle Had a Tin Pan Alley, Too!* In 1994, Paul de Barros dug into the roots of Seattle jazz in *Jackson Street After Hours*. Three years later, George Yoshida chronicled Seattle's brief Japanese American jazz scene before Pearl Harbor with *Reminiscing in Swingtime*. James Bush surveyed the contemporary regional scene in 1999 with an *Encyclopedia of Northwest Music*. Recently, James Blecha assembled an historical photo scrapbook in *Music in Washington: Seattle and Beyond*. An imaginary recording by Seattle jazz pianist Oscar Holden becomes a significant totem in Jamie Ford's fictional *Hotel on the Corner of Bitter and Sweet*.

Throughout all these books, one aspect of musical life remains constant. Seattle pianist Johnny Moten, grandnephew of the famous Kansas City drummer Benny Moten, reflected on one of the slow periods for local working musicians. "It all comes down to economics in the end, and I don't care if you're a black musician or white: In the economics of the music business, you're gonna be livin' on the short end most of the time."

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JAZZ AROUND THE SOUND

january

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SUNDAY, JANUARY 1

- BD Bill Chism, 5
 C* Marc Smason Trio (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 C* Suzanne Brewer (Luther's Table, 419 S 2nd St, Ste 1, Renton), 12
 C* Glenn Crytzer and His Syncopators (Century Ballroom, 915 E Pine), 9

1 MONTHLY LIVE SWING DANCE

Save a little energy from the New Year's Eve parties for the next day, because you'll want to go dancing. **Glenn Crytzer and His Syncopators** perform live for a swing dance at the Century Ballroom, 915 E Pine, 2nd floor. Swing dances with live music are the first Sundays at the Century Ballroom. They also have swing dances supported by DJs other dates in the month. Performing popular music of the 1920s, 1930s and early 1940s, the Syncopators were founded in 2007 by guitarist Glenn Crytzer. Think Benny Goodman, Fats Waller, Louis Armstrong, John Kirby, Jelly Roll Morton. In addition to performing classic songs, the group brings vintage originals by Crytzer.

Glenn Crytzer's background includes both classical music and jazz. He holds both bachelor's and master's degrees in classical composition. While studying at Florida State, he took up swing dance as a hobby and has been dancing for over 11 years. Through dance, Crytzer became interested in classic jazz and took up the banjo in 2005. Now on the guitar and at the helm of the Syncopators, Crytzer works with the group to uphold the style of music in the jazz and swing eras. The live swing dance begins at 9pm, with a dance lesson, and continues at 9:30pm for a full-on dance. Admission is \$11. More information at www.centuryballroom.com.

MONDAY, JANUARY 2

- AM JT/TK Quartet, 8:30
 C* Paratii session w/ Jeff Busch (Paratii, 5463 Leary Ave NW), 8
 GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Greta Matassa jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, JANUARY 3

- BX Future Jazz Heads jam, 7, 9
 C* Michael Powers (Sky Ultra Lounge, 550 106th Ave NE, Bellevue), 6
 JA Pearl Django w/ Martin Taylor, 7:30
 MX Mock, Willis, Kim, 8
 NO Holotradband, 7
 OW Martineez & Verlinde jam, 10
 SB McTuff Trio, 10
 TU Jay Thomas Big Band, 7:30

WEDNESDAY, JANUARY 4

- C* Ian Hendrickson-Smith (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Claudio Rochat-felix, Ryan Burns, Ian Sheridan (418 Public House, 418 NW 65th St), 9
 JA Pearl Django w/ Martin Taylor, 7:30
 LJ Jazz & Poetry w/ Verbal Oasis, 8:30
 NO Legacy Quintet w/ Clarence Acox, 8
 SF Bossa Nova Quintet ft Leo Raymundo w/ Francesca Merlini, 8
 TU Smith/Staelens Big Band, 7:30

THURSDAY, JANUARY 5

- AM Danny Quintero w/ Randy Halberstadt, 8
 BC Adam Kessler w/ Phil Sparks, 9

- BX Chuck Kistler Duo, 7, 9
 CG Alberts, Johnson, Britton, 8
 JA Pearl Django w/ Martin Taylor, 7:30
 LJ The Hang, 9:30
 NO Skelbred/Jackson Quintet, 7
 RZ Zero Goose & Third Law, 7:30
 TU Hardcoretet & Gravity, 8

FRIDAY, JANUARY 6

- BX Dan O'Brien Trio, 7, 9
 C* Deborah Brown w/ Bill Anschell (JazzVox Northgate), 7:30
 C* Jose "juicy" Gonzales Trio (Scotch and Vine, 22341 Marine View Dr S, Des Moines), 7
 HS Jazz & Sushi, 7:30
 JA Pearl Django w/ Martin Taylor, 7:30, 9:30
 LA Phil Sparks happy hour, 5
 NO Thomas Marriott's Flexicon, 8
 SF Djangomatics, 8
 TI Hammon Esvelt Quintet, 7:30
 TU Jay Thomas Hard Bop Quartet, 7:30

SATURDAY, JANUARY 7

- BP Creme Tangerine, 7:45
 BX Aria Prame Quartet, 7, 9
 C* Faith Beattie w/Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10
 C* Marc Smason Trio (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 C* Deborah Brown w/ Bill Anschell (JazzVox Camano), 7:30
 C* The Meter Maids (The Royal Room, 5000 Rainier Ave S), 9
 CD Jose "juicy" Gonzales Trio, 8
 CR Ask the Ages, 9
 JA Pearl Django w/ Martin Taylor, 7:30, 9:30

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

- | | | |
|--|---|---|
| AM Amore Restaurant, 522 Wall St, 770-0606 | 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 | NO New Orleans Restaurant, 114 First Ave S, 622-2563 |
| BD Bad Albert's, 5100 Ballard Ave NW, 206-782-9623 | FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051 | OW Owl 'n' Thistle, 808 Post Ave, 621-7777 |
| BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335 | FG Faire Gallery Cafe, 1351 E Olive Way, 206-652-0781 | PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100 |
| BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307 | GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734 | RZ Rendezvous, 2322 2nd Ave, 206-441-5823 |
| C* Concert and Special Events | HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966 | SB Seamonster Lounge, 2202 N 45th St, 633-1824 |
| CC Columbia City Theater, 4916 Rainier Ave S, 206-722-3009 | JA Jazz Alley, 2033 6th Ave, 441-9729 | SE Seattle Art Museum, 1300 First Ave, 654-3100 |
| CG Copper Gate, 6301 24th Ave NW, 706-3292 | LA Latona Pub, 6423 Latona Ave NE, 206-525-2238 | SF Serafina, 2043 Eastlake Ave E, 206-323-0807 |
| CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor | LB Lakeside Bistro, 11425 Rainier Ave S, 206-772-6891 | SR Sorrento Hotel, 900 Madison St, 206-622-6400 |
| CL Cypress Lounge & Wine Bar, 600 Bellevue Way NE, Bellevue, 425-638-1000 | LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042 | SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188 |
| CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282 | MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714 | TD Triple Door, 216 Union St, 838-4333 |
| CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104 | MX MIX 6006 12th Ave S, 767-0280 | TI Third Place Books Lake Forest Park, 17171 Bothell Way NE, Lake Forest Park, 206-366-3333 |
| DT Darrell's Tavern, 18041 Aurora Ave N, | | TU Tula's, 2214 2nd Ave, 443-4221 |
| | | VI Vito's, 927 9th Ave, 682-2695 |
| | | WR White Rabbit, 513 N 36th St, 588-0155 |

SF Leo Raymundo Trio, ft Sue Nixon, 9
 SR Greta Matassa, 7:30
 SY Victor Janusz, 9:30am
 TD Randy Oxford Band / Michael Shrieve & Spellbinder, 8
 TU Marc Seales, Jeff Johnson, Warren Rand, Todd Strait, 7:30
 VI Ruby Bishop, 6

SUNDAY, JANUARY 8

BD Bill Chism, 5
 BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Scrape (The Royal Room, 5000 Rainier Ave S), 7:30
 C* Saltwater Octet swing dance (Blue Horse Gallery, 301 W Holly St, Bellingham), 5
 C* Luther's Table jam (Luther's Table, 419 S 2nd St, Ste 1, Renton), 12
 C* Dan Duval, Good Vibes Trio (Gilbert's On Main, 10024 Main St, Bellevue), 11am
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 FB Ron Weinstein Trio, 6
 GB Primo Kim, 6
 JA Pearl Django w/ Martin Taylor, 7:30
 SF Pasquale Santos, 11am
 SF Jerry Frank, 6:30
 SY Victor Janusz, 9:30am
 TU Jazz Police, 3
 TU Jim Cutler Jazz Orchestra, 8
 VI Ruby Bishop, 6

MONDAY, JANUARY 9

AM JT/TK Quartet, 8:30
 BX Carolyn Graye Singer Soiree, 7, 9
 C* Paratii session w/ Jeff Busch (Paratii, 5463 Leary Ave NW), 8
 C* Seattle Conduction Band (The Royal Room, 5000 Rainier Ave S), 8:30
 GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Dave Marriott Big Band, 7:30
 WR Spellbinder, 9:30

TUESDAY, JANUARY 10

BX Future Jazz Heads jam, 7, 9
 C* Michael Powers (Sky Ultra Lounge, 550 106th Ave NE, Bellevue), 6
 EB Zach Para's Red Trio, 7
 JA Grafitti w/ Dennis Chambers & Gary Grainge, 7:30
 MX Mock, Willis, Kim, 8
 NO Holotradband, 7
 OW Martinez & Verlinde jam, 10
 SB McTuff Trio, 10
 TD Meshell Ndegeocello, 7:30
 TU Emerald City Jazz Orchestra, 7:30

WEDNESDAY, JANUARY 11

BX Tim Kennedy Trio w/ Chuck Kistler & Greg Williamson, 7, 9
 C* WWU Faculty Jazz Collective (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Claudio Rochat-felix, Ryan Burns, Ian Sheridan (418 Public House, 418 NW 65th St), 9
 JA Grafitti w/ Dennis Chambers & Gary Grainge, 7:30
 LJ Farko Collective, 9
 NO Legacy Quintet w/ Clarence Acox, 8

OW Zach Para's Red Trio, 9
 TU Scenes Trio: Jeff Johnson, John Bishop, John Stowell, 7:30

THURSDAY, JANUARY 12

AM Danny Quintero w/ Randy Halberstadt, 8
 BC Adam Kessler w/ Phil Sparks, 9
 C* Music for the Peoples w/ Beth Fleenor & Sam Boshnack (Peoples Republic of Koffee, 1718 12th Ave), 9
 C* Varmint (The Royal Room, 5000 Rainier Ave S), 9
 CG Alberts, Johnson, Britton, 8
 JA Arturo Sandoval, 7:30, 9:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 SE Johnaye Kendrick Quartet, 5:30
 TU Katy Bourne Quartet, 7:30

FRIDAY, JANUARY 13

BX Milo Petersen Trio, 7, 9
 C* Thomas Harris Quartet (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Painting the Town Red: The Music of Billie Holiday (The Royal Room, 5000 Rainier Ave S), 9
 CR Brandon Lucia, Smallface, Bad Luck, 7:30
 FG Zach Para's Red Trio, 9
 HS Jazz & Sushi, 7:30
 JA Arturo Sandoval, 7:30, 9:30
 LA Phil Sparks happy hour, 5
 NC Double Scotts On The Rocks, 8
 NO Thomas Marriott's Flexicon, 8
 SF Jerry Frank, 9
 TU Johnaye Kendrick Quartet, 7:30

SATURDAY, JANUARY 14

BP Jovino Santos Neto Quarteto, 7:45
 BX Kelly Eisenhour Quartet, 7, 9
 C* The Meter Maids (The Royal Room, 5000 Rainier Ave S), 9
 C* Zach Para's Red Trio (Havana Social Club, 1010 E Pike St), 6
 C* Marc Smason Trio (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 C* Thomas Harris Quartet (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Faith Beattie w/Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10
 CH Manna Presence, 8
 CR WA (Gregg Kepplinger, Simon Henneman), Burn List, Chemical Clock, 7:30
 JA Arturo Sandoval, 7:30, 9:30
 LB Dina Blade w/ Hans Brehmer, 7
 SF Aquarela, ft Leo Raymundo & Kiko Freitas, 9
 SR Gail Pettis, 7:30
 SY Victor Janusz, 9:30am
 TU Greta Matassa Quartet, 7:30
 VI Ruby Bishop, 6

SUNDAY, JANUARY 15

BD Bill Chism, 5
 BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Carole Miguel & Brazz (Luther's Table, 419 S 2nd St, Ste 1, Renton), 11:30am
 CC Orchestra Zarabanda, 8:30
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 GB Primo Kim, 6
 JA Arturo Sandoval, 7:30
 PG Bob Strickland Jazz Jam, 5
 SF Alex Guilbert Duo, 11am

SF Anne Reynolds & Tobi Stone, 6:30
 SY Victor Janusz, 9:30am
 TU Jay Thomas Big Band, 4
 TU Jim Cutler Jazz Orchestra, 8
 VI Ruby Bishop, 6

MONDAY, JANUARY 16

AM JT/TK Quartet, 8:30
 C* Paratii session w/ Jeff Busch (Paratii, 5463 Leary Ave NW), 8
 C* Racer at the Royal Room (The Royal Room, 5000 Rainier Ave S), 9
 GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Darin Clendenin Trio jam, 7:30
 WR Spellbinder, 9:30

TUESDAY, JANUARY 17

BX Future Jazz Heads jam, 7, 9
 C* Michael Powers (Sky Ultra Lounge, 550 106th Ave NE, Bellevue), 6
 CY Sam Pannunzio Trio, 7:30

CURTAIN CALL *f*

weekly recurring performances

MONDAY

AM JT/TK Quartet, 8:30
 GB Primo Kim, 6
 NO New Orleans Quintet, 6:30
 WR Spellbinder, 9:30

TUESDAY

MX Mock, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 SB McTuff Trio, 10

WEDNESDAY

NO Legacy Band w/ Clarence Acox

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7

FRIDAY

HS Jazz & Sushi, 7:30
 NO Thomas Marriott's Flexicon, 8

SATURDAY

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

SUNDAY

BP Michael Gotz brunch, 10am
 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

JA Chris Minh Doky & The Nomads w/ Dave Weckl, 7:30
 MX Mock, Willis, Kim, 8
 NO Holotradband, 7
 OW Martinez & Verlinde jam, 10
 SB McTuff Trio, 10
 TU Roadside Attraction, 7:30

WEDNESDAY, JANUARY 18

BX Emerald City Little Big Band, 7, 9
 C* WWU Faculty Jazz Collective (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Claudio Rochat-felix, Ryan Burns, Ian Sheridan (418 Public House, 418 NW 65th St), 9
 JA Chris Minh Doky & The Nomads w/ Dave Weckl, 7:30
 NO Legacy Quintet w/ Clarence Acox, 8
 TU Hal Sherman's Bellevue Community College Jazz Band, 7:30

THURSDAY, JANUARY 19

AM Danny Quintero w/ Randy Halberstadt, 8
 BC Adam Kessler w/ Phil Sparks, 9

C* Varmint (The Royal Room, 5000 Rainier Ave S), 9
 CG Alberts, Johnson, Britton, 8
 CH Seattle Improvised Music benefit, 8
 JA Jeff Lorber w/ Randy Brecker, 7:30, 9:30
 LJ The Hang, 9:30
 NO Ham Carson Quintet, 7
 TU Fred Hoadley's Sonando, 8

FRIDAY, JANUARY 20

BX Bryant Urban's Blue Oasis, 7, 9
 C* Thomas Harris jam (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Painting the Town Red: The Music of Billie Holiday (The Royal Room, 5000 Rainier Ave S), 9
 C* Jose "juicy" Gonzales Trio (Scotch and Vine, 22341 Marine View Dr S, Des Moines), 7
 CH Trimtab, 8
 HS Jazz & Sushi, 7:30
 JA Jeff Lorber w/ Randy Brecker, 7:30, 9:30
 LA Phil Sparks happy hour, 5
 NC David George Quartet, 8
 NO Thomas Marriott's Flexicon, 8
 SF Tim Kennedy Trio, 9

SR Emi Meyer, 7:30
 TU Stephanie Porter Quartet, 7:30

SATURDAY, JANUARY 21

BX Greg Williamson Quartet w/ Greta Matassa, 7, 9
 C* Faith Beattie w/Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10
 C* The Careless Lovers swing dance (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
 C* Marc Smason Trio (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 C* The Meter Maids (The Royal Room, 5000 Rainier Ave S), 9
 CH Monktaile Creative Music Concern, 8
 CR Racer Sessions, 8
 JA Jeff Lorber w/ Randy Brecker, 7:30, 9:30
 SF Jose Gonzales Trio, 9
 SR Kimberly Reason, 7:30
 SY Victor Janusz, 9:30am
 TD Pasatempo Rebetika, 7:30
 TU Susan Pascal's Soul Sauce Quintet, 7:30
 TU Seattle Teen Music, 2
 VI Ruby Bishop, 6

SUNDAY, JANUARY 22

BD Bill Chism, 5
 BP Michael Gotz brunch, 10am
 BX Danny Kolke Trio, 6, 8
 C* Washington Composers Orchestra (WACO) (The Royal Room, 5000 Rainier Ave S), 7:30
 C* Orpheus Jazz (Luther's Table, 419 S 2nd St, Ste 1, Renton), 12
 CR Racer Sessions, 8
 DT Kevin McCarthy session, 8
 GB Primo Kim, 6
 JA Jeff Lorber w/ Randy Brecker, 7:30
 LJ TransLUCID, 6
 SB The Jon Sheckler Trio, 8
 SF Pasquale Santos, 11am
 SF Jerry Frank, 6:30
 SY Victor Janusz, 9:30am
 TU Easy Street Band, 4
 TU Northwest Gospel Jazz, 8
 TU Jim Cutler Jazz Orchestra, 9
 VI Ruby Bishop, 6

MONDAY, JANUARY 23

AM JT/TK Quartet, 8:30
 BX Carolyn Graye Singer Soiree, 7, 9
 C* Paratii session w/ Jeff Busch (Paratii, 5463 Leary Ave NW), 8
 C* Seattle Conduction Band (The Royal Room, 5000 Rainier Ave S), 8:30
 GB Primo Kim, 6
 MT Triangle Pub jam w/ Pavel Shepp, 8:30
 NO New Orleans Quintet, 6:30
 TU Chris McCarthy Trio w/ D'Vonnie Lewis & Nate Parker, 7:30
 WR Spellbinder, 9:30

23 CHRIS MCCARTHY TRIO

An absolute Earshot Jazz pick of the month: **Chris McCarthy** is a young pianist, still a senior at Roosevelt High School, astonishing some of the musicians around town. He's a blast to play with it sounds like. Roosevelt band director Scott Brown says, "He's a guy that works so hard. He totally takes it over the top." Add the dynamic **D'vonnie Lewis**, a drummer not without a sense of humor behind his playing, and **Nate Parker**, a strong bass player sometimes in the camp of un-amplified acoustic players, and you've got a witty and responsive



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trio capable of spontaneous creation deep within the jazz language. No two renditions will be the same. Give a listen at thechrisrmckarrtet.bandcamp.com. They're at Tula's on January 23, 7:30pm. Admission is \$10.

TUESDAY, JANUARY 24

BX Future Jazz Heads jam, 7, 9
C* Savannah Fuentes (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
C* Michael Powers (Sky Ultra Lounge, 550 106th Ave NE, Bellevue), 6
JA Sugar Blue, 7:30
MX Mock, Willis, Kim, 8
NO Holotradband, 7
OW Martinez & Verlinde jam, 10
SB McTuff Trio, 10
TU Music Works Big Band, 7:30

WEDNESDAY, JANUARY 25

BX Reuel Lubag, 7, 9
C* WWU Faculty Jazz Collective (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
C* Claudio Rochat-felix, Ryan Burns, Ian Sheridan (418 Public House, 418 NW 65th St), 9
JA Sugar Blue, 7:30
NO Legacy Quintet w/ Clarence Acox, 8
TU Greta Matassa Student Recital, 7:30

THURSDAY, JANUARY 26

AM Danny Quintero w/ Randy Halberstadt, 8
BC Adam Kessler w/ Phil Sparks, 9
BX Jon Hamar / Dawn Clement Duo, 7, 9
C* Varmint (The Royal Room, 5000 Rainier Ave S), 9
CG Alberts, Johnson, Britton, 8
CH The Box Is Empty, 8
JA WAR, 7:30, 9:30
LJ The Hang, 9:30
NO Ham Carson Quintet, 7
TU Clipper Anderson CD release, 7:30

FRIDAY, JANUARY 27

BX Bryant Urban's Blue Oasis, 7, 9
C* Pearl Django & Douce Ambiance (Blue Horse Gallery, 301 W Holly St, Bellingham), 8
C* Painting the Town Red: The Music of Billie Holiday (The Royal Room, 5000 Rainier Ave S), 9
HS Jazz & Sushi, 7:30
JA WAR, 7:30, 9:30
LA Phil Sparks happy hour, 5
NC Sandy Carbay & Tim Lerch, 8
NO Thomas Marriott's Flexicon, 8
SF Jerry Frank, 9
SR Nikki DeCaires w/ Kiko Frietas, 8
TU Kelley Johnson Quartet, 7:30

SATURDAY, JANUARY 28

BP The Halyards, 7:45
BX Bernie Jacobs Quartet CD release, 7, 9
C* Faith Beattie w/Totusek, Sparks, Guity, Bayley (Queen City Grill, 2201 1st Ave), 10
C* Chris Eger Band (Blue Horse Gallery, 301 W Holly St, Bellingham), 7
C* Marc Smason Trio (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
C* The Meter Maids (The Royal Room, 5000 Rainier Ave S), 9
JA WAR, 7:30, 9:30
NO Pete Leinonen and the Radio Rhythm Orchestra, 8
SF Javier Anderson Duo, 9
SR Overton Berry, 7:30
SY Victor Janusz, 9:30am

TD The Big Gig, 8
TU Atman Quartet, midnight
TU Greta Matassa Quartet, 7:30
VI Ruby Bishop, 6

SUNDAY, JANUARY 29

BD Bill Chism, 5
BP Michael Gotz brunch, 10am
BP Trish, Hans & Phil, 6:45
BX Danny Kolke Trio, 6, 8
CR Racer Sessions, 8
DT Kevin McCarthy session, 8
GB Primo Kim, 6
JA WAR, 7:30
PG Bob Strickland Jazz Jam, 5
SF Anne Reynolds & Tobi Stone, 6:30
SF Alex Guilbert Duo, 11am
SY Victor Janusz, 9:30am
TU Fairly Honest Jazz Band, 3
TU Jim Cutler Jazz Orchestra, 8
VI Ruby Bishop, 6

MONDAY, JANUARY 30

AM JT/TK Quartet, 8:30
C* Paratii session w/ Jeff Busch (Paratii, 5463 Leary Ave NW), 8
GB Primo Kim, 6
MT Triangle Pub jam w/ Pavel Shepp, 8:30
NO New Orleans Quintet, 6:30
TU Boyd Phelps Sax Attack, 7:30
WR Spellbinder, 9:30

TUESDAY, JANUARY 31

BX Future Jazz Heads jam, 7, 9
C* Michael Powers (Sky Ultra Lounge, 550 106th Ave NE, Bellevue), 6
JA Kim Wilson's Blues All Stars, 7:30
MX Mock, Willis, Kim, 8
NO Holotradband, 7
OW Martinez & Verlinde jam, 10
SB McTuff Trio, 10
TU Critical Mass Big Band, 7:30



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JANUARY 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 <i>Closed</i> <i>New Year's Day</i>	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 TWO BANDS: Hardcoretete and Gravity 8-11PM \$8	6 Jay Thomas Hard Bop Quartet 7:30-11:30PM \$15	7 Marc Seales Jeff Johnson Warren Rand Todd Strait 7:30-11:30PM \$15
8 Jazz Police BIG BAND 3-7PM \$5 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 7:30-11PM \$5	11 Scenes Trio Jeff Johnson John Bishop John Stowell 7:30-11PM \$10	12 Katy Bourne Quartet 7:30-11PM \$10	13 Johnaye Kendrick Quartet 7:30-11:30PM \$15	14 Greta Matassa 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 Community College Jazz Band 7:30-11PM \$7	19 HOT LATIN JAZZ Fred Hoadley's Sonando 8-11PM \$10	20 Stephanie Porter Quartet 7:30-11:30PM \$15	21 Seattle Teen Music 2-5PM \$5 Susan Pascal's Soul Sauce Latin Jazz Quintet 7:30-11:30PM \$15
22 Easy Street Band 4-7PM \$5 Northwest Gospel Jazz 8-9PM Jim Cutler Jazz Orch. 9-11PM \$5	23 Chris McCarthy Trio w/ D'Vonne Lewis & Nate Parker 7:30-11PM \$10	24 BIG BAND JAZZ Music Works Big Band 7:30-11PM \$5	25 Greta Matassa Student Recital 7:30-11PM \$10	26 CD RELEASE <i>The Road Home</i> Clipper Anderson 7:30-11PM \$10	27 Kelley Johnson Quartet 7:30-11:30PM \$15	28 Greta Matassa Quartet 7:30-11PM \$15 AT MIDNIGHT: Atman Quartet
29 Fairly Honest JAZZ BAND 3PM \$5 Jim Cutler Jazz Orchestra 8-11PM \$5	30 Boyd Phelps Sax Attack 7:30-11PM \$10	31 BIG BAND JAZZ Critical Mass Big Band 7:30-11PM \$5	EARLY ARRIVAL DISCOUNTS MONDAY thru THURSDAY: Make dinner reservations and arrive by 7pm to receive a 10% discount on all food items. FRIDAY and SATURDAY: Make dinner reservations and arrive by 7 pm to receive a \$5 discount on your cover charge.			



Kang, from page 5



assumptions one makes about music or relationships of sounds. And Kang's explicit about it: "It's time for more radical approaches to arts, to get past the internalized oppression."

Because of systematic treatments and codification of music throughout the centuries, Kang sees that "you can't even think of what you're trying to think." It's a bit rhetorical, but it's an important legacy of the ongoing journey in the musician's life and exploration. The limits of a player's language are the limits of their world. Kang wants us to hear all that's available to us, on fretless and four-stringed instruments and even in worlds beyond music.

As an arts innovator, he's a quiet revolutionary. Kang brings ancient and multi-cultural textures to the fore in his music and documents it. Through that exploration, he's given permission to himself, and allowed listeners and musicians to give themselves permission to never stop exploring – sounds, relationships, cultures. When you listen, this becomes evident. Maybe it's amazing that in the centuries of music making, this kind of permission is still an innovation; it is an innovation because it must continually be renewed. Congratulations to Kang and Artist Trust on a great award.

Para, from page 7

sic & Dance and at the New England Conservatory with notable musicians such as Dave Holland.

Luke Marantz is a Boston-based pianist and composer from Texas. Born to a musical family, his studies began at a very early age with piano, voice, saxophone and visual art. A graduate of the Booker T. Washington High School for the Performing and Visual Arts in Dallas, Marantz was awarded multiple national jazz awards during his time there, including seventeen

DownBeat awards which led to him being featured in the publication three times. During his young career, Marantz has performed in professional settings with Jeff "Tain" Watts, Tierney Sutton, Ingrid Jensen, Antonio Hart and many others.

For more information about Zach Para and the Red Trio and their performances in Seattle, please visit www.zachpara.com.

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COVER: EYVIND KANG
PHOTO BY DANIEL SHEEHAN

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