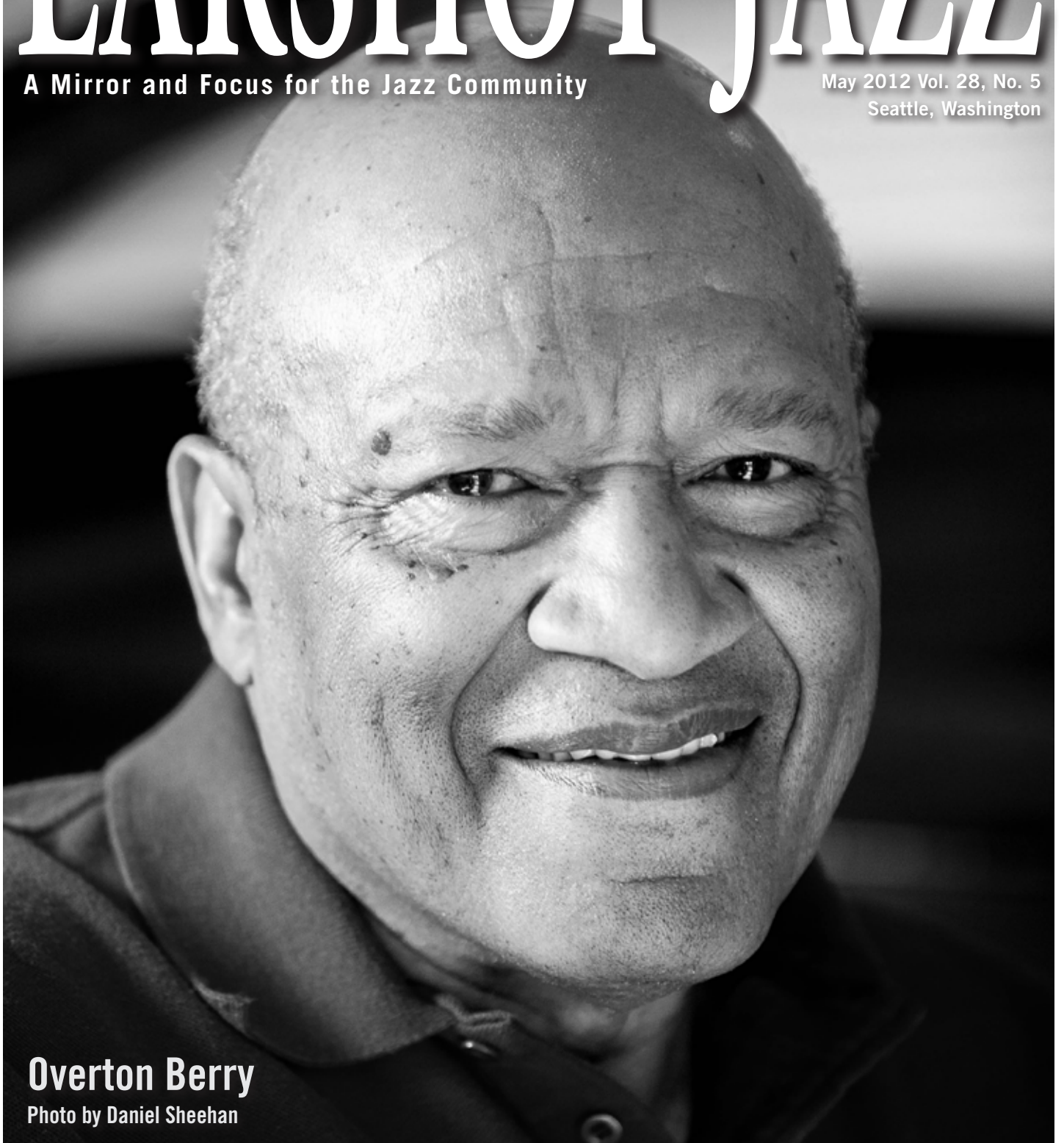


# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

May 2012 Vol. 28, No. 5  
Seattle, Washington



**Overton Berry**

Photo by Daniel Sheehan

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## NOTES



### Save the Date: June 20 Announced as Date for JJA Awards and Seattle Satellite Party

Finalist nominees for the 16th annual Jazz Awards presented by the Jazz Journalists Association (JJA) have been announced. The JJA has launched its 16th annual Jazz Awards initiative and set Wednesday, June 20, 4-6pm ET, as the date and time for the New York City awards party at the Blue Note Jazz Club. Satellite parties celebrating the awards will be held around the same time in a number of other cities, including Seattle.

The JJA Awards celebrate the rich diversity of music that may have been overlooked by mainstream media and other music-industry-generated awards programs. Seattle's jazz radio icon Jim Wilke, host of KPLU's Jazz Northwest has been nominated for the Willis Conover-Marian McPartland Award for Broadcasting. Other nominees this year include iconic veteran instrumentalists Sonny Rollins, Keith Jarrett, Roy Haynes, Jack DeJohnette and John Scofield, as well as newly emerged talents like trumpeter Ambrose Akinmusire, pianist Craig Taborn and drummer Eric Harland. Awards will be presented in 40 categories celebrating excellence in jazz and jazz journalism, recognizing accomplishments and productions from calendar year 2011. The Jazz Heroes awards will also be presented. In 2011, Earshot Jazz Executive Director John Gilbreath was recognized among the Jazz Heroes. Check the June issue of this publication for details about the Seattle satellite party, or visit [www.JJAjazzAwards.org](http://www.JJAjazzAwards.org) for updates.

### SRJO Seeks Associate Executive Director

The Seattle Repertory Jazz Orchestra (SRJO) is seeking a dedicated, flex-

ible and highly organized individual to join its organization as associate executive director. This is a newly created full-time position with the organization. Major qualifications include excellent writing and computer skills, a genuine interest in jazz and the ability to represent the organization as a spokesperson as required. The purpose of the position is to carry out and manage operational elements of the organization; the position reports to Dr. Michael Brockman, SRJO executive director and co-artistic director. Applications will be accepted through May 7. For complete job details and instructions on applying, please visit [www.srjo.org](http://www.srjo.org).

### Royal Room Presents First Annual May Day Show

The Royal Room will be honoring May Day with its first annual celebration of International Worker's Day on May 1, starting at 8pm. Songs, poetry and readings from over a dozen artists, providing a mixture of original material with the works of many legendary artists, including Woodie Guthrie, Joe Hill, Skip James, Charles Bukowski, Steve Earl, Leadbelly, Karl Marx, Bob Dylan and more, will be featured. Participants will include Maria Mannisto (performing songs from Joe Hill and Smokestack Arias), Gary Kanter, Reggie Garrett, Arni Adler, David Russell, Robin Holcomb, Orville Johnson, Jim Page, Mike Dumovich and Jon Hyde. For more details, please visit [theroyal-roomseattle.com](http://theroyal-roomseattle.com).

### Correction

Joe Brazil was born August 25, 1927, not August 27, 1927, as printed in April 2012.



# 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

### Jam Session News

On third Sundays, 9pm-midnight, at Faire Gallery, trumpeter Steve O'Brien assembles bands to workshop new music for the Decomposers Workshop. Signing up at the workshop helps arrange groups to play and workshop new music in following months.

### Jim Wilke's Jazz NW May Lineup

Jim Wilke's Jazz NW 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. May 6, Wilke's live-recorded highlights from the Ballard Jazz Festival; May 20, live-recorded Art of Jazz concert by Lary Barilleau Latin Jazz Collective. See [jazznw.org](http://jazznw.org) for full schedule and updates.

### Sonarchy May 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 16th year of airing on KEXP. The broadcast can be heard live every Sun-

day at midnight at 90.3 FM and on [www.KEXP.org](http://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 May 6, **Peter Vukmirovic Stevens** presents new music for cello and nine pieces for piano and buddha box. Paige Stockley is the cellist and Vukmirovic plays the piano. May 13, the **Unsinkable Heavies**, a soul jazz group with Nathan Spicer, Hammond B-3, clavinet; Ben Bloom, guitar; Jason Gray, bass; Art Brown, alto sax, flute; and Grant Schroff, drums. May 20, **John Butcher** and **Gino Robair**, freely improvised music from these masterful musicians, Butcher on saxophones and Robair on percussion, piano and devices. May 27, **Fungal Abyss**, extreme psychedelic guitar fuzz experience, with Nathan Smurthwaite, Arran McInnis and Dan Larochelle, guitars; Dorando Hodous, bass; Benjamin Thomas-Kennedy, drums; and Sam Yoder, percussion.



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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 perform during July 2012, and are paid a competitive fee for the performance. Please send submissions electronically to [jazz@earshot.org](mailto:jazz@earshot.org); or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103. **Submission deadline is June 4.** Direct questions and comments to Earshot Jazz at (206) 547-6763 or [jazz@earshot.org](mailto:jazz@earshot.org). A list of past Jazz: The Second Century artists and ensembles can be viewed at [earshot.org/Events/2nd\\_Century.html](http://earshot.org/Events/2nd_Century.html).

### Save the Date

The 2012 Jazz: The Second Century performances are scheduled for three consecutive Thursdays in July (12, 19 and 23) at the Chapel Performance Space at the Good Shepherd Center in Wallingford.



# Overton Berry

## Essentially Elegant

By Steve Griggs

When pianist Overton Berry accepted his induction into the Seattle Jazz Hall of Fame last month, he turned to the audience and said, “This is a tribute to everyone I have ever listened to. I’m learning from all of you.” Typical Overton Berry – generosity blended with humility that makes everyone listening feel good and like he is speaking directly to them. It looks effortless, but this grace emanates from decades of entertaining audiences.

Many musicians get trapped in a house of mirrors when they focus on building their chops. Berry almost did. He remembers practicing as a youth at the black musicians union hall (Seattle’s white and black musician unions integrated in 1958), working hard to play every note possible.

An older musician stopped him and asked, “What’s the most important thing about music?”

Berry was annoyed to have to stop practicing and blurted, “Technique?”

“No,” replied the sage. “The most important thing is listening.”

“Yeah, sure,” said Berry.

“Not just *hearing* ...” continued the elder.

Now Berry was *really* annoyed because this guy wasn’t going to let him get back to work.

“But *listening*. You hear with your ears and listen with your whole being.”

Berry pondered this lesson while the teacher walked toward the door.

“Hey kid,” he glanced back over his shoulder. “That’s the most important thing in *life*. And you will be working on it for a *long* time.”



OVERTON BERRY INDUCTED INTO THE SEATTLE JAZZ HALL OF FAME IN APRIL 2012. PICTURED HERE WITH LOLA PEDRINI AND JIM WILKE. PHOTO BY DANIEL SHEEHAN.

Born in Houston, Texas, on April 13, 1936, Berry lost his mother as a child and was raised by his father’s sister. A cross-country road trip with his remarried aunt brought him to Seattle in 1945. After graduating early from Garfield High School in 1949, he studied music at Linfield College in Oregon then transferred to the University of Washington.

His father, remarried but health failing, moved to Seattle. Berry wed during the summer of his junior year in college and had a son. The responsibilities of elder care and raising a child left no room for completing his degree. He needed to work.

Berry gigged at Dave’s Fifth Avenue with a quartet in 1955 then moved to the Colony Club with a trio dubbed “La Hora de Jazz.” He toured Canada with the trio in 1961. When the Seattle World’s Fair opened in 1962, Berry worked as musical director at

the House of Entertainment. There he met one of his piano heroes, Oscar Peterson.

“I thought he was blind,” said Berry. He explained that his first musical influences were the lushness of George Shearing and the linearity of Lennie Tristano. Because these two great pianists could not see, Berry assumed Peterson was blind too.

As the 1960s progressed, President Lyndon Johnson’s anti-poverty program established the Office of Economic Opportunity. This funded the Central Area Motivation Program where Berry picked up work as a tutor. To better teach reading, advisors showed him structured but creative ways to uncover underlying skills for decoding symbols. Through his work as a teacher – needing to understand complexity at a child’s level – Berry’s music evolved into clarity distinguished by a profound simplicity.

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OVERTON BERRY.  
PHOTO COURTESY OF OVERTON BERRY.

“Do you ever play anything simple?” Berry once asked saxophonist Joe Brazil. They were playing a concert at the University of Washington and the first song sent Brazil exploring deep into John Coltrane’s dense musical forest. Unfazed, Brazil counted off a blues and proceeded to out-blues Muddy Waters. Brazil turned to Berry after his solo and asked, “Something like that?”

Berry formed a trio with bassist Chuck Metcalf and drummer Bill Kotick in 1968. A manager booked them on a USO tour with singer Gene Stridel. When they learned that the tour would be in Vietnam, Berry asked, “You mean the *war* Vietnam?”

While the band received vaccinations at the University of Washington, Metcalf and Kotick agreed that Berry was crazy to get them into this perilous gig. “I’m crazy?” asked Berry. “You’re standing in line after *me*, so who is crazy?”

When they landed in Southeast Asia, Berry knew he would die. They played a gig in a wooden frame building. Through the windows they could see red tracer bullets zipping by. This experience deepened Berry’s appreciation for those who serve. It also gave

him a close up view of the politics and big business of war.

Back in Washington, the Double Tree Inn in Tukwila was auditioning for entertainment. Berry played a few tunes on piano in the lounge. The manager went upstairs to the office and asked the partners, “What do you think?” In the office, Muzak droned with the sound of violins. The businessmen listened to the piped in music. “Sounds good. Sure, hire him.”

Within three months, there were lines to get in to hear the band. Less than three months after that, the bustling lounge scene spilled over to fill the restaurant and hotel rooms.

Financial success paved the way for expansion. The Tukwila DoubleTree was the chain’s second location – the first was in Arizona. To open more hotels near airports, the DoubleTree needed ten million dollars. General Manager Don Cruickshank recorded the band live and handed out the records to investors along with the financial statements. Done. Investors were hooked. Berry became the entertainment director to open the Tucson and Phoenix locations.

The *Overton Berry Trio at Seattle’s DoubleTree Inn* was first released in 1970 but is enjoying a second life. Seattle label Light in the Attic Records included Overton Berry in *Wheedle’s Groove*, a documentary of Seattle’s 1970s funk scene. They re-released a double vinyl set of *DoubleTree* with Berry’s 1972 “*T.O.B.E.*” last year. A CD version of *DoubleTree* is now available at [overtonberry.com](http://overtonberry.com).

Singer Dianne Schuur met Berry at the DoubleTree in 1974. A year later, Berry’s son was singing with the trio but fell ill. Schuur got the call to substitute. They worked together for seven years. “Overton is a wonderful musician,” says Schuur. “He’s the best friend I’ve got.”

Berry took Schuur under his wing. “He gave me a lot of tips – how to put



on a good show, segue and dialog between songs.” Berry injected humor into his mentoring. “He said I played so good he wanted to break my arm,” recalls Schuur.

“Overton reminds me of Ramsey Lewis – down home, homespun. No huge jazz clusters. Simple. Elegant. When he comps it’s not complicated.”

Berry’s clear accompaniment caught the ears of another Seattle songstress, Dee Daniels. They worked together on Lopez Island a year after Berry released *Live at the Islander* in 1986. “I have the highest respect for him as a person and musician,” says Daniels. “He was a trailblazer in Seattle with the type of music he played and the rapport he built with his audience. Overton is an entertainer, which is rare for an instrumentalist. Singers are always expected to entertain. He exudes so much radiance and energy behind the keyboard that he has people in the palm of his hand.”

Berry spent much of the 1990s working in Hong Kong. His first trip was as part of a six-piece rhythm and blues band, but he returned to play solo piano for six months at a stretch.

After a 2000 gig at Thailand’s Peninsula Hotel, Berry returned to the Fireside Lounge at Seattle’s Sorrento Hotel. There he recorded fourteen standards on *To Madron: Just Me and the Piano*. He followed this with *Live at the Admiral* in 2005 and *Eleven is Forever* in 2009.

Berry infuses his broad repertoire with effective arrangements – not too much, not too little, just right. From popular covers of “Hey Jude,” “Jesus Christ Superstar” and “Color My World” to moody originals to standards “Take the A Train,” “Our Love is Here to Stay” and “There Will Never Be Another You,” Berry’s version will include some fresh twist. Berry developed a minimalist arrangement of “Autumn Leaves” with classical guitarist Andre Feirante that evokes

French composers Maurice Ravel and Erik Satie.

“I like to work with musicians who have a positive outlook on life, who use music as a way to heal and make the world a better place,” says Feriante. “Overton definitely falls in that category. Overton is simply full of love and humanity and it comes through in his music. He is obviously someone who has lived and evolved to a place of peace regardless of life situations. This is felt in his music as well. I can say that the reason Overton is connecting so deeply with all kinds of people is be-

cause of his respect for the world – his joy and his humility.”

In April, Berry celebrated his 76th birthday. He’s still hungry to learn. “Listening to music is like a banquet,” says Berry. And he is generous with his wisdom. “I’ve always liked arranging. The best arrangements are a marriage between the essence of a song and the musicians taking it way beyond.”

You can hear Berry taking it way beyond at Amici Bistro in Mukilteo on May 12 and the Fireside Lounge at the Sorrento Hotel in Seattle on May 19.



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## 2011 Golden Ear Award Recipients

Last month at Tula's, the Jay Thomas Quartet, with John Hansen (piano), Chuck Kistler (bass) and Adam Kessler (drums), opened the Golden Ear awards. The awards evening celebrated recent accomplishments of members of the jazz community, including induction of new members to the Seattle Jazz Hall of Fame. Jim Wilke, host of *Jazz Northwest* and the nationally syndicated *Jazz after Hours* radio programs, both on KPLU, emceed the presentation of awards. We congratulate all the nominees in this annual look at the region's vibrant jazz ecology. Here's more about this year's award recipients:

### SEATTLE JAZZ HALL OF FAME

#### Overton Berry

*See page 5.*

#### Jeff Johnson

Jeff Johnson is a skilled, big-toned musical bassist who has worked with Chet Baker, Julian Priester, Billy Hart, Bud Shank, Charlie Rouse and many others. Born in Minneapolis, he credits many of the musicians of the Twin Cities as his early influences, including saxophonists Irv Williams, Larry

Hillman and Bob Crea, guitarist Dean Granros, bassist Billy Peterson and drummers Jay Epstein and Kenny Horst.



JOHN BISHOP AND JEFF JOHNSON. PHOTO BY DANIEL SHEEHAN.

Johnson settled in Seattle in 1990 and immediately embarked upon musical collaborations with Pacific Northwest area musicians. These fruitful relationships continue today, and several of these musicians are featured on his own recordings, including his work with saxophonist Hans Teuber on the critically acclaimed recording *Tall Stranger* (Origin, 2008). Former *Earshot Jazz* editor Peter Monaghan described *Tall Stranger* as "world-class jazz of an idiosyncratic, unpredictable variety ... [that] certainly must rate in any 'best of' consideration."

Johnson has also collaborated with pianist Jessica Williams for more than

two decades, resulting in six CDs of enthralling music. A composer as well, vocalist Kendra Shank has recorded three original Johnson compositions for which he also wrote the lyrics and one original on which Jeff wrote the music for Shank's lyric.

Johnson is currently touring with pianist Hal Galper's trio with drummer John Bishop. He has worked with Galper since 1993, recording eight CDs to date on various labels, including *E Pluribus Unum* (Origin, 2010), recorded live at the Earshot Jazz Festival, and their latest release *Trip the Light*

*Fantastic.*

Prior to being inducted into the Seattle Jazz Hall of Fame, Johnson also received Earshot Jazz Golden Ear Awards for Northwest Jazz Instrumentalist of the Year in both 2000 and 2001.

— Danielle Bias

#### Jovino Santos Neto

From 1977 to 1992, Jovino Santos Neto studied, performed and even managed the touring ensemble of Hermeto Pascoal. What began as an unexpected musical invitation evolved into



a lasting partnership that eventually brought Santos Neto to Seattle.

In the Northwest with Pascoal, Santos Neto and band performed in Seattle at the Backstage in Ballard. Then, on a ferry between Vancouver and Victoria, British Columbia, Santos Neto was enchanted by a surfacing pod of orcas. As 1992 drew to a close, he yearned to study conducting, focus on composing and hand over the business aspects of managing Pascoal's band to someone else. He moved to Seattle with his wife Luzia and their two children.

Not long after being accepted as a conducting student at Cornish, Santos Neto applied and joined the faculty. He assembled a new ensemble with fellow Cornish faculty members, including bassist Chuck Deardorf, drummer Mark Ivester and saxophonist Hans Teuber. Eventually the personnel settled on the Quinteto, recipients of this year's Acoustic Ensemble award.

In the group, Deardorf and Ivester remain, joined by Harvey Wainapel on woodwinds and Jeff Busch on percussion. The Quinteto's latest recording, *Corrente* (Adventure Music, 2011), or *Current*, channels the flow among his Quinteto. Several tracks reveal the telepathy shared among the musicians.

Currently a professor of piano and jazz composition at Cornish College of the Arts, and now a member of the Seattle Jazz Hall of Fame, Santos Neto shares the teachings of Pascoal – everything is music.

– “*Jovino Santos Neto: Mind in Motion*,” Steve Griggs, March 2012

## RECORDING AND INSTRUMENTALIST

### Bill Anschell

Pianist Bill Anschell caught the attention of listeners in his native Seattle since he started making music in the 1980s. In recent years, he's received multiple awards, including Acoustic Ensemble of the Year (2006) for work



BILL ANSHELL PHOTO BY DANIEL SHEEHAN.

with his trio. This year, he accepted his third Instrumentalist of the Year award and the Golden Ear award for Recording of the Year, for solo piano album *Figments* (Origin).

Anschell began his musical career in Seattle and subsequently traveled around the globe, studying *mridangam*, a South Indian drum, that has since played an influential role in his composition and performance. “I love the sound and feel of one meter superimposed on another, and that is a big part of my music as a composer and ... player,” he writes.

He spent significant time in Atlanta, where he developed and led the jazz department as the Jazz Coordinator for the Southern Arts Federation (SAF), 1989-1992. At the same time, he created and hosted *JazzSouth*, a radio show dedicated to discussing, analyzing and deejaying jazz from southern artists.

His most recent work involves the development of a full-length electronic music album, an area of music he has dabbled in for a few decades. “The

music I've been playing and thinking about for the last thirty years all play into [the album],” he remarks. The album will be released in autumn 2012. In April, Anschell toured Peru with his jazz trio.

– Christine Beaderstadt

## ACOUSTIC ENSEMBLE

### Jovino Santos Neto Quinteto

See above.

## ALTERNATIVE GROUP

### Andy Clausen's Wishbone Ensemble

In 2009, at the age of 19, Andy Clausen received the Golden Ear Award for Emerging Artist of the Year and the Gerald Wilson Award for Jazz Composition at the Monterey Jazz Festival. This year, in front of the Wishbone Ensemble, he's the recipient of the Northwest Alternative Group award.

Currently a trombonist at Julliard, Clausen studies performance and composition, and continues to lead Wishbone. The ensemble, together for a year and half, has developed a unique take on improvisation – improvised sections are meant to sound composed and, in Clausen's words, organic. “The instrumentation of the group creates a certain group sound, and a way of playing. Accordion and clarinet are very delicate timbres that force the rest of us to lighten our playing [in order] to balance. I find the demands of this ensemble quite different than any other group I've played with,” he says.

Clausen also works on several other musical projects, including a brass quartet made up of Seattle musicians currently living in New York. The group tours throughout the Northwest in early June.

– CB

## CONCERT

### The Royal Room, opening weekend, Sunday, December 18

The stellar opening weekend featured the eclectic programming characteristic to this new club venture by Wayne Horvitz, Tia Matthies and Steve Freeborn. On Sunday, December 18, violinist and vocalist Johnaye Kendrick performed original chamber jazz with Scrape, including Eyvind Kang, then sang Billie Holiday repertoire with her Paint the Town Red group, featuring a cameo by guitarist Bill Frisell. Frisell followed his guest appearance with a three-song solo set that sandwiched Thelonious Monk's "Crepuscle with Nellie" between two originals. The audience gave a standing ovation. Frisell returned for a song with duo Thousands.

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 premiere of her "Royal Blue Shadows," and Horvitz led a rousing rendition of his 1987 piece "Prodigal Son Revisited."

"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: A Noble Idea for a New Venue," Steve Griggs, January 2012

## EMERGING ARTIST

### Samantha Boshnack

See concert preview, page 12.

## VOCALIST

### Jacqueline Tabor

In March 2011, Jacqueline Tabor won the Seattle-Kobe Female Jazz Vocalist competition at Jazz Alley. She followed up with a performance in Seattle's sister city, Kobe, Japan, at Asahi Hall. Her debut album *What a Wonderful World*, with 13 interpretations of jazz standards, is now available online ([jacquelinetabor.com](http://jacquelinetabor.com)).

Trained in her early years at Sammamish High School by Jack Halm, the vocalist was awarded first place for vocals at the Lionel Hampton Jazz Competition in three consecutive years, 1985-1988. She studied music and history at Southern University in



JACQUELINE TABOR PHOTO BY DANIEL SHEEHAN.

Baton Rouge, Louisiana, where she sought a deep understanding of the blues and the origins of the music she sings today.

Tabor performs May 6, 6:00pm, in the Jazz Vespers series at Seattle First Baptist Church, with Bill Anschell, piano; Osama Afifi, electric upright bass; Alexey Nikolaev, sax; and D'Vonne Lewis, drums.

— Schraepfer Harvey



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DOUG HAIRE PHOTO BY DANIEL SHEEHAN.

## SPECIAL AWARD

### Doug Haire

Doug Haire is recognized with a special award for his contribution and dedication in documenting Seattle's creative jazz scene. Haire, an audio engineer and producer, primarily works with Jack Straw Productions, a non-profit audio arts center that broadcasts jazz performances on KEXP. With his work as a mixer for the show *Sonarchy* (broadcast live on KEXP), he focuses on improvisation in jazz and acoustic ensembles, which he describes as "musicians playing together and making the music happen in the moment."

Currently, Haire is juggling half a dozen different album projects. "Jazz music is central to my life in music at Jack Straw ... the depth of music talent in the Pacific Northwest, across all genres, is astounding."

— CB

## SPECIAL AWARD

### Kent Devereaux

Kent Devereaux received a special Golden Ear award in honor of his dedication and innovation in the field of jazz education in Seattle.

A jack of all artistic trades, Devereaux has studied Indonesian music and the accompanied puppeteering, musical theater and music education, and is senior vice president for the online Kaplan University. With additional background in composing and directing operas, Devereaux, the chair of the Music Department at Cornish College of the Arts, has focused his professional efforts on enhancing Cornish's PONCHO performance hall and creating educational programs for the public.

Devereaux seeks to close the gap between jazz and the Seattle community. He has designed and overseen the implementation of a series of workshops



KENT DEVEREAUX PHOTO BY DANIEL SHEEHAN.

geared toward middle and high school students, in addition to clinics and classes available to Seattle residents. In his three years at Cornish, the number of public performances has quadrupled at PONCHO, the performance hall in Capitol Hill.

"Jazz education is important because we're not only educating the next generation of musicians, but the next generation of jazz ambassadors," Devereaux says. "They are the people who are going to comprise our future audiences ... and continue to engage in the discussion of why jazz is a vital part of American history."

— CB



## ART OF JAZZ

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**Thursday, May 10, 5:30-7:30 pm**

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# Improvised Music Project's IMPfest IV

By Schraepfer Harvey

The Improvised Music Project and IMPfest are initiatives run by students from the department of jazz studies at the University of Washington. IMP students also curate monthly Friday night showcases at Café Solstice and frequent the Racer Sessions. Now in its fourth year, IMPfest pairs local emerging talent with George Garzone, Ralph Alessi, Ted Poor, Richard Karpen and Cuong Vu in 2012.

IMPfest IV is on May 4 and May 10-12. Concerts start at 7:30pm at the Hughes Penthouse Theatre, located on the UW campus near the north entrance at NE 45th St. and 17th Ave. NE.

## Festival Lineup

Friday, May 4, 7:30pm

**George Garzone with UW students**

**Bad Luck**

**Burn List**

IMPfest is hip to George Garzone! Garzone is a saxophonist and educator from Boston. A top journeyman performer, he also keeps a local presence in the Northeast, with free improvisation group The Fringe, for about 40 years – last I saw, at the Lily Pad in Inman Square, Cambridge. (Remember that place; you'll go there one day.)

He's an absolute legend in education circles too. Formerly at the New England Conservatory, also at the top

music schools in NYC, he's now at Berklee. Garzone's triadic chromatic approach has affected nearly everyone



GEORGE GARZONE PHOTO BY MAREK LAZARSKI.

– Joshua Redman, Branford Marsalis, Marcus Strickland, Donny McCaslin, Chris Speed, Danilo Perez (piano). The Garzone effect is how guys *begin to start* to sound like Coltrane, know what I mean? If you're hearing something you can't believe, it's likely the result of studying Garzone's method. Anyway, find out for yourself: he's got two workshops open to the public while he's in residence with the UW students. See below for details. Everyone's going to learn from this guy, and likely not only about music, but about life. George Garzone. Damn.

Thursday, May 10, 7:30pm

**Ralph Alessi with UW students**

**Sequoia Ensemble**

**Smallface**



RALPH ALESSI

Trumpeter Ralph Alessi is another great visitor to work with the public and UW students. See his workshop schedule below. He has chops and a pedigreed past, through classical music performance experiences and through his parents, a classical trumpeter and an opera singer. He studied with Charlie Haden at CalArts and has since worked with Steve Coleman,

CONTINUED ON PAGE 17

# Sam Boshnack Quintet

Friday, May 18, 8:30pm  
The Royal Room

By Christine Baderstadt

Trumpeter and composer Samantha Boshnack, recent recipient of the Golden Ear award for Northwest Emerging Artist of 2011, performs May 18 at the Royal Room in Columbia City with her latest group, the Sam Boshnack Quintet. Boshnack premieres five works and a three-movement suite composed specially for this event with clarinetist Beth Fleenor, pianist Dawn Clement, bassist Isaac Castillo and drummer Max Wood.

Classically trained at Bard College, where she studied jazz performance and composition, Boshnack moved from her native New York to Seattle in 2003 to begin several musical projects and teach. Her primary collaboration in Seattle has been Reptet, with three full-length albums, *Do This!*, *Chicken or Beef?*, *At the Cabin*, and 7-inch single *Agendacide*, featuring her songs.

In addition to Reptet, Boshnack works with bands Picoso, Seattle Jazz Composers Ensemble, Washington Composers Orchestra and the Seattle Conduction Band. Her work with band Publish the Quest brought her to Zimbabwe last year for the Harare Festival, and Europe last autumn. While in Africa, she and fellow band members traveled Mali, playing with locals and picking up small gigs, as well as jamming in the houses of popular local musicians. "I got a sense of being very lucky," Boshnack says, explaining that many women in Zimbabwe do not play horn instruments. "It was a different reality."



SAMANTHA BOSHNAK PHOTO BY DANIEL SHEEHAN.

Common threads in her musical endeavors and collaborations are styles of jazz, salsa, world, reggae, pop, although the latter elements feature less in Boshnack's independent compositions.

While her writing was at first sprinkled around her performing gigs, in the last year, Boshnack has allowed composing to take the spotlight. In addition to leading the quintet, she recently formed the orchestra B'shnorkestra to showcase her work as a composer. A recipient of three different grants (Seattle Mayor's Office of Arts and Cultural Affairs, 4Culture and Meet the Composer), Boshnack was able to form her own fourteen-person orchestra made up of string, drum and horn players. She wrote eight pieces over

the course of a year for a debut at the Rainier Valley Cultural Center in September 2011. In June, B'shnorkestra will record these works in the studio and perform at The Royal Room.

Rather than pulling Boshnack in different directions, her musical projects enhance her creative output and articulate her influences. "I'm motivated to be more of a composer now," she says. After working on larger orchestral pieces for B'shnorkestra, she was ready for a more intimate group, the smaller five-person band. "The most fun is working out the music, and playing with people," she reflects. While her style influences do play a role, these elements are somewhat absent from her personal writing. Instead, she incorporates jazz and classical piano elements with ballads.

Formed around the piano, the quintet has a different driving force than her other main composing focus, B'shnorkestra. "After B'shnorkestra, I wanted to start a new small [group] ... and having the piano be the focus takes away some of the control from the composer. The piano integrates a classical sensibility with some African and Balkan influences." Live performances of the quintet can be heard online, and at The Royal Room, May 18.

In addition to performing and composing, Boshnack is also a teacher and student; she leads lessons to local children throughout the Seattle public schools in both piano and trumpet, and works on playing the piccolo and slide trumpet.

*Admission is by suggested donation.*

# Bellevue Jazz Festival Artists 2012



JOHN AND JEFF CLAYTON

Wednesday-Sunday, May 30-June 2  
Theatre at Meydenbauer Center

Now in its fifth year, the Bellevue Jazz Festival continues to impress, living up to its motto of celebrating community and the creative power of music. Organized by the non-profit Bellevue Downtown Association, the festival serves as a catalyst for drawing residents of Seattle and the Eastside to the downtown area.

As with last year, the stellar lineup of headliner concerts was curated under the artistic direction of Earshot Jazz Executive Director John Gilbreath. This trio of soulful concerts will be held at the superbly appointed 410-seat Theatre at Meydenbauer Center. To complement these mainstage shows, the festival will also include more than 40 events in more than 30 restaurants and clubs in downtown Bellevue.

Thursday, May 31, 8pm  
**Clayton Brothers Quintet**

One of the best sibling-led small jazz groups in a history full of them, the Clayton Brothers Quintet (CBQ) is the shared musical vision of acclaimed brothers John and Jeff Clayton, bass and saxophone/flute masters, respectively. Formed 30 years ago and maintaining a vibrant presence ever since, the CBQ is revered for both its recordings and live performances.

The forerunner to the current group, the Clayton Brothers Quartet, was originally founded in 1977 by John and Jeff. Though at times their paths diverged, the brothers continued to share a common musical vision that would draw them back together over the decades. The Clayton Brothers Quintet has produced two Grammy-nominated CDs in the last few years – *Brother to Brother* (artistShare, 2009)



BOOKER T. JONES PHOTO BY PIPER FERGUSON.

and their latest release, *The New Song and Dance* (artistShare, 2010). All the while, both John and Jeff also maintain their dedication to sharing the love and knowledge of music as educators.

Currently, the quintet members also include John's son, Gerald Clayton on piano and Obed Calvaire on drums. Terrell Stafford, a highly regarded trumpeter and band leader in his own right, is also a member of the quintet.

Friday, June 1, 8pm  
**Booker T. Jones**

Booker T. Jones is a legend of soul and groove, best known to most for his work in the 1960s as an organist with Booker T. & the MGs. Between 1961 and 1971, Jones and the MGs recorded under their own name and on hundreds of singles by StaxRecords with legendary artists such as Otis Redding and Wilson Pickett.



When the group broke up in 1971, Jones relocated to Los Angeles, staying busy with session work with artists like Bob Dylan and Steven Stills, and others. In 1992, Booker T. & the MGs were inducted into the Rock and Roll Hall of Fame, and the group reunited to serve as the house band for an all-star tribute to Bob Dylan and also on a tour with Neil Young. But in 2008, Jones stepped up for one of his most ambitious solo efforts to date, *Potato*

*Hole*, in which he was backed up by country-influenced hard rockers the Drive-By Truckers, with Neil Young adding additional guitar on several tunes. The album earned enthusiastic reviews, and in 2011, Jones returned with another inspired collaboration, *The Road from Memphis*, in which he teamed up in the studio with Philadelphia-based hip-hop/modern soul collective the Roots.

## Saturday, June 2, 8pm **Hubert Laws Quintet**

Winner of the 2011 NEA Jazz Masters Award, and one of the few to specialize in the flute, Hubert Laws is the premier musician on the instrument in jazz. In three decades of playing, he has also mastered pop, rhythm-and-blues and classical genres. He has been selected as the number one flutist in *Down Beat* readers' polls ten years in a row and was the critics' choice for seven consecutive years. As a classical performer, he has appeared as a soloist with the New York Philharmonic under Zubin Mehta, with the orchestras of Los Angeles, Dallas, Chicago, Cleveland, Amsterdam, Japan, Detroit, and with the Stanford String Quartet.

There are 20 albums in Mr. Laws' discography for such record companies as Atlantic and CBS, and these recordings have won three Grammy nominations. He has also appeared on albums by Quincy Jones, Miles Davis, Herbie Hancock, Chick Corea, Ella Fitzgerald, Sarah Vaughn, Freddie Hubbard, Paul McCartney, Stevie Wonder, Paul Simon, Aretha Franklin, Lena Horne, Sergio Mendes, Bob James, Carly Simon, Clark Terry, Leonard Bernstein and the New York Philharmonic.

For this quintet, he is joined by David Budway on piano, John Leftwich on bass, Ralph Penland on drums and Rob Mullins on keyboard. Budway is one of the most versatile pianists on the New York music scene today.

— Danielle Bias

*Tickets to the headline performances at the 2012 Bellevue Jazz Festival are \$34 (\$17 for students). The festival's "Theatre Package" offers the best value, with preferred seating to all three shows for \$78. Tickets are available for purchase online at [bellevuejazz.com](http://bellevuejazz.com) or by phone from Brown Paper Tickets at (800) 838-3006.*

## **Bake's Place Bellevue Opening Set for May 11-13**

For almost 15 years, Bake's Place on the Eastside has been a favorite destination for jazz vocal enthusiasts to enjoy an elegant evening of music and food. After several years of hosting concerts at various locations on the Eastside, owners Craig and Laura Baker announced that on May 11, Bake's Place will open in its new permanent location in downtown Bellevue. Seasoned veterans in the food, beverage and entertainment business, they have taken Bake's Place from a small private jazz club to one of the top live music establishments in the Northwest. Opening festivities include performances by internationally renowned vocalist Dee Daniels during opening weekend, May 11-13.

Located in the Columbia West Building (155 108th Ave NE, Bellevue), the new Bake's Place presents live music six nights a week and features an array of genres, including jazz, blues, swing and more. In addition to the signature dinner shows that it has become known for, the venue also offers lunch service Monday through Friday and happy hour Tuesday through Friday.

Other performances in the month of May include Greta Matassa Quartet with special guest Jeff Busch (May 15), Geoffrey Castle (May 16), Kris



CRAIG AND LAURA BAKER

Orlowski (May 17), The Halyards (May 18-19), Ben Thomas' Tangent Trio (May 22) and The Teaching (May 23).

On Sunday, June 3, at 7pm, as part of the Bellevue Jazz Festival, Bake's Place also presents the KPLU School of Jazz in a Rising Stars concert. The concert coincides with the official 2012 KPLU School of Jazz CD, featuring the region's brightest young high school musicians in one of three ensembles led by a professional musician and mentor. Doors open at 5pm for dinner reservations, with the show starting at 6pm.

For more information about Bake's Place Bellevue and for a full schedule of upcoming shows, please visit [www.bakesplacebellevue.com](http://www.bakesplacebellevue.com).

— Danielle Bias

# Beyond Standard Pentatonics

By David Marriott, Jr.

When it comes to pentatonic, or five note, scales, most of us know the standard couple of pentatonic scales: the scale known commonly as major pentatonic, or 1-2-3-5-6, and the scale known commonly as minor pentatonic, or 1-b3-4-5-b7. These two pentatonic scales are the most commonly taught, learned and executed, but there are many other worlds of pentatonic scales that we can use.

The first and simplest way to access other pentatonic scales is to simply alter one note by a half step. For this example, let's use the major pentatonic scale and alter the fifth degree of the scale. If we were to raise the fifth degree – A in the key of C – we would have a scale of C-D-E-G-Bb, a scale that would work well over C dominant, or perhaps over an A Phrygian tonality. If we lower the fifth degree of the scale, we would have a scale of C-D-E-G-Ab, a scale that would work



DAVID MARRIOTT, JR. PHOTO BY DANIEL SHEEHAN

well over F melodic minor tonality, or perhaps over Ab major7 #5. Whatever your choice, the work involved in adding these simple variations to your vocabulary is minimal if you are already

familiar with the basic scale from which you are creating your variations.

Another way to connect with less used pentatonic scales is through the world music tradition. According to Wikipedia: Celtic folk music, Hungarian folk music, West African music, African American spirituals, Sami *joik* singing, children's song, the music of ancient Greece and the Greek traditional music and songs from Epirus, northwest Greece, music of southern Albania, folk songs of peoples of the Middle Volga area, the tuning of the Ethiopian *krar* and the Indonesian gamelan, Philippine Kulintang, Native American music, melodies of Korea, Laos, Thailand, Malaysia, Japan, China and Vietnam, Andean music, the Afro-Caribbean tradition, Polish highlanders from the Tatra Mountains and Western Impressionistic composers such as French composer Claude Debussy. These musical traditions have been finding their way into

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jazz improvisation since the 1950s, yet many jazz musicians are slow to investigate these genres and the techniques associated with them. Studying just one of these world music genres will certainly introduce you to pentatonic scales that you aren't familiar with, and that aren't extensively used in Western music.

Lastly, create your own pentatonic scales! It's just five notes, and you've got twelve in the chromatic scale, so choose away – make a game out of it and create a random scale, pulling de-

grees of the scale out of a hat, rolling some dice or having people randomly tell you numbers between one and twelve. Or labor over your instrument and some music paper and come up with something you really like and hear. Regardless of your approach, you will uncover some new sounds, I guarantee it!

There are many great resources out there for developing fluency with pentatonics, most notably Jerry Bergonzi's "Inside Improvisation: Pentatonics" and Ramon Ricker's "Pentatonic Scales

for Jazz Improvisation." If pentatonic scales are new to you, these are great places to start to understand functional uses of this type of scale. But if you've been wailing away using just the two basic pentatonic scales, it's time to get some more juice out of that fruit!

*Practice This! is an educational project organized by David M. Marriott, Jr. for Earshot Jazz. Each new lesson by a different local jazz artist is intended for students to learn from and for non-musician readers to gain insight into the craft of improvising.*

## IMPfest, from page 12

Don Byron, Ravi Coltrane, Uri Caine, Fred Hersch and Drew Gress. A shaper and a doer in New York, notably, Alessi founded and directs the School for Improvisational Music, the non-profit improvisational music workshop in Brooklyn. He is also on the jazz faculty at New York University.

Friday, May 11, 7:30pm

### Ted Poor, Tom Collier and Dan Dean with UW Jazz Students

### Operation ID

Saturday, May 12, 7:30pm

### Vu-Karpen Project Chemical Clock

IMPfest IV Friday and Saturday events include two UW faculty groups, with guest Ted Poor on drums, and two bands including a mix of current and former Improvised Music Project officers (also in emerging local groups and Table and Chairs groups on Wednesday and Thursday). This is one weekend in May with potential to make a big impact. Congratulations to the student organization and faculty adviser Cuong Vu.

*Free IMPFest events in week one at the UW School of Music: Garzone clinic on Thursday, May 3, 12:30pm, room 35, and Garzone saxophone only clinic on Saturday, May 5, 2pm, room 313. Week two: Alessi workshop and open rehearsal Tuesday, May 8, 12:30pm, room 35, and after party at Cafe Racer with Heatwarmer, Saturday, May 12.*

*Admission to the Saturday, May 11, concert is \$5 for students and seniors, \$10 general. Admission to all other concerts is by suggested donation. More information at [improvisedmusicproject.com](http://improvisedmusicproject.com).*

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# JAZZ AROUND THE SOUND

## may

# 05

### TUESDAY, MAY 1

BX Future Jazzheads session, 7pm, 9pm  
 C\* Monktil & Jack Straw: Hunt & Peck (Stephen Parris, John Seman) (Seattle Center South Fountain Lawn), 6pm  
 CG Suffering F#ckheads, 8pm  
 JA Tierney Sutton Band, 7:30pm  
 MN The Schwa, 9pm  
 MX Steve Kim, Jacques Willis, Ryan Burns, 8pm  
 NO Holotradband, 7pm  
 OW Owl jam w/ J Martinez & E Verlinde, 10pm  
 RR Tim Kennedy session, 9:30pm  
 SB McTuff Trio, 10pm  
 TU Jay Thomas Big Band, 7:30pm

### WEDNESDAY, MAY 2

BX Chris Morton, 7pm, 9pm  
 C\* Wycliffe Gordon (Eastside Foursquare Church, 14520 100th Ave NE, Bothell), 7pm  
 C\* Monktil: Special OPS, Luna Moth, Shithouse (Rat and Raven, 5260 University Way NE), 9pm  
 JA Tierney Sutton Band, 7:30pm  
 LJ Owuor Arunga & Friends, 9:30pm  
 NO Legacy Band w/ Clarence Acox, 8pm  
 PH 418 session w/ Claudio Rochat-felix, 9pm  
 RR Royal Jazz Session w/ Gus Carns, 9:30pm  
 SF Passarim Quintet ft Leo Raymundo w/ Francesca Merlini, 8pm  
 TU Smith Staelens Big Band, 7:30pm  
 VI Jason Parker Quartet, 9pm

### THURSDAY, MAY 3

BC Adam Kessler w/ Phil Sparks, 9pm  
 BX Chris Symer Trio w/ Greg Belisle-Chi, 7pm, 9pm  
 C\* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm  
 CE Babma Brazil w/ Kiko Freitas, Dinho Costas, Teo Schantz, 9:30pm

CG Fu Kun Wu Trio, 8pm  
 CH Jen Gilleran and GRID, 8pm  
 JA Keiko Matsui, 7:30pm, 9:30pm  
 LJ Vocalize It! w/ Melissa Montalto, 9:30pm  
 MN Hash#Tag Trio w/ Ari Joshua, 10pm  
 NO Ham Carson Quintet, 7pm  
 RR Varmint, 8pm  
 SB Generation Y, Cephalopod, 8pm, 10pm  
 TD Tubaluba: Whiff of Fiskey (Musicquarium), 9pm  
 TU Jose Gonzales Trio w/ M Marcus, Lionel Kramer, 7:30pm  
 VI Michel Navedo & Jimmie Herrod, 9pm

### FRIDAY, MAY 4

BX Milo Petersen Trio, 7pm, 9pm  
 C\* Eric Madis Quartet (Vino Bella, 99 Front St, Issaquah), 7:30pm  
 C\* IMPFest!V: George Garzone, Burn List, Bad Luck (Hughes Penthouse Theatre, UW), 7:30pm  
 C\* Jose Gonzales Trio (Scotch and Vine, 22341 Marine View Dr S, Des Moines), 8pm  
 C\* Columbia City Beatwalk: Fathia et Les Troubadours, Scott Lindenmuth Trio, Samia Panni & Friends, 7pm  
 CA Middle school and high school session, 6:30pm  
 CH Seattle Composers' Salon, 8pm  
 CM Jovino Sanos Neto, 7pm  
 HS Jazz & Sushi, 7:30pm  
 JA Keiko Matsui, 7:30pm, 9:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 LB Butch Harrison, 7pm  
 LJ Zizzy Zi Zixxy, 9:30pm  
 MN En Canto, 7pm  
 NC Paul Miranda Trio, 8pm  
 NO Flexicon w/ Thomas Marriott, 8pm  
 RR Piano Royale, 5:30pm  
 SF Jerry Frank, 9pm  
 SR Brazil Novo w/ Michel Navedo, 7:30pm

TU Greta Matassa Quartet, 7:30pm  
 VI Casey MacGill, 8pm

### SATURDAY, MAY 5

BX Kelly Eisenhour Quartet, 7pm, 9pm  
 C\* Kevin McCarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6pm  
 C\* Marc Smason, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am  
 CD Jose Gonzales Trio, 8pm  
 CH Nat Evans, Christopher Roberts, Jim Fox, Cristina Valdes, 8pm  
 JA Keiko Matsui, 7:30pm, 9:30pm  
 LB Murl Allen Sanders, 7pm  
 MN Eric Fridrich Group, 10pm  
 RR Tribute to Ray Charles and Leon Russell w/ Michael Stegner, 9pm  
 RR Piano Royale, 6pm  
 SR Greta Matassa, 7:30pm  
 SY Victor Janusz, 9:30am  
 TU Trumpet Reunion w/Fred Radke, Mike Vax, Tom Collier, Dan Dean, Butch Nordan, 7:30pm  
 VI Ruby Bishop, 6pm

### SUNDAY, MAY 6

BX Christian Howes Quartet, 6pm, 8pm  
 C\* Glenn Crytzer and His Syncopators (Century Ballroom, 910 E Pine), 9:30pm  
 C\* Mario Armstead jam (Bogarts, 3924 Airport Way S), 8pm  
 C\* Pearl Django (Comway Muse, 18444 Spruce/ Main St, Conway), 7pm  
 CR Racer Sessions, 8pm  
 DT Kevin McCarthy session, 8pm  
 FB Jacqueline Tabor, Bill Anschell, Alexey Nikolaev, Osama Afifi, D'vonne Lewis, 6pm  
 FG Monktil session, 9pm  
 GB Primo Kim, 6pm

**GET YOUR GIGS LISTED!** To submit your gig information go to [www.earshot.org/Calendar/data/gigssubmit.asp](http://www.earshot.org/Calendar/data/gigssubmit.asp) or e-mail us at [jazzcalendar@earshot.org](mailto: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	CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282	MX MIX 6006 12th Ave S, 767-0280
BC Barca, 1510 11th Ave E, 325-8263	DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447
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
BP Bake's Place, 155 108th Ave NE, Bellevue, 425-391-3335	FG Faire Gallery Cafe, 1351 E Olive Way, 206-652-0781	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
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	PB Paratii, 5463 Leary Ave NW, 206-420-7406
C* Concert and Special Events	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
CA CMA Gallery & Performance Space, 4501 Interlake Ave N #9, 206-354-4985	JA Jazz Alley, 2033 6th Ave, 441-9729	PH 418 Public House, 418 NW 65th St, 206-783-0418
CD St. Clouds, 1131 34th Ave, 206-726-1522	LA Latona Pub, 6423 Latona Ave NE, 206-525-2238	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
CE Cellars Restaurant and Lounge, 2132 1st Ave, 206-448-8757	LB Lakeside Bistro, 11425 Rainier Ave S, 206-772-6891	RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
CG Copper Gate, 6301 24th Ave NW, 706-3292	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	MC Meydenbauer Center, 11100 NE 6th St, Bellevue, 425-450-3810	SE Seattle Art Museum, 1300 First Ave, 654-3100
CL Cypress Lounge & Wine Bar, 600 Bellevue Way NE, Bellevue, 425-638-1000	MN Mona's, 6421 Latona Ave NE, 206-526-1188	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SR Sorrento Hotel, 900 Madison St, 206-622-6400
		SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
		TD Triple Door, 216 Union St, 206-838-4333
		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

JA Keiko Matsui, 7:30pm  
 MN Evan Flory-Barnes Group, 9pm  
 MT Triangle jam w/ Jeff Ferguson, 8pm  
 PG Bob Strickland Jazz Jam, 5  
 RR Northwest School Jazz Band w/ Jim Sisko, 6:30pm  
 RR Jim Knapp Orchestra, 7:30pm  
 SB Robo Carrot w/ Brad Gibson, 8pm  
 SF Alex Guilbert Duo brunch, 11am  
 SF Jerry Frank, 6:30pm  
 SY Victor Janusz, Leif Totusek, 9:30am  
 TU Reggie Goings Jazz Offering, 3pm  
 TU Jim Cutler Jazz Orchestra, 8pm  
 VI Ron Weinstein Trio, 9:30pm  
 VI Ruby Bishop, 6pm

## MONDAY, MAY 7

C\* Harry James Orchestra w/ Fred Radke (Meany Theater, UW), 7:30pm  
 GB Primo Kim, 6pm  
 MN Ask the Ages, 9pm  
 NO New Orleans Quintet, 6:30pm  
 PB Paratii session w/ Jeff Busch, 9pm  
 RR Seattle Conduction Band, 8pm  
 TU Greta Matassa jam, 7:30pm  
 WR Spellbinder, 9:30pm

## TUESDAY, MAY 8

BX Future Jazzheads session, 7pm, 9pm  
 CG Suffering F#ckheads, 8pm  
 JA Kenny Garrett Quartet, 7:30pm  
 MN The Schwa, 9pm  
 MX Steve Kim, Jacques Willis, Ryan Burns, 8pm  
 NO Holotradband, 7pm  
 OW Owl jam w/ J Martinez & E Verlinde, 10pm  
 RR Tim Kennedy session, 9:30pm  
 SB McTuff Trio, 10pm  
 TU Emerald City Jazz Orchestra, 8pm  
 TU Bellevue HS Jazz Band, 7pm

## WEDNESDAY, MAY 9

BX John Hansen, 7pm, 9pm  
 JA Kenny Garrett Quartet, 7:30pm  
 LJ Tony Lewis Trio, 9:30pm  
 NC Alejandro Loeza, 7pm  
 NO Legacy Band w/ Clarence Acox, 8pm  
 PH 418 session w/ Claudio Rochat-felix, 9pm  
 RR Royal Jazz Session w/ Gus Carns, 9:30pm  
 TU Sarah Slonim & All Grooves w/ Thomas Marriott, 7:30pm  
 VI Jerry Zimmerman, 7pm

## THURSDAY, MAY 10

BC Adam Kessler w/ Phil Sparks, 9pm  
 BX Surprise Suite Duo, 7pm, 9pm  
 C\* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm  
 C\* IMPFestIV: Ralph Alessi w/ UW jazz students, Smallface, Sequoia Ensemble (Hughes Penthouse Theatre, UW), 7:30pm  
 C\* Jose Gonzales Trio (Sip Issaquah Highlands, 1084 NE Park Dr, Issaquah), 6pm  
 CE Babma Brazil w/ Kiko Freitas, Dinho Costas, Teo Schantz, 9:30pm  
 CG Fu Kun Wu Trio, 8pm  
 JA Jack DeJohnette Trio ft Chick Corea, Stanley Clarke, 7:30pm, 9:30pm  
 LJ Acoustic Accolades w/ Verbal Oasis, 9:30pm  
 MN Farko Collective, 10pm  
 NO Ham Carson Quintet, 7pm  
 RR Carlos Cascante Y Su Tumbao, 8pm

SB Crooked Smile, Suffering F#ckheads, 8pm  
 SE Art of Jazz: Lary Barilleau Latin Jazz Collective, 5:30pm  
 TD Owuor Arunga Group (Musicquarium), 5pm  
 TU Isabella Du Graf Quartet, 7:30pm

## FRIDAY, MAY 11

BP Grand Opening w/ Dee Daniels (Bake's Place Bellevue), 7:30pm, 10pm  
 BX Vintage Jazz Quartet, 7pm, 9pm  
 C\* IMPFestIV: Ted Poor, Tom Collier, Dan Dean w/ UW jazz students, Operation ID (Hughes Penthouse Theatre, UW), 7:30pm  
 C\* Undead Music Fest: John Seman's Lil Coop Sextet (Fandrich Piano Studio, 1513 14th Ave), 9pm  
 CA Middle school and high school session, 6:30pm  
 CL Eric Fridrich, 8pm  
 CM Bill Anschell Trio, 7pm  
 HS Jazz & Sushi, 7:30pm  
 JA Jack DeJohnette Trio ft Chick Corea, Stanley Clarke, 7:30pm, 9:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 LB Gail Pettis, 7pm  
 LJ Chad McCullough Trio, 9:30pm  
 NC Double Scotts on the Rocks, 8pm  
 NO Flexicon w/ Thomas Marriott, 8pm  
 RR Piano Royale, 5:30pm  
 RR Painting the Town Red: The Music of Billie Holiday w/ Johnaye Kendrick, 8:30pm  
 SF John Sanders & Saul Kline Gypsy Reeds Duo, 9pm  
 SR Tom Grant, 7:30pm  
 TD Ranger and the "Re-Arrangers" (Musicquarium), 4:30pm  
 TU Susan Pascal Quartet, 7:30pm  
 VI Jovino Santos Neto, 8pm

## SATURDAY, MAY 12

AV el Mundo Mejor w/ Marc Smason, Brian Flanagan, Michael Barnett, 1pm  
 BP Grand Opening w/ Dee Daniels (Bake's Place Bellevue), 7:30pm, 10pm  
 BX Leah Stillwell Quartet, 7pm, 9pm  
 C\* IMPFestIV: Vu-Karpen Project, Chemical Clock (Hughes Penthouse Theatre, UW), 7:30pm  
 C\* Kevin McCarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6pm  
 C\* Beacon Rocks!/ROCKiT Community Arts fundraiser w/ Savoy Swing Club (2336 15th Ave S), 7pm  
 CH Novi\_Sad, 8pm  
 CM Jet City Jazz Band, 7pm  
 CR Ask the Ages, 9pm  
 JA Jack DeJohnette Trio ft Chick Corea, Stanley Clarke, 7:30pm, 9:30pm  
 MN The Atman Quartet, 10pm  
 PO Gamelan Pacifica & Midiyanto, 8pm  
 RR Piano Royale, 6pm  
 SF Jose "Juicy" Gonzales Trio, 9pm  
 SR Gail Pettis, 7:30pm  
 SY Victor Janusz, 9:30am  
 TU Kelley Johnson Quartet, 7:30pm  
 TU Seattle Teen Music, 2pm  
 VI Ruby Bishop, 6pm  
 VI Barrett Martin Group, 10pm

## SUNDAY, MAY 13

BP Grand Opening w/ Dee Daniels (Bake's Place Bellevue), 7pm  
 BX Jon Hamar Trio, 6pm, 8pm

C\* Mario Armstead jam (Bogarts, 3924 Airport Way S), 8pm  
 CR Racer Sessions, 8pm  
 DT Kevin McCarthy session, 8pm  
 GB Primo Kim, 6pm  
 JA Jack DeJohnette Trio ft Chick Corea, Stanley Clarke, 7:30pm, 9:30pm  
 MN Raindrop Quartet, 6pm  
 MN Evan Flory-Barnes Group, 9pm  
 MT Triangle jam w/ Jeff Ferguson, 8pm  
 RR Scrape, 7:30pm  
 SF Anne Reynolds & Tobi Stone, 6:30pm  
 SF Pasquale Santos, 11am  
 SY Victor Janusz, 9:30am  
 TU Jazz Police, 3pm  
 TU Randy Burgeson Quintet, 8pm  
 VI Ruby Bishop, 6pm  
 VI Ron Weinstein Trio, 9:30pm

## MONDAY, MAY 14

BX Carolyn Graye's Singers Soiree, 7pm, 9pm  
 GB Primo Kim, 6pm  
 JA Amina Figarova Sextet, 7:30pm  
 NO New Orleans Quintet, 6:30pm

## CURTAIN CALL

weekly recurring performances

### MONDAY

GB Primo Kim, 6  
 MT Triangle Pub jam, 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 Burns, Kim, Willis, 8  
 NO Holotradband, 7  
 OW Jam w/ J Martinez & E Verlinde, 10  
 RR Tim Kennedy session, 9:30  
 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

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

PB Paratii session w/ Jeff Busch, 9pm  
 RR Racer at the Royal Room w/ Luke Bergman, 9pm  
 TU Dave Marriott Big Band, 7:30pm  
 WR Spellbinder, 9:30pm

## TUESDAY, MAY 15

BP Greta Matassa Quartet w/ Jeff Busch (Bake's Place Bellevue), 8pm  
 BX Future Jazzheads session, 7pm, 9pm  
 CG Suffering F#ckheads, 8pm  
 JA Janiva Magness, 7:30pm  
 MN The Schwa, 9pm  
 MX Steve Kim, Jacques Willis, Ryan Burns, 8pm  
 NO Holotradband, 7pm  
 OW Owl jam w/ J Martinez & E Verlinde, 10pm  
 RR Tim Kennedy session, 9:30pm  
 SB McTuff Trio, 10pm  
 TU Roadside Attraction, 7:30pm

## WEDNESDAY, MAY 16

BP Geoffrey Castle (Bake's Place Bellevue), 8pm  
 BX Bob Hammer, 7pm, 9pm

JA Janiva Magness, 7:30pm  
 MN Joe Doria's Fog, 10pm  
 NC The Jazz Pearls ft Morgan Gilkeson, Ashley Webster, Louise Uriu, Robyn Rydzak, 7pm  
 NO Legacy Band w/ Clarence Acox, 8pm  
 PH 418 session w/ Claudio Rochat-felix, 9pm  
 RR Royal Jazz Session w/ Gus Carns, 9:30pm  
 TD Sam Marshall Trio (Musicquarium), 8:30pm  
 TU Hal Sherman's Bellevue College Jazz Band, 7:30pm

## THURSDAY, MAY 17

BC Adam Kessler w/ Phil Sparks, 9pm  
 BX Chris Clark & Frank Seeberger, 7pm, 9pm  
 C\* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm  
 CE Babma Brazil w/ Kiko Freitas, Dinho Costas, Teo Schantz, 9:30pm  
 CG Fu Kun Wu Trio, 8pm  
 CH Monktil Composers Series, Vol. 10, 8pm  
 JA Kevin Eubanks Quartet, 7:30pm  
 LJ Roots, Vibes & Rhythm, 9:30pm  
 MN Hash#Tag Trio w/ Ari Joshua, 10pm

NO Ham Carson Quintet, 7pm  
 RV Seattle JazzED ensembles, 7pm  
 SB Farko Collective, 10pm  
 TD Thione Diop (Musicquarium), 9pm  
 TU Fred Hoadley's Sonando, 8pm  
 VI Ron Weinstein Trio, 9pm

## FRIDAY, MAY 18


BX Donny Osborn Trio w/ Pete Peterson, 7pm, 9pm  
 C\* Jose Gonzales Trio (Scotch and Vine, 22341 Marine View Dr S, Des Moines), 8pm  
 CA Middle school and high school session, 6:30pm  
 CH Seattle Percussion Collective, 8pm  
 HS Jazz & Sushi, 7:30pm  
 JA Kevin Eubanks Quartet, 7:30pm, 9:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 LJ Tearabox, 9:30pm  
 NC David George Quartet, 8pm  
 NO Flexicon w/ Thomas Marriott, 8pm  
 RR Ari Joshua's Extreme Camping Jazz Group, 10:30pm  
 RR Sam Boshnack Quintet, 8:30pm  
 RR Piano Royale, 5:30pm  
 SF Jerry Frank, 9pm  
 TU Dave Peck Trio w/ Jeff Johnson, Eric Eagle, 7:30pm  
 VI Casey MacGill, 9pm

## SATURDAY, MAY 19

BX Mike Longo Trio, 7pm, 9pm  
 C\* Kevin McCarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6pm  
 C\* Marc Smason, Lamar Lofton (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am  
 CH Seattle Modern Orchestra, 8pm  
 JA Kevin Eubanks Quartet, 7:30pm, 9:30pm  
 LJ Island Jazz Quintet, 9:30pm  
 MN Tor Dietrichson's Global Village, 10pm  
 RR Tribute to Ray Charles and Leon Russell w/ Michael Stegner, 9pm  
 RR Piano Royale, 6pm  
 RV Seattle JazzED ensembles, 7pm  
 SF Leo Raymundo Trio, ft Sue Nixon, 9pm  
 SR Overton Berry, 7:30pm  
 SY Victor Janusz, 9:30am  
 TU Dave Peck Trio w/ Jeff Johnson, Eric Eagle, 7:30pm  
 VI Wheedles Groove, 10pm  
 VI Ruby Bishop, 6pm

## SUNDAY, MAY 20

BX Tony Foster Trio, 6pm, 8pm  
 C\* Mario Armstead jam (Bogarts, 3924 Airport Way S), 8pm  
 CR Racer Sessions, 8pm  
 DT Kevin McCarthy session, 8pm  
 FG Decomposers Workshop w/ Steve O'Brien, 9pm  
 GB Primo Kim, 6pm  
 JA Kevin Eubanks Quartet, 7:30pm  
 MN Evan Flory-Barnes Group, 9pm  
 MT Triangle jam w/ Jeff Ferguson, 8pm  
 PG Bob Strickland Jazz Jam, 5  
 RR Washington Composers Orchestra (WACO), 7:30pm  
 RR Seattle JazzED Combos, 6:30pm  
 SF Alex Guilbert Duo, 11am  
 SF Anne Reynolds & Tobi Stone, 6:30pm  
 SY Victor Janusz, 9:30am  
 TU Jay Thomas Big Band, 4pm



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 weekdays from 9 a.m. to 3 p.m.



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

## MONDAY, MAY 21

GB Primo Kim, 6pm  
 NO New Orleans Quintet, 6:30pm  
 PB Paratii session w/ Jeff Busch, 9pm  
 RR Seattle Conduction Band, 8pm  
 TU Darin Clendenin Trio jam, 7:30pm  
 WR Spellbinder, 9:30pm

## TUESDAY, MAY 22

BP Ben Thomas Tangent Trio (Bake's Place Bellevue), 8pm  
 BX Future Jazzheads session, 7pm, 9pm  
 CG Suffering F#ckheads, 8pm  
 JA Choklate w/ Opus, 7:30pm  
 MN The Schwa, 9pm  
 MX Steve Kim, Jacques Willis, Ryan Burns, 8pm  
 NO Holotradband, 7pm  
 OW Owl jam w/ J Martinez & E Verlinde, 10pm  
 RR Davy Mooney w/ Johnaye Kendrick, Chris Symer, Byron Vannoy, Dawn Clement, 7pm  
 RR Tim Kennedy session, 9:30pm  
 SB McTuff Trio, 10pm  
 TD Kane Mathis (Musicquarium), 4:30pm  
 TU Music Works Big Band, 7:30pm

## WEDNESDAY, MAY 23

BP The Teaching (Bake's Place Bellevue), 8pm  
 BX Randy Halberstadt, 7pm, 9pm  
 JA Choklate w/ Opus, 7:30pm  
 LJ The Jazz Pearls ft Morgan Gilkeson, Ashley Webster, Louise Uriu, Robyn Rydzak, 9:30pm  
 MN Joe Doria's Fog, 10pm  
 NC Fm Duo, 7pm  
 NO Legacy Band w/ Clarence Acox, 8pm  
 PH 418 session w/ Claudio Rochat-felix, 9pm  
 RR In The Country, 7pm  
 RR Royal Jazz Session w/ Gus Carns, 9:30pm  
 TU Seattle Central Community College Jazz Orchestra w/ Lonnie Mardis, 7pm  
 VI Jerry Zimmerman, 7pm

## 23 NORWAY AT THE ROYAL ROOM

It has been said that Norway produces exceptional jazz artists, and the trio **In The Country** is further proof of this assertion. Featuring pianist Morten Qvenild (formerly of Jaga Jazzist), bass player Roger Arntzen and drummer Pål Hausken, the group's third album, *Whiteout*, released in 2009, is a soaring, progressive work, reminiscent of The Bad Plus.

In a live review of the group's 2010 performance at Scandinavia House in Manhattan, Saby Reyes-Kulkarni of the *New York Press* wrote: "In person the trio does a great job of absorbing the audience into its dreamy bubble of sound. When all three members start chanting out of no where, for example, the show veers into uplifting, other-worldly realms, and the band's discreet touch and soft pace might have you too busy enjoying the show to notice how progressive Qvenild's writing truly is ... In The Country provides yet another compelling glimpse into what appears to be a vital jazz scene brewing in that part of the world. If you harbor any doubts about the ability of Danes, Swedes, Fins or Norwegians to capture jazz with the right feel or inventiveness, here's the last chance you're going to get for a while to prove yourself wrong."

In The Country is at the Royal Room on May 23, 7:00pm. Tickets are available in advance from [www.strangertickets.com](http://www.strangertickets.com) for \$13; at the door, \$15.

## THURSDAY, MAY 24

BC Adam Kessler w/ Phil Sparks, 9pm  
 BX Chad McCullough & Bram Weijters Quartet, 7pm, 9pm  
 C\* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm  
 C\* Jose Gonzales Trio (Sip Issaquah Highlands, 1084 NE Park Dr, Issaquah), 6pm  
 CE Babma Brazil w/ Kiko Freitas, Dinho Costas, Teo Schantz, 9:30pm  
 CG Fu Kun Wu Trio, 8pm  
 CH S. Eric Scribner, 8pm  
 JA The Manhattans ft Gerald Alston, Blue Lovett, 7:30pm  
 MN Istvan & Farko, 10pm  
 NO Ham Carson Quintet, 7pm  
 RR Correo Aereo Quintet, 8pm  
 SB Suffering F#ckheads, 10pm  
 TU Hardcoretet & Gravity, 8pm

## FRIDAY, MAY 25

BX Ian Hendrickson-Smith Trio, 7pm, 9pm  
 C\* Past to the Future: A Legacy of Improvised Music in the Northwest (Folklife, Seattle Center), 7pm  
 CA PLY w/ Michael Owcharuk, Beth Fleenor, Paul Kemmish, Max Wood, 7:30pm  
 CA Middle school and high school session, 6:30pm  
 CH Neal Kosaly-Meyer, 8pm  
 HS Jazz & Sushi, 7:30pm  
 JA The Manhattans ft Gerald Alston, Blue Lovett, 7:30pm, 9:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 NC Greg Schroeder Trio, 8pm  
 NO Flexicon w/ Thomas Marriott, 8pm  
 RR Painting the Town Red: The Music of Billie Holiday w/ Johnaye Kendrick, 8:30pm  
 RR Piano Royale, 5:30pm  
 SF Pasquale Santos, 9pm  
 SR Nikki DeCaires w/ Kiko Frietas, 7:30pm  
 TU Marc Seales Group, 7:30pm

 <div> 2214 Second Ave, Seattle, WA 98121  <a href="http://www.tulas.com">www.tulas.com</a>; for reservations call (206) 443-4221 </div> <div>  MAY 2012 </div>						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		<b>1</b> <b>BIG BAND JAZZ</b>  <b>Jay Thomas Big Band</b>  <b>7:30PM \$5</b>	<b>2</b> <b>BIG BAND JAZZ</b>  <b>SMITH/STAELEN S BIG BAND</b>  <b>7:30PM \$10</b>	<b>3</b> <b>JOSE "JUICY" GONZALES TRIO</b> W/ M. MARCUS BASS L. KRAMER DRUMS <b>7:30PM \$10</b>	<b>4</b>  <b>GRETA MATASSA QUARTET</b>  <b>7:30PM \$15</b>	<b>5</b> <b>TRUMPET REUNION with FRED RADKE &amp; MIKE VAX</b> TOM COLLIER-Drums DAN DEAN-BASS BUTCH NORDAL-Piano <b>7:30PM \$15</b>
<b>6</b> <b>Reggie Goings Jazz Offering 3-7PM \$10</b> <b>Jim Cutler Jazz Orch. 8:00PM \$5</b>	<b>7</b> <b>JAZZ JAM with Greta Matassa</b>  <b>7:30PM \$10</b>	<b>8</b> <b>BIG BAND JAZZ</b> Bellevue H.S. Jazz Band <b>7:00PM \$5</b> Emerald City Jazz Orchestra <b>8:00PM \$5</b>	<b>9</b> <b>Sarah Slonim &amp; All Grooves with Thomas Marriott</b> <b>7:30PM \$15</b>	<b>10</b> <b>Isabella Du Graf Quartet</b>  <b>7:30PM \$14</b>	<b>11</b> <b>Susan Pascal Quartet</b>  <b>7:30PM \$15</b>	<b>12</b> <b>SEATTLE TEEN MUSIC 2-5PM \$5</b> <b>Kelley Johnson Quartet 7:30PM \$15</b>
<b>13</b> <b>JAZZ POLICE 3-7 \$5 *****</b> <b>Randy Burgeson Quintet 8:00PM \$5</b>	<b>14</b> <b>BIG BAND JAZZ Dave Marriott Big Band</b>  <b>7:30PM \$5</b>	<b>15</b> <b>BIG BAND JAZZ</b>  <b>Roadside Attraction</b>  <b>7:30PM \$8</b>	<b>16</b> <b>BIG BAND JAZZ Hal Sherman's Bellevue College Jazz Band</b> <b>7:30PM \$7</b>	<b>17</b> <b>HOT LATINJAZZ Fred Hoadley's Sonando</b>  <b>8:00PM \$10</b>	<b>18</b> <b>Dave Peck Trio</b> with Jeff Johnson Bass & Eric Eagle Drums <b>7:30PM \$15</b>	<b>19</b> <b>Dave Peck Trio</b> with Jeff Johnson Bass & Eric Eagle Drums <b>7:30PM \$15</b>
<b>20</b> <b>Jay Thomas Big Band 4-7PM \$5 *****</b> <b>Jim Cutler Jazz Orchestra 8:00PM \$5</b>	<b>21</b> <b>JAZZ JAM with Darin Clendene n Trio</b> <b>7:30PM \$10</b>	<b>22</b> <b>BIG BAND JAZZ</b> <b>Music Works Big Band</b>  <b>7:30PM \$5</b>	<b>23</b> <b>BIG BAND JAZZ</b> Seattle Central Community College Jazz Orchestra with Lonnie Mardis <b>7:00PM \$5</b>	<b>24</b>  <b>Hardcoretet</b>  <b>8:00PM \$10</b>	<b>25</b> <b>The Marc Seales Group</b>  <b>7:30PM \$15</b>	<b>26</b> <b>NATHAN HALE H.S. JAZZ 3-5 \$10 *****</b> <b>GRETA MATASSA QUINTET W/JEFF BUSCH 7:30PM \$15</b>
<b>27</b> <b>Fairly Honest Jazz Band 3-7 \$5</b> <b>Jim Cutler Jazz Orchestra 8:00PM \$5</b>	<b>28</b> <b>Microsoft Jumpin Jive Orchestra</b>  <b>7:30PM \$5</b>	<b>29</b> <b>BIG BAND JAZZ</b> <b>Critical Mass Big Band</b> <b>7:30PM \$5</b>	<b>30</b> <b>Greta Matassa Jazz Workshop</b> <b>7:30PM \$10</b>	<b>31</b> <b>Kelley Johnson Singer Workshop</b> <b>7:30PM \$10</b>		

## 25 MICHAEL OWCHARUK'S TUNE A DAY

Every day in 2011, composer, pianist, and educator **Michael Owcharuk** composed a piece of music. May 25 at the CMA Performance Gallery in Wallingford, 7:30pm, Owcharuk's PLY quartet performs from his Tune a Day Project, with **Beth Fleenor**, clarinet; **Paul Kemmish**, double bass; and **Max Wood**, drums. The project received funding from 4Culture and includes a workshop in June focusing on the fundamental tools of composition and creativity. The May 25 performance is free and for all ages. For more information, visit [www.cmagallery.com](http://www.cmagallery.com).

## SATURDAY, MAY 26

AV el Mundo Mejor w/ Marc Smason, Brian Flanagan, Michael Barnett, 1pm  
 BX Janette West Quartet, 7pm, 9pm  
 C\* Kevin McCarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6pm  
 JA The Manhattans ft Gerald Alston, Blue Lovett, 7:30pm, 9:30pm  
 MN Danny Godinez & Friends, 10pm  
 RR African Music Nite Consortium & Show Brazil w/ Eduardo Mendonca, 9pm  
 RR Piano Royale, 6pm  
 SB Barrett Martin Group, 10pm  
 SF Tim Kennedy Trio, 9pm  
 SR Deems Tsutakawa, 7:30pm  
 SY Victor Janusz, 9:30am  
 TU Greta Matassa Quintet w/ Jeff Busch, 7:30pm  
 TU Nathan Hale HS Jazz Band, 3pm  
 VI Ruby Bishop, 6pm

## SUNDAY, MAY 27

BX Danny Kolke Trio, 6pm, 8pm  
 C\* Mario Armstead jam (Bogarts, 3924 Airport Way S), 8pm  
 CR Racer Sessions, 8pm  
 DT Kevin McCarthy session, 8pm  
 GB Primo Kim, 6pm  
 JA The Manhattans ft Gerald Alston, Blue Lovett, 7:30pm  
 LJ Monktil & Zero-G Concerts: John Seman's Lil Coop Sextet, 7pm  
 MN Evan Flory-Barnes Group, 9pm  
 MN Raindrop Quartet, 6pm  
 MT Triangle jam w/ Jeff Ferguson, 8pm  
 RR Club Shostakovich, 7:30pm  
 SF Danny Ward, 11am  
 SF Jerry Frank, 6:30pm  
 SY Victor Janusz, 9:30am  
 TD Jargon w/ Bryan Smith, Gregg Belisle-Chi, Isaac Castillo, Max Wood (Musicquarium), 8pm  
 TU Jim Cutler Jazz Orchestra, 8pm  
 TU Fairly Honest Jazz Band, 3pm  
 VI Ruby Bishop, 6pm  
 VI Ron Weinstein Trio, 9:30pm

## 27 MODERN, ORIGINAL IN TRIPLE DOOR MUSICQUARIUM

Jargon is a new, modern-jazz quartet with Bryan Smith (saxophone), Gregg Belisle-Chi (guitar), Isaac Castillo (bass) and Max Wood (drums). The group focuses on original compositions, influenced by Kurt Rosenwinkel, Avishai Cohen, Chris Potter and Bill Frisell. They're in the Musicquarium lounge, Sunday, May 27, 8pm.

## MONDAY, MAY 28

BX Carolyn Graye's Singers Soiree, 7pm, 9pm  
 GB Primo Kim, 6pm  
 NO New Orleans Quintet, 6:30pm

PB Paratii session w/ Jeff Busch, 9pm  
 RR Beth Fleenor, Amy Denio, 8pm  
 TU Microsoft Jumpin Jive Orchestra, 7:30pm  
 WR Spellbinder, 9:30pm

## TUESDAY, MAY 29

BP Greta Matassa Quartet w/ Susan Pascal (Bake's Place Bellevue), 8pm  
 BX Future Jazzheads session, 7pm, 9pm  
 CG Suffering F#ckheads, 8pm  
 JA Pearl Django, 7:30pm  
 MX Steve Kim, Jacques Willis, Ryan Burns, 8pm  
 NO Holotradband, 7pm  
 OW Owl jam w/ J Martinez & E Verlinde, 10pm  
 RR Tim Kennedy session, 9:30pm  
 SB McTuff Trio, 10pm  
 TU Critical Mass Big Band, 7:30pm

## WEDNESDAY, MAY 30

BP Tom Grant (Bake's Place Bellevue), 8pm  
 BX Hans Teuber Piano-less Trio, 7pm, 9pm  
 JA Pearl Django, 7:30pm

MN Unsinkable Heavies, 10pm  
 NC Fm Duo, 7pm  
 NO Legacy Band w/ Clarence Acox, 8pm  
 PH 418 session w/ Claudio Rochat-felix, 9pm  
 RR Royal Jazz Session w/ Gus Carns, 9:30pm  
 SB Pork Chop Express, 10pm  
 TU Greta Matassa workshop, 7:30pm  
 VI Wally Shoup Quartet, 9pm

## THURSDAY, MAY 31

BC Adam Kessler w/ Phil Sparks, 9pm  
 BP Tom Grant (Bake's Place Bellevue), 8pm  
 C\* How Now Brown Cow (Scarlet Tree, 801 NE 65th St), 9:30pm  
 CE Babma Brazil w/ Kiko Freitas, Dinho Costas, Teo Schantz, 9:30pm  
 CG Fu Kun Wu Trio, 8pm  
 MC Bellevue Jazz Fest: Clayton Brothers Quintet, 8pm  
 MN Hash#Tag Trio w/ Ari Joshua, 10pm  
 NO Ham Carson Quintet, 7pm  
 TU Kelley Johnson workshop, 7:30pm  
 VI Ari Joshua Trio, 9pm



**SUMMER AT  
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<b>Jazz Fundamentals</b> July 9 – 13	<b>The ABC's of Latin Jazz</b> July 23 – 27
<b>Advanced Jazz Workshop</b> July 16 – 20	<b>Jazz Big Band</b> July 30 – August 3

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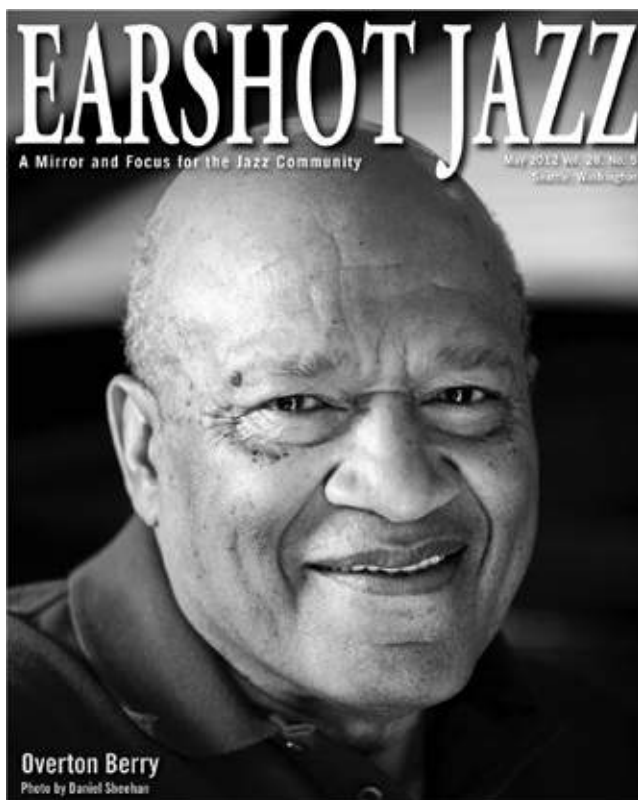
**Garey Williams** – Jazz drum instruction. (206) 714-8264 | garey@gareywilliams.com

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*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: Overton Berry**  
PHOTO BY DANIEL SHEEHAN

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