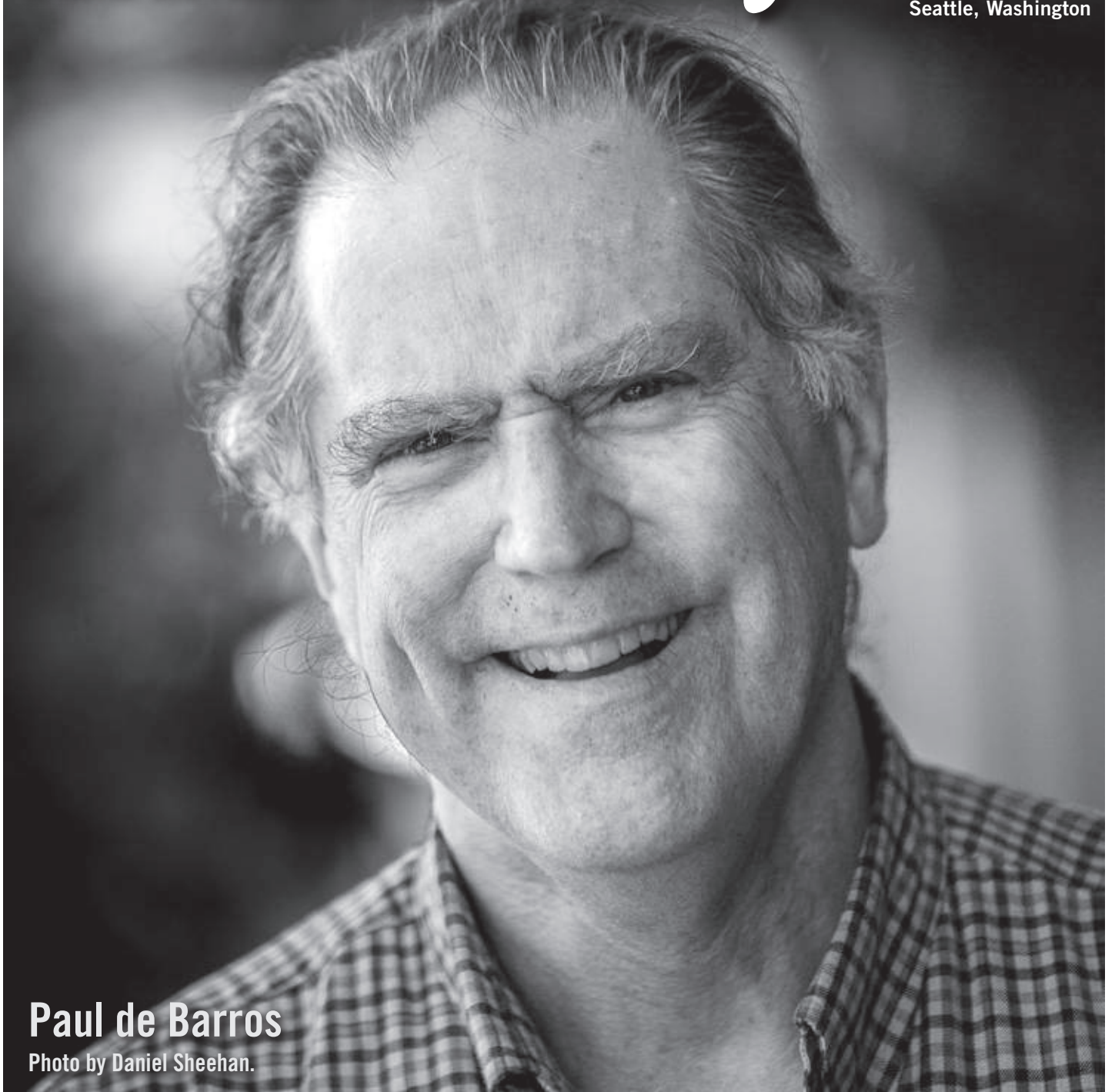


EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

November 2012 Vol. 28, No. 11
Seattle, Washington



Paul de Barros

Photo by Daniel Sheehan.



LETTER FROM THE DIRECTOR

Thank you all for another fantastic Earshot Jazz Festival. This year's program was one of our most ambitious yet, showcasing varied aspects of the ever-expanding universe that is barely contained under the wide umbrella of the word *jazz*.

The music in this year's festival was spectacular, without exception – whether it came from Amsterdam or Mongolia, New York or Cuba. And especially when it came from Seattle. The more that Seattle artists are presented alongside creative musicians from around the world, the more we realize what a treasury of jazz we can call our own.

But in Seattle, as around the country, jazz is almost becoming a study in supply-side economics. The creative center of the art form, enriched by an increased supply of talented and well-educated young musicians, at times seems ready to overpower the existing demand for the music. No one knows this better than the artists. Gigs are

fewer and further between, and the pay is getting worse, rather than better – and Seattle's jazz scene is generally considered better than those of most American cities.

The house of jazz does not stand neatly at the intersection of Art and Commerce. It is well up Art Street, a good distance from Commerce.

We absolutely don't expect jazz artists to modify their creative output so that it can appeal to a wider, popular audience. Jazz touches people on its own terms. That's why we love it. The masters of this art form have traditionally turned *away* from popular appeal, rather than toward it. Of course, we're always looking to engage new audiences. I hope that search applies to every artist, consumer and industry professional out there.

Earshot Jazz is an arts organization. Having presented one of the country's most ambitious creative jazz festivals for 24 years, we understand how to manage the tension between commer-



JOHN GILBREATH BY BILL UZDAY

cial possibility and artistic integrity. And we understand the need to place the long-term creative health of the art form ahead of its short-term financial success. We believe this happens through support of jazz education programs, providing performance opportunities for student and emerging artists, building an infrastructure to support our own resident artists, and creating an environment that values creative expression and progression in the art of jazz.

We invite you to join us!
– *John Gilbreath*

NOTES



School of Jazz Selections

KPLU's School of Jazz Program selects schools and mentors in November for its 9th edition of the School of Jazz CD. The deadline for submitting an application was October 31. The School of Jazz pairs Northwest high school jazz bands with professional jazz musicians, culminating in the recording, whose proceeds benefit the schools' music programs. More at www.schoolofjazz.org.

Chapel Space Submissions for November

Dedicated to various contemporary and experimental music and sound art, the Wayward Music Series, Cha-

pel Performance Space, has openings available in November. For booking information on the DIY presentation space, visit waywardmusic.blogspot.com.

CMA's Residency Partnership Program

The application deadline for Chamber Music America residency projects is November 16. The program supports selected applicants in jazz, classical/contemporary and world ensemble music that are presented outside of traditional performance venues and in community settings, with the goal of increasing audience appreciation and awareness of small ensemble music.

More at www.chamber-music.org/programs/jazz/grants.

On the Horizon: Portland Jazz Festival

Portland, Ore., February 15-24, 2013

In venues throughout Portland, the Portland Jazz Festival celebrates its tenth anniversary in 2013. NEA Jazz Master Jack DeJohnette headlines this year in a special quartet, with Ravi Coltrane, Matt Garrison and George Colligan. An incredible array of artists feature this year, February 15-24. Check www.pdxjazz.com for the latest schedule announcements and festival information.



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

CityArtist Projects Awards

Trumpeter/composers **Samantha Boshnack** and **Jason Parker**, vocalist/composer **Jessika Kenney**, drummer/composer **Paul Kikuchi** and pianist/composer **Wayne Horvitz** are among the 31 individual artists receiving Office of Arts & Cultural Affairs CityArtist Projects awards totaling \$160,000. The CityArtist Projects program advances new works and works-in-development by funding different artistic disciplines in alternating years – dance, music and theater in 2012.

Rucker Receives Artist Trust Grant

Interdisciplinary sound and video artist, cellist and composer **Paul Rucker** received the Artist Trust Conductive Garboil Grant. More at artist-trust.org.

Jam Session News

Session organizers and attendees, send session news and anecdotes to editor@earshot.org.

Jazz Radio

In addition to its weekday NPR and late-night and prime-time jazz programs, 88.5 KPLU hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Marian

McPartland's Piano Jazz, Ken Wiley's the Art of Jazz and Jim Wilke's Jazz After Hours and Jazz Northwest. Jazz Northwest, Sundays, 1pm, features the artists and events of the regional jazz scene. For JazzNW program information, see jazznw.org. For KPLU's full jazz schedule, see kplu.org/schedule.

Late-night Sundays on 90.3 KEXP features Jazz Theater with John Gilbreath and Sonarchy, a live-performance broadcast from the Jack Straw Productions studio, produced by Doug Haire. Full schedule information is available at kexp.org and jackstraw.org.

Sonarchy's November lineup: November 4, **Afrocop** late-night street soundtrack with Andy Sells, drums; Jayson Powell, percussion; Quinten Musgrove, bass; Noel Brass Jr., keys; Collin Higgins, guitar; November 11, **Noise-A-Tron**, noise and beats in service of the drone experience, with Jason Bledsoe, drums, and Lea Bledsoe, bass, keys and samples; November 18, **PLY**, new music for jazz quartet, with **Michael Owcharuk**, piano; **Beth Fleenor**, clarinet; **Paul Kemmish**,

CONTINUED ON PAGE 22

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Shall We Play That One Together? – The Life and Art of Jazz Piano Legend Marian McPartland



PAUL DE BARROS READING FROM *SHALL WE PLAY THAT ONE TOGETHER?* AT ELLIOT BAY BOOKS ON OCTOBER 19 AS PART OF THE EARSHOT JAZZ FESTIVAL. PHOTO BY DANIEL SHEEHAN.

Paul de Barros
St. Martin's Press

By Steve Griggs

"Can't we women make our own contribution to jazz by playing like women," asks pianist Marian McPartland, "but still capturing the essential elements of jazz – good beat – good ideas – honesty and true feeling?" Blazing the trail for gender equality, McPartland contributed this quote in her 1957 article "Playing Like a Man" in the London publication *Just Jazz*.

Seattle writer Paul de Barros honestly captures these female contributions, ideas and feelings in *Shall We Play That One Together? The Life and Art of Jazz Piano Legend Marian McPart-*

land. The 496-page biography released by St. Martin's Press on October 16 features a black-and-white cover photo of a young brunette McPartland at the piano, smiling a playful glance at the camera over her right shoulder.

The photo and book title embody the story de Barros tells – a poised woman enjoying herself and asking you to share in the fun. The title is an invitation 94-year-old McPartland has routinely posed to her musical guests during the past three decades of her National Public Radio show *Piano Jazz*.

What you can't hear, even on the radio, is McPartland's musical maturity while swearing like a sailor. De Barros listened to her colorful wit first hand

while plumbing the enormous archive at her New England home. "Marian is a pretty crusty character," de Barros said in a September 19 Jazz Journalists Association webinar *Writing Jazz Biographies*. "She's not a trusting person by nature. She probably didn't get where she is by being trusting."

De Barros earned her trust. In the webinar he reports that McPartland said: "Come on over and you can look at anything." Jackpot! McPartland had every review ever published, journals, letters, six previous attempts at her biography by other writers, a complete discography with physical copies of all the recordings, and "thousands of pages of transcripts of interviews."

This is an unusual situation for a jazz biographer – the subject is alive, the subject has decades of control over her own story, there is a complete archive of material, and the author needs to expand the scope and veracity of the story by collecting more original source material. The bar for correct information is higher than ever. De Barros established a brief written agreement that McPartland could review the book for inaccuracies but he would have the final cut.

In the webinar, de Barros described the fine line he walked with his subject. “She offered to pay for a lot of things, and I kept having to tell her, ‘No.’ Marian’s pretty well off and she used this car service for everything. She lives out on Long Island and when I went to see Joe Morello [the drummer with whom McPartland had an affair], may he rest in peace, he was out in East Orange, and she said, ‘Oh I’ll send you out there in a car service,’ and I just felt for my own integrity I had to take the bus.”

Drawing on close contact with McPartland and the people in her life, de Barros paints a rich picture of McPartland as artist, educator, lover, step grandmother, mentor, promoter, band leader, and more. For example, bassist Bill Douglass describes recording in 1995 with McPartland on *Live at Yoshi’s Nitespot*: “There’s always this dialogue going on with her. There’s this sense of play. There are some piano players I’ve played with and it’s fun but there’s no air in it. You’re just playing to accompany them. But with Marian there’s the idea of dialogue, of throwing it back and forth.”

All this information and detail doesn’t grind the reader to a halt. De Barros crafts a narrative that reads like an interesting novel. Scenes are established in vivid detail – replaying Chopin by ear at age three, discovering her perfect pitch at age six, a conservatory professor overhearing her practicing

Art Tatum transcriptions, her astonishment at hearing bebop on record for the first time, Lenny Tristano’s lesson of improving her time, George Shearing’s suggestion that she become more outspoken, Duke Ellington’s advice to play fewer notes and her husband, jazz cornetist Jimmy McPartland, supporting her independent career.

A musical spouse supporting another musician? McPartland verified the relationship via email: “Jimmy always encouraged me to be myself and to do my own thing. He even encouraged me to have my own band. Yes, I did take his advice!”

McPartland’s choices evolve with some asides of informed questions by de Barros about her motives. Chapters end with McPartland at dramatic precipices that keep the reader turning pages. Simultaneous threads of artistic development, discography, personal relationships and professional growth are braided with skill.

“Life as we live it has no story,” de Barros said in the webinar. “It’s just a bunch of random things that happen. And so if you tell that story nobody will read it. It isn’t a story. It’s just a bunch of things that happened. So you can’t tell the story of somebody’s life without creating a narrative yourself. A biography is like a novel based on fact.”

Fans of McPartland will find much more to her story than anything previously published. De Barros says: “I found in one of Marian’s file drawers an unpublished 110-page biography of Jimmy McPartland that nobody but Marian and me has ever seen. It was like a gift from the gods.” With *Shall We Play That One Together?*, de Barros gives us the gift of seeing McPartland’s generous contributions to the story of jazz.

So what does McPartland think of her story told by someone else? McPartland wrote in an email: “I am very happy with what Paul did.”

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EARSHOT JAZZ FESTIVAL IN NOVEMBER

THURSDAY NOVEMBER 1

Evan Flory-Barnes: Folks

Langston Hughes Performing Arts Center,
8pm

Mundell Lowe / Mike Magnelli Quartet

Tula's, 7:30pm

FRIDAY NOVEMBER 2

Mundell Lowe / Mike Magnelli Quartet

Tula's, 7:30pm

Evan Flory-Barnes: Thrown Together with Love

Royal Room, 7:30pm

Roosevelt & Ballard High School Jazz Bands

Town Hall Seattle, 7pm

SATURDAY NOVEMBER 3

Murl Allen Sanders w/ Warren Rand

Tula's, 7:30pm

Seattle Repertory Jazz Orchestra w/ Branford Marsalis

Illsley Ball Nordstrom Recital Hall at
Benaroya Hall, 7:30pm

SUNDAY NOVEMBER 4

Seattle Repertory Jazz Orchestra w/ Branford Marsalis

Kirkland Performance Center, 3pm

Robert Glasper Experiment

Triple Door, 7pm & 9:30pm

TICKET INFORMATION: WWW.EARSHOT.ORG

PLEASE NOTE All events are all-ages, except shows after 9PM at the Triple Door and 10PM at the Royal Room.

TRIPLE DOOR: Advance tickets available at 206-838-4333 & www.thetriplesdoor.net. Full dinner menu available.

TULA'S RESTAURANT & NIGHTCLUB: Reservations (but not advance tickets) available at 206-443-4221. Full dinner menu available.

THE ROYAL ROOM: Advance tickets and reservations available at 206-906-9920, www.theroyalroomseattle.com. Full dinner menu available.

FOR CONCERTS AT BENAROYA HALL AND KIRKLAND PERFORMANCE CENTER, TICKETS ARE AVAILABLE AT THEIR BOX OFFICES:

FOR CONCERTS AT LANGSTON HUGHES PERFORMING ARTS CENTER AND TOWN HALL SEATTLE: Tickets are on sale through Brown Paper Tickets at 1-800-838-3006 and www.brownpapertickets.com/producer/9678.

SITES + ADDRESSES

Venues are located in Seattle unless otherwise noted

BENAROYA HALL ILLSLEY BALL NORDSTROM RECITAL HALL 200 University Street (downtown)

KIRKLAND PERFORMANCE CENTER 350 Kirkland Avenue, Kirkland

LANGSTON HUGHES PERFORMING ARTS CENTER 104 Seventeenth Avenue S (at Yesler)

THE ROYAL ROOM 5000 Rainier Avenue S (Columbia City)

TOWN HALL SEATTLE 1119 Eighth Avenue (at Seneca, First Hill)

THE TRIPLE DOOR 216 Union Street (downtown)

TULA'S RESTAURANT AND NIGHTCLUB 2214 Second Avenue (Belltown)

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Thank you to the sponsors, staff, and more than 80 volunteers who make the Earshot Jazz Festival possible.

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EVAN FLORY-BARNES PHOTO BY DANIEL SHEEHAN

THURSDAY, NOVEMBER 1, LANGSTON HUGHES PERFORMING ARTS CENTER, 8PM

Evan Flory-Barnes: Folks

\$12 general, \$10 Earshot members & seniors, \$5 students

Evan Flory-Barnes' Folks is a new project with drummer **D'vonne Lewis**, pianist **Darrius Willrich** and multi-instrumentalist **Bernie Jacobs**.

A Seattle original, the young Lewis is a multi-award winning drummer yet soft spoken about his accomplishments. He has worked steadily since before even graduating high school – with saxophonist Hadley Caliman's band, for a short time with Willrich and Flory-Barnes; with Joe Doria's McTuff; with Ethiopian singer Meklit Hadero; in Bandalabra; and in the house band at Teatro Zinzanni.

Pianist Willrich is the co-founder of Critical Sun Recordings, where he's released urban soul albums *Darrius*, *Love Will Visit* and *Can't Get Enough*. He's a graduate of Cornish College of the Arts and is a private piano teacher and at Seattle Central Community College.

In his near-forty-year career, saxophonist, flautist, vocalist Bernie Jacobs is a personality completely at-ease in his craft. He's worked with drummer Billy Drummond and saxophonists Steve Wilson and Sam Newsome, and the Seattle Repertory Jazz Orchestra. He regularly performs with Andre Thomas' Quiet Fire and as a guest at the New Orleans Creole Restaurant and in drummer Greg Williamson's groups.

This amazing band, assembled by festival bassist Flory-Barnes, performs at the freshly retrofit-renovated Langston Hughes Performing Arts Center, which celebrates African American performing arts and cultural legacies for all of Seattle. Langston Hughes PAC holds an African American Film Festival each spring and many other events during the year.

Students who attend workshop get free admission to evening concert.

– *Schraepfer Harvey*

THURSDAY & FRIDAY, NOVEMBER 1 & 2, TULA'S, 7:30PM

Mundell Lowe/Mike Magnelli Quartet

\$14 general, \$12 Earshot members & seniors, \$7 students

Mundell Lowe is perhaps one of the most seasoned artists performing at this year's festival. Born in 1922, Lowe worked as a young musician on Basin Street in New Orleans.

Upon moving to New York he performed, recorded and toured with saxophonists Charlie Parker, Lester Young and Ben Webster, singers Billy Holiday, Ella Fitzgerald and Tony Bennett, pianist Mary Lou Williams and bassist Charles Mingus. He picked up a gig on the Today Show band with bass-



MUNDELL LOWE/MIKE MAGNELLI QUARTET PHOTO BY GERD LÖSER

ist George Duvivier and drummer Ed Shaughnessy and worked with pianist Hank Jones in the NBC and CBS orchestras. Eventually he composed for News and Special Events at NBC.

After a move to California in 1965, Lowe wrote music for movies and television. He developed projects with singers Sarah Vaughn and Carmen McRae. Recently he toured with pianist Andre Previn and collaborated with several notable guitarists – Charlie Byrd, Herb Ellis and Tal Farlow. The Monterey Jazz Festival hired him as music director in 1983. Like his first influences – Charlie Christian and Jimmy Raney – his sound blends with the sound of a tenor saxophone.

For the festival, Lowe is joined by Boston guitarist **Mike Magnelli** – a 1970 graduate of the Boston Conservatory. Magnelli studied with Joe Pass and eventually became his agent and manager. Magnelli also recorded on Burt Bacharach’s “Promises, Promises” and was assistant conductor for the Broadway musical *Grease*, starring John Travolta.

Accompanying this highly credentialed duo are two accomplished Seattle guitarists: **Milo Petersen** – guitarist on recordings with drummers Billy Hart, Victor Lewis and Elvin Jones – picks up the sticks for these performances. On drums, Petersen has recorded five CDs and accompanied Eartha Kitt, Mose Allison and traveling Broadway shows at Seattle’s Jazz Alley.

Chuck Kistler began by playing guitar as an avid Frank Zappa disciple and switched to bass in 1998. He’s performed with Kurt Elling, Kevin Mahogany and Peter Bernstein. His strong sense of pitch and facile left hand produce solo lines as light and lithe as a bebop saxophonist.

This combo is sure to produce a guitar feast for every ear.

– Steve Griggs

FRIDAY, NOVEMBER 2, ROYAL ROOM, 7:30PM

Evan Flory-Barnes: Thrown Together with Love

\$14 general, \$12 Earshot members & seniors, \$7 students

Festival featured artist **Evan Flory-Barnes** debuts two new projects at The Royal Room. The expansive jazz creator and collaborator brought his large-scale multimedia projects to past festivals. Here, his Thrown Together with Love is a conglomerate highlighting the artist’s brilliant interest in working with the amazing creativity of arts talents in the city. The first set features strings **Alina To** (violin), **Brianna Atwell** (viola), **Maria Scherer-Wilson** (cello), all often heard in Jim Knapp’s Scrape ensemble, and arts and communications advocate, composer, performer, clarinetist **Beth Fleenor**, composer and vocalist **Hanna Benn** (Pollens), emcee **Spekulation** and drummer **Adam Kessler**. The second group is **Kate Olson** (sax), **Jacques Willis** (vibes), **Andy Coe** (guitar) and **D’vonne Lewis** (drums).

– SH

FRIDAY, NOVEMBER 2, TOWN HALL SEATTLE, 7PM

Roosevelt & Ballard High School Jazz Bands



ROOSEVELT HIGH SCHOOL JAZZ BAND PHOTO BY BEN HENWOOD

\$14 general, \$12 Earshot members & seniors, \$7 students

Students from two Seattle public high schools join this year’s high-caliber lineup of professional performing artists: veterans of the Jazz at Lincoln Center Essentially Ellington contest **Roosevelt High School**, directed by **Scott Brown**, and first-time Ellington participants **Ballard High School**, tonight directed by **Gary Hammon**.

Roosevelt returns from a two-week summer European festival tour and second place finish at New York’s Ellington contest last May. “With loads of new tal-

ent and a strong core of veteran leadership,” Brown writes, “this year’s band is sure to be swinging!”

Brown, a trombonist, loves his job. “As a director, I am blessed to have so many wonderful musicians attending Roosevelt High School. When everyone in the band is ‘on the same page’ musically and spiritually, there is nothing better than to hear them swinging their tails off!”

Ballard jazz band director **Michael James**, one of five band directors from throughout the nation selected to receive a full scholarship to Jazz at Lin-

coln Center’s Band Director Academy last June, enjoys his role, too. He writes about the work: “The challenge in jazz comes in ... communicating the emotion of the music from the page to the player to the audience.”

These band directors draw on the pool of professional freelance regional artists to mentor their students. Brown hired saxophonist Stuart MacDonald as assistant director. MacDonald graduated from Roosevelt in 1991. James enlisted saxophonist Gary Hammon to help develop his band. Hammon emerged from the Seattle funk and free

jazz scene, studied at the New England Conservatory of Music, toured with organist Big John Patton, returned to Seattle and recorded *Fangs* in 2005 with saxophonist Hadley Caliman.

Tonight at Town Hall, both bands draw on the rich canon of big band music – Duke Ellington, Count Basie, Sammy Nestico, Neal Hefti – and Roosevelt includes compositions by some of the student performers.

Brown writes: “We hope you’ll hear the precision, AND feel the spirit!”

– SG

SATURDAY, NOVEMBER 3, TULA’S, 7:30PM

Murl Allen Sanders w/ Warren Rand

\$14 general, \$12 Earshot members & seniors, \$7 students

Murl Allen Sanders describes his music as *zyffusico* – a fusion of jazz, pop and zydeco. He sings and performs on accordion, piano and harmonica. Joining him are Seattle bassist **Clipper Anderson**, Tacoma drummer **Mark Ivester** and Portland saxophonist **Warren Rand**. “This is a high-energy ensemble combining modern and traditional aesthetics,” Sanders writes.

Sanders’ accordion repertoire stretches across many musical genres – Latin, swing, funk, even orchestral. His Accordion Concerto No. 1 premiered in 2003 at University of Washington’s Meany Hall. A grant from Seattle’s Office of Arts and Cultural Affairs supported his Accordion Concerto No. 2 that premiered in 2007. The program for this festival performance doesn’t include an orchestra but does include original material, straight-ahead jazz and some blues.

As a student, Sanders played jazz piano at Nathan Hale High School and Seattle Community College. He earned a bachelor of arts in music education at the University of Washington. Now he teaches privately, performs, records movie soundtracks and has won awards for his compositions.

Sanders writes, “If you haven’t heard jazz accordion, come to this show!”

– SG



MURL ALLEN SANDERS

Open to All - Free



Sunday, November 4, 6 pm

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SATURDAY, NOVEMBER 3, NORDSTROM RECITAL HALL, 7:30PM
SUNDAY, NOVEMBER 4, KIRKLAND PERFORMANCE CENTER, 3PM

Seattle Repertory Jazz Orchestra w/ Branford Marsalis



SEATTLE REPERTORY JAZZ ORCHESTRA PHOTO BY DANIEL SHEEHAN



BRANFORD MARSALIS PHOTO BY STEPHEN SHEFFIELD

Presented by Seattle Repertory Jazz Orchestra

New Orleans Night Out

\$59-65

NEA Jazz Master and three-Grammy winner **Branford Marsalis** joins the all-star big band on a tour of the music of his hometown – from early brass bands to Louis Armstrong, Sid-

ney Bechet, and King Oliver to modern interpretations of jazz classics such as “Basin Street Blues” and “Do You Know What It Means to Miss New Orleans.”

The Seattle Repertory Jazz Orchestra is co-directed by saxophonist and arranger Michael Brockman, long-time member of the UW School of Music

and an authority on the music of Duke Ellington, and drummer Clarence Acox, award-winning conductor of the Garfield High School jazz bands. SRJO includes many of the region’s best-loved jazz soloists and bandleaders.

– *SH; SRJO*

SAM PERFORMS

ART OF JAZZ

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Thursday, Nov 8, 5:30-7:30 pm

Seattle Art Museum, Downtown
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All ages

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Art of Jazz Sponsors: The Wallace Foundation

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Robert Glasper Experiment



ROBERT GLASPER EXPERIMENT PHOTO BY MIKE SCHREIBER

\$24 general, \$22 Earshot members & seniors, \$12 students

This year's festival ends with Blue Note pianist Glasper's kind of slap, with **Derrick Hodge** (bass), **Mark Colenburg** (drums) and **Casey Benjamin** (sax, vocoder).

Fresh on the heels of *Black Radio* and *Black Radio Recovered: The Remix EP*, Glasper brings a quartet of East Coast-ers with their dials tuned to gospel, hip-hop, rap, jazz, rhythm and blues and rock. Do they cross genres? Well, Kanye West and Yasiin Bey, aka Mos Def, crashed a recent New York club date.

Glasper was born in Houston, attended the city's High School for Performing Arts and then The New School for Jazz and Contemporary Music in Manhattan. He hooked up with singer Bilal Oliver and mixed with Mos Def, Q-Tip, Kanye, J Dilla, Erykah Badu, Jay-Z and Talib Kweli. His early recordings cover tunes by Herbie Hancock and Duke Ellington.

St. Louis drummer Mark Colenburg attended Mannes School of Music in Manhattan on scholarship, where he studied with Lenny White, Joe Chambers, Michael Carvin, Carl Allen and Andrew Cyrille.

Casey Benjamin hails from South Jamaica, Queens. He performs on saxophone and vocoder – the voice synthesizer first used in WWII for encrypted communication. Benjamin went to school at LaGuardia High School of Music, Art and Performing Arts, followed by The New School for Jazz and Contemporary Music.

Philadelphia native Derrick Hodge began on guitar at age 7, switched to electric bass and finally to upright bass before attending Temple University, where he studied jazz composition and performance. He's studied with bassist Christian McBride, and under the mentorship of composer Terence Blanchard, Hodge developed into a performer and composer for film soundtracks. He composed, performed and produced two Grammy-winning recordings – one for Best Large Jazz Ensemble Album and another for Best Rap Album.

Glasper's band plays original songs, with creative angles on popular repertoire – Mongo Santamaria, Sade, David Bowie, Nirvana. "We all have musical ADD," Glasper says, "and we love it."

– SG

V
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N T E E R

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Vito's on First Hill

Serving up eclectic piano-centric jazz



VITO'S PHOTO BY DANIEL SHEEHAN

By Gregory Brusstar

Drawn into the comfortable darkness at Vito's, a street-level haunt beneath an older apartment building on First Hill, you enter the mix of music, conversation and movement.

You settle in and order a drink. You feel like you've stepped back in time to the Rat Pack-era 1960s, when jazz clubs were noisy, party places. Inside, the walls and ceilings are dark with a large island bar, booze bottles shim-

mering in the light and classic red banquettes at the shadowy perimeter. A pleasant discovery: there is no cover charge. Imagine that.

The musicians play in a mirror-lined corner at floor level, with space around it for dancing. On this particular Friday night, the dynamic Grammy-nominated Brazilian pianist and composer Jovino Santos Neto charges hard into Latin rhythms. He is accompanied by fellow Cornish College faculty mem-

ber Tim Carey, bass, and long-time collaborator Jeff Busch, drums and percussion. Santos Neto has packed the place. I am glad to have reservations. People are clustered at the bar, too. Women are dancing with arms held high, hips gyrating.

The music is richly energetic, cutting through the clamor of people. This is part of the intended ambiance. Bands that thrive here understand this is no recital.

"The trick to playing the room is to realize it's a lounge atmosphere," says co-owner Greg Lundgren. "In a lounge, the music is a soundtrack for the room. It's designed to be talked over and flirted over. Some bands can get overwhelmed by noise. But the bands we have here respond well to the energy of the room. It's a challenge, but it's really cool when it works."

It certainly works for Jovino Santos Neto's group.

"I really enjoy it there," Santos Neto says. "It's a lively party place. In the location between Capitol Hill and the city, you get a wide age range, from college kids to business men. The acoustics are good, too, either by accident or by design. It surrounds you."

The revived Vito's recently celebrated its second anniversary under the ownership of Greg Lundgren and Jeff Scott, artistic entrepreneurs with a flair for originality and eclecticism. Lundgren and Scott took seven months to redesign the space true to the original Vito's. The large horse-shoe bar is the centerpiece. There's the red banquette seating along the walls and, of course, the grand piano.

"There was always a grand piano at Vito's," Lundgren says. "So we had to get one. We made the entertainment piano-centric. Along with jazz, we have some blues, some R&B, and some lounge singers. Musically, we want diversity in age and style."

Accordingly, the calendar at Vito's includes this variety of talented artists: classic solo pianists Jerry Zimmerman and Ruby Bishop; blues and boogie jazz man Casey MacGill; Latin stylists Jovino Santos Neto and Brazil Novo; straight-ahead bands like the Ron Weinstein Trio, the Jason Parker Quartet, and the Brad Gibson Trio; nouveau lounge singers Honey Castro, Ivory Smith, Julie Cascioppo, Jennifer Kienzle and Sara Edwards; jazz innovators Wally Shoup (sax), Burton Greene (piano), Rik Wright (guitar),

the Michael Owcharuk Trio, and the Ari Joshua Trio; R&B and soul singer Darrius Willrich; Herb Alpert-style Rat City Brass; the unique pop group Lushy; the lazy-twangy Yada Yada Blues band; talented emerging singer Jimmie Herrod; and the funk-fusion band Satellite Four.

The themes of diversity and eclecticism definitely reverberate here among entertainers and customers alike.

"I love that we can have girls in their 20s sitting shoulder to shoulder with guys in their 60s," Lundgren says. "We have hipsters, doctors from the hospital across the street, and mothers go-

ing out for a cocktail. On Sunday, a group of people from a nearby senior center come to listen to Ruby Bishop over dinner."

The menu at Vito's is distinctly Italian and the food is excellent, fresh and well presented. I had the pan-seared scallops with pancetta, garlic, spinach and tomatoes. The drinks are exceptional. Prices are reasonable, with most entrees under \$20. The wine list can satisfy the casual sipper or the snobby quaffer looking to drop a C-note.

Owners Lundgren and Scott have been friends since college and became business partners shortly after. Lund-

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gren, a Bellevue native, studied sculpture and furniture design and has a degree in architecture from Southern California Institute of Architecture. After earning the degree, he returned to Seattle and worked on his own art projects while employed as a stained-glass designer. Scott, originally a Chicagoan, earned degrees in English literature and theater at the University of Washington and stayed in Seattle to work at film-making.

Being active in the local arts community back in the early 1990s, the friends got together to create an art gallery called Vital 5 Productions and

staged social events in the roomy loft space they leased in the south Lake Union area. (It has since been demolished.) Hundreds of people flocked to their parties and events. The gallery sparked their idea to eventually open a bar that showcased local art.

Thus was born The Hideout bar, which the two artist/businessmen opened in 2005. What began as a wild concept – an art gallery that also was a bar – was more successful than they had imagined. Located a few blocks away from Vito's, The Hideout has high walls that are lined frame-to-frame with edgy paintings from ob-

scure Seattle artists. It is known as a quiet place (rarely music) with comfortable seating and top-notch mixed drinks where an eclectic group of people, including artists, get together to chat. In short, this tongue-in-cheek experiment became a business model for the two creative entrepreneurs: alcohol sales fund artistic endeavors.

"We've sold more art in the bar than we ever did in the art gallery," Lundgren said, an eyebrow raised.

After the bar idea took off, the opportunity to purchase and renovate Vito's came up. It seemed like an opportunity that they couldn't let slip away. It was the history of the place that exerted a pull on Lundgren.

"My attraction to the building was its cultural history," Lundgren says. "So much has happened there over the years. It could easily have been erased or have become a fast-food restaurant. We couldn't let that happen."

Originally opened in 1953, Vito's was an Italian restaurant and lounge that attracted a diverse crowd of Seattleites including professionals, politicians, priests (it's near St. James Cathedral), and organized-crime figures. Framed collages of old photos found in the basement recall the good old days there.

Into the 1970s and beyond, the bar traveled through a series of ill-fated iterations. It was eventually abandoned in 2008 after a gang-related murder took place there. Afterwards, when the space was dormant, Lundgren and Scott made a proposal to the building's owner to breathe life back into Vito's. Their plan won out over the other bidders.

"After having success with our bar, we were ready to do it again and take it bigger," Lundgren says. "Every month we get better at what we do. We've just warmed up our engines and we're in it for the long haul."



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Tim Kennedy

My Role I Gotta Fulfill

By Katy Bourne

Tim Kennedy is a Seattle-based pianist, songwriter, producer, and one third of the popular electro/pop band Richie Aldente. A working musician in every sense of the word, his regular gigs include a weekly jazz jam for Microsoft employees and Sunday mornings at the Ebenezer A.M.E. Zion Church, where he is the accompanist for the gospel band. Tim is also the host and co-curator for the Royal Room's new Piano Starts Here series, which features local artists playing the works of some of history's greatest jazz pianists.

To say that Tim Kennedy lives, breathes, sleeps and dreams music would be an accurate summation of this affable artist. Or as he says: "I do music every day, all day. It's my role I gotta fulfill."

Kennedy has a deep reverence for jazz history and has made an exhaustive study of his predecessors, so his involvement with the Piano Starts Here series is a natural extension. He played on the first show of the series, which

featured the music of Thelonious Monk. He's since taken on a more active role that includes introducing the program and the guest pianists, giving a historical background of the chosen composer, and performing the open-

Harold Mabern. Through the years, Kennedy's musical trajectory has included two tours of Asia and stints in Philadelphia, Los Angeles, and New York City, where he lived and played for 11 years.



TIM KENNEDY PHOTO BY DANIEL SHEEHAN

While living in the Big Apple, Kennedy met the great pianist John Hicks, who became his mentor. Kennedy eventually found his way back to the Pacific Northwest and has lived in Seattle for five years.

Although he's immersed in multiple projects, Kennedy has found a musical home in Gravity, the jazz trio and production team that

he co-founded with his best friends, bassist Ian Sheridan and drummer Claudio Rochat-Felix. Kennedy describes them as "like brothers" whose collaboration has an instantaneous ease, which translates into the music. "You get into some truth playing with people you're really familiar with," he says. He cites the examples of Duke Ellington, John Coltrane and Miles Davis, all of whom had ongoing core groups: "It takes the band to another level."

Born and raised in Bellevue, Kennedy started playing piano when he was 12 years old. He graduated from William Paterson University, where he studied with Pete Malinverni and

ing song to kick off the set. Kennedy also works with The Royal Room co-owner and jazz musician Wayne Horvitz to curate the series, which takes place on the last Wednesday of every other month. The next performance, scheduled for November 28, will feature the music of Bill Evans.

Roughly a year and a half ago, Kennedy, Sheridan and Rochat-Felix assumed alter egos and formed the quirky dance band Richie Aldente. The band combines old school funk and soul with contemporary hip-hop and puts on frolicking stage shows that include costume changes, disco balls and playful interaction with the crowd. Debut CD, *For the Ladies*, quickly helped the band build a strong and loyal following. Two singles from the disc – “Cougar Hunt” and “Give It to the DJ” – will be released on a vinyl 45 later this month. Richie Aldente has recently added a new member, Sheridan’s brother Geoffrey, and just wrapped up recording its second CD.

While Kennedy’s roots are firmly in jazz, he shows his versatility in a willingness to sink into a variety of genres, including gospel, pop, hip-hop, soul and jazz. Regarding the mélange of his musical efforts, he says casually, “It all speaks the same to me.” When asked to describe his good friend, Rochat-Felix says: “He has a great capacity for wonder and a high level of curiosity. Tim is the most fearlessly creative person I know.”

When he’s not performing or recording, Kennedy is busy practicing, composing or simply experimenting at the piano; seeing how certain chords and melodies work together; and forever searching for new sounds. Kennedy has high aspirations, especially in regards to his songwriting. He’d love to write for other people. Among his goals is to win a Grammy, someday.

But beneath any ambition lies an enduring devotion and a sensibility that music is a vital cornerstone of the culture. “Everybody’s got a responsibility,” he explains. “I got a responsibility to play it, play it right, and keep it pure. Be in tune. Play the rhythms right. Other people have a responsibility to come out and experience. Music is the basis of our society. Everyone needs to realize their role.”

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JAZZ AROUND THE SOUND

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11

THURSDAY, NOVEMBER 1

BC Adam Kessler w/ Phil Sparks, 9
 BL Piano Lounge w/ Scot Ranney, 7
 C* Earshot Jazz Festival: Evan Flory-Barnes
 (Langston Hughes Performing Arts Center, 104
 17th Ave S), 8:00
 CE Babma Brazil w/ Dinho Costas, 10
 CG Fu Kun Wu Trio, 8:30
 CH TBA, 8
 JA Manhattan Transfer, 7:30
 LB Lakeside jam w/ Thelxie Eaves, Michael Berman,
 Pavel Shepp, 6:30
 LB Jam w/ Thelxie Eaves, Michael Berman, Pavel
 Shepp, 6
 LJ Syrinx Too, Wally Shoup Quartet, 7:00
 NO Ham Carson Quintet, 7
 RR Jelly Rollers & All-Star Guests, 8
 TD David Wilcox, 7:30
 TU Earshot Jazz Festival: Mundell Lowe/Mike
 Magnelli Quartet, 7:30
 VI Jimmie Herrod & Friends, 9

FRIDAY, NOVEMBER 2

BB Ronin 3, 7:30
 BL Art Walk, 7
 BX Frank Kohl Trio, 7, 9
 C* Marc Smason w/ la Banda Gozona (Olympic
 Sculpture Park Paccar Pavillion, 2901 Western
 Ave), 6
 C* Ronin: Kenny Mandell & Don Berman w/ guest
 (Couth Buzzard Books, 8310 Greenwood Ave N),
 7:30
 CH Seattle Composers' Salon, 8
 HS Jazz & Sushi, 7:30
 JA Manhattan Transfer, 7:30 & 9:30
 LA Latona happy hour w/ Phil Sparks, 5

LB Julie Cascioppo, 7
 LJ Midnight Soul, 11:30
 NC Michael Martinez, 8
 NO Thomas Marriott's Flexicon, 8
 RR Earshot Jazz Festival: Evan Flory-Barnes: Thrown
 Together with Love, 7:30
 SF Djangomatics Duo, 9
 TD Sryn Reset (Musicquarium), 10
 TD Katy Lin & Moonlight Riders (Musicquarium), 5
 TD Berlin w/ Terri Nunn, 8
 TO Earshot Jazz Festival: Roosevelt & Ballard High
 School Jazz Bands, 7:00
 TU Earshot Jazz Festival: Mundell Lowe/Mike
 Magnelli Quartet, 7:30
 VI Casey MacGill, 8

SATURDAY, NOVEMBER 3

BH Earshot Jazz Festival: Seattle Repertory Jazz
 Orchestra w/ Branford Marsalis (Nordstrom
 Recital Hall), 7:30
 BL Pearl Django, 8
 BX Kelly Eisenhour Quartet, 7, 9
 C* Marc Smason & Michael Barnett (Gilbert's Deli,
 10024 Main St, Bellevue), 11:30am
 C* SRJO Jazz4Kids Concert (Benaroya/ Nordstrom
 Recital Hall, 200 University St), 4
 C* Kevin McCarthy w/ Andy Roben (Sullivan's
 Steakhouse, 621 Union St), 6
 C* Swing Dance w/ Dina Blade & Swingin' in the
 Rain Quartet (Swedish Cultural Center, 1920
 Dexter Ave N, 8:30
 CH Paul Hoskin, Jenny Ziefel, Greg Powers, 8
 JA Manhattan Transfer, 7:30 & 9:30
 LB Pourquois Pas, 7
 RR African Music Nite w/ Guillaume Mpacko, 9
 SF Leo Raymundo Trio w/ Sue Nixon, 9
 SR Gail Pettis, 7:30

SY Victor Janusz, 9:30am
 TD Steve Forbert, 8
 TD Vunt Foom (Musicquarium), 10
 TU Earshot Jazz Festival: Murl Allen Sanders w/
 Warren Rand, 7:30
 VI Ruby Bishop, 6
 VI The James Band, 10

SUNDAY, NOVEMBER 4

BX Danny Kolke, 3
 C* Dan Duval Quintet (Luther's Table 419 S 2nd St,
 Renton), 7:30
 C* Paul Richardson (El Gaucho Seattle, 2505 1st
 Ave), 6
 C* Marc Smason & Jim Parfitt (Kaffeeeklatsch,
 12513 Lake City Way NE), 11am
 CR Racer Sessions, 8
 DT Kevin McCarthy Jam Session, 8
 GB Primo Kim, 6
 JA Manhattan Transfer, 7:30
 KC Earshot Jazz Festival: Seattle Repertory Jazz
 Orchestra w/ Branford Marsalis, 3:00
 PG Bob Strickland Jazz Jam, 5
 PG Bob Strickland jam, 5
 RR Jim Knapp Orchestra, 7:30
 RR Washington Middle School Fiddle Group, 6:30
 SF Jazz Brunch w/ Pasquale Santos, 11am
 SY Victor Janusz, 9:30am
 TD Daniel Rapport Trio (Musicquarium), 8
 TD Earshot Jazz Festival: Robert Glasper Experiment,
 7:00 , 9:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Reggie Goings Jazz Offering, 3
 VI Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

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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

BB Couth Buzzard Books, 8310 Greenwood Ave N, 206-436-2960	ET Electric Tea Garden, 1402 Pike St, 206-568-3922	PB Paratii, 5463 Leary Ave NW, 206-420-7406
BC Barca, 1510 11th Ave E, 206-325-8263	GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734	PG Prohibition Grill, 1414 Hewitt Ave, Everett, 425-258-6100
BH Benaroya Hall, 200 University St, 206-215-4747	HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966	PH 418 Public House, 418 NW 65th St, 206-783-0418
BL Blue Horse Gallery, 301 W Holly St, Bellingham, 360-671-2305	JA Jazz Alley, 2033 6th Ave, 441-9729	RR The Royal Room, 5000 Rainier Ave S, 206-906-9920
BP Bake's Place, 155 108th Ave NE, Bellevue, 425-391-3335	KC Kirkland Performance Center, 350 Kirkland Ave, Kirkland, 425-828-0422	SB Seamonster Lounge, 2202 N 45th St, 633-1824
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	LA Latona Pub, 6423 Latona Ave NE, 525-2238	SE Seattle Art Museum, 1300 1st Ave, 206-654-3100
C* Concert and Special Events	LB Lakeside Bistro, 11425 Rainier Ave S, 206-772-6891	SF Serafina, 2043 Eastlake Ave E, 206-323-0807
CE Cellars Restaurant and Lounge, 2132 1st Ave, 206-448-8757	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SR Sorrento Hotel, 900 Madison St, 206-622-6400
CG Copper Gate, 6301 24th Ave NW, 706-3292	MT Mac's Triangle Pub, 9454 Delridge Way SW, 206-763-0714	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	MX MIX 6006 12th Ave S, 767-0280	TD Triple Door, 216 Union St, 206-838-4333
CR Cafe Racer, 5828 Roosevelt Way NE, 206-523-5282	NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447	TO Town Hall Seattle, 1119 8th Ave, 206-652-4255
DL District Lounge, 4507 Brooklyn Ave NE, 206-634-2000	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TU Tula's, 2214 2nd Ave, 443-4221
DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	OW Owl 'n' Thistle, 808 Post Ave, 621-7777	VI Vito's, 927 9th Ave, 682-2695
		WR White Rabbit, 513 N 36th St, 588-0155
		WV Wild Vine Bistro, 18001 Bothell Everett Hwy, Bothell, 425-877-1334

MONDAY, NOVEMBER 5

C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
GB Primo Kim, 6
MT Triangle Pub Jam, 8:30
NO New Orleans Quintet, 6:30
PB Paratii session w/ Jeff Busch & Ernesto Padiagco, 9
RR Zero-G 2nd Anniversary: Fundamental Forces, Trintab, Moraine, 8
TD Lunasa, 7:30
TU Beth Winter Cornish Vocal Showcase, 7:30
WR Spellbinder, 9:30

TUESDAY, NOVEMBER 6

BL Jam w/ Scot Ranney, 7
CG Suffering F#ckheads, 8:30
ET Monktail session, 8
JA Clayton Brothers Quintet, 7:30
LJ Burlesque & Live Music, 9
MX Burns, Kim, Willis, 8
NO Holotradband, 7
OW Jam w/ J Martinez & E Verlinde, 10
RR Election Night Party, 5
SB McTuff Trio, 10
TU Jay Thomas Big Band, 7:30
VT Careless Lovers, 9

WEDNESDAY, NOVEMBER 7

BL Classical Night, 7
BX Future Jazzheads session, 7
C* Brazilian Jam w/ Jeff Busch (Cafe Con Leche, 2901 1st Ave S), 9
JA Clayton Brothers Quintet, 7:30
LJ Poetic Grooves w/ Verbal Oasis and Alvin L.A. Horn, 9
LJ Zizzy Zi Zixxy, 6
NO Legacy Band w/ Clarence Acox, 8
PH 418 session w/ Claudio Rochat-felix, 9
RR Jessica Lurie Ensemble, 7:30
SF Passarim Quintet w/ Leo Raymundo & Francesca Merlini, 8
TD Aaron Zimmer (Musicquarium), 5
TD Grand Hallway w/ Alive in the River & Owl Pussycat, 7:30
TU Smith/ Staelens Big Band, 7:30
VI Jason Parker Quartet, 9

THURSDAY, NOVEMBER 8

BC Adam Kessler w/ Phil Sparks, 9
BL Piano Lounge, 7
BX Duality Duo with V. Sielert, 7, 9
CE Babma Brazil w/ Dinho Costas, 10
CG Fu Kun Wu Trio, 8:30
JA Average White Band, 7:30 & 9:30
LB Jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 6
LJ Jason Goessl Quartet, Wally Shoup Quartet, 9
LJ Joey Walbaum, Keys & Soulful, 6
NC Jazz Pearls, 7
NO Ham Carson Quintet, 7
RR David Haney, Marc Smason, Frank Clayton, Greg Campbell, 8
SE Jessica Lurie Ensemble, 5:30
TD Shock Twins w/ Dan Rodriguez, 8
TU Kelly Johnson Jazz Workshop, 7:30
VI Kaylee Cole, 9

FRIDAY, NOVEMBER 9

BL Dance Night, 8
BP Michael Shrieve's Spellbinder, 8
BX Dan Kramlich Heavy Metal Trio, 7, 9
C* Penelope Donado & Dave Peterson (Cafe Paloma, 93 Yesler, Pioneer Square), 7:30
CH Seattle Modern Orchestra plays John Cage, 7

HS Jazz & Sushi, 7:30
JA Average White Band, 7:30 & 9:30
LA Latona happy hour w/ Phil Sparks, 5
LB Victor Janusz & Kim Maguire, 7:30
LJ Manghis Khan, 6
LJ Tetrabox, 12
LJ Soyaya, 9
NC David George Trio, 8
NO Thomas Marriott's Flexicon, 8
RR Geisa Dutra, Rio Con Brio, Brazillionaires, ChoroLoco, 8:30
SF John Sanders & Sue Nixon, 9
SR Megan McConnel, 7:30
TD Flamenco De Raiz, 8
TD Jason Sees (Musicquarium), 10
TU Thomas Marriott Quartet, 7:30
VI Ari Joshua Trio, 9

SATURDAY, NOVEMBER 10

BL House of Tarab Egyptian Music & Bellydancing, 8
BX Greta Matassa, 7, 9
C* Marc Smason & Michael Barnett (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
C* Kevin McCarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6
C* Lucy Woodward (Bremerton's Admiral Theatre, 515 Pacific Ave, Bremerton), 8
C* Emily Braden w/ Dan Gaynor (Jazzvox Northgate, jazzvox.com), 8
CH Emynd Kang, 8
DL Peter Daniel 3, 9
JA Average White Band, 7:30 & 9:30
LB Butch Harrison, 7
LJ Jam Session w/ Black Stax, Semi-overweight Production, Caffeine, Klyntel, 9
LJ Monkey Beat, 6
LJ Ernesto Padiangco & Friends, 12
SF Jose Gonzales Trio, 9
SR Kay Bailey, 7:30
SY Victor Janusz, 9:30am
TD Flamenco De Raiz, 8
TD FELSEN (Musicquarium), 10
TU Susan Pascal Quartet, 7:30
TU Seattle Teen Music, 2
VI Ruby Bishop, 6

10 EYVIND KANG: TIME MEDICINE

Presented by the Wayward Music Series at the Chapel Performance Space, genre-defying violist and composer Eyvind Kang presents a new work with an ensemble of local giants: Stuart Dempster, trombone, percussion; Ahmad Yousefbeigi, Greg Campbell, and Dave Abramson, percussion; Moriah Neils, double bass; Taina Karr, oboe, English horn. Time Medicine will explore the challenges and complexities of musical time and how time is communicated to musicians and the audience. A Kang performance is a genuine event, and with this lineup, it is one that should not be missed. \$5-15 sliding scale suggested donation at the door. 8pm.

SUNDAY, NOVEMBER 11

BP Goh Kurosawa's Sharp Three w/ Eric Robert, 7
BX Danny Kolke, 3
C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
C* Marc Smason & Jim Parfitt (Kaffeeklatsch, 12513 Lake City Way NE), 11am
C* Emily Braden w/ Dan Gaynor (Jazzvox Camano, jazzvox.com), 6
CR Racer Sessions, 8
DT Kevin McCarthy Jam Session, 8
GB Primo Kim, 6

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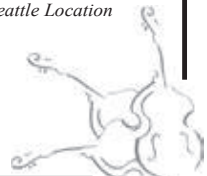
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MONDAY

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

TUESDAY

CG Suffering F#ckheads, 8:30
C* Careless Lovers (Via Tribunal, 913 E Pike St), 9
ET Monktail session, 8
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, 8
PH 418 session w/ Claudio Rochat-felix, 9

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
CE Babma Brazil w/ Dinho Costas, 10
CG Fu Kun Wu Trio, 8:30
LB Lakeside jam, 6
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

C* 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 Ron Weinstein Trio, 10

SF Anne Reynolds & Burt Boice, 6:30
 SF Jazz Brunch w/ Danny Ward, 11am
 SY Victor Janusz, 9:30am
 TD Optical : Reprise - Orcas & Loscil, 7:30
 TU Jazz Police, 3
 TU Jim Cutler Jazz Orchestra, 8
 VI Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, NOVEMBER 12

C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
 GB Primo Kim, 6
 MT Triangle Pub Jam, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch & Ernesto Pedragco, 9
 TU Dave Marriott Big Band, 7:30
 WR Spellbinder, 9:30

TUESDAY, NOVEMBER 13

BL Jazz Jam, 7
 CG Suffering F#ckheads, 8:30
 CH Avram Fefer w/ Evan Flory-Barnes and Greg Campbell, 8

ET Monktil session, 8
 JA Graham Dechter Quartet w/ Jeff Hamilton, 7:30
 MX Burns, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 RR Blanket for the Moon, 8
 SB McTuff Trio, 10
 TU Emerald City Jazz Orchestra, 7:30
 VT Careless Lovers, 9

WEDNESDAY, NOVEMBER 14

BL Classical Night, 7
 BX Future Jazzheads session, 7
 C* Brazilian Jam w/ Jeff Busch (Cafe Con Leche, 2901 1st Ave S), 9
 JA Graham Dechter Quartet w/ Jeff Hamilton, 7:30
 NO Legacy Band w/ Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Songwriter Circle Series, 7
 TD Vespers w/ Zach Fleury, 7:30
 TU Hal Sherman's Bellevue College Jazz Orchestra, 7:30
 VI Jerry Zimmerman, 8

THURSDAY, NOVEMBER 15

BC Adam Kessler w/ Phil Sparks, 9
 BL Piano Lounge w/ Alexa Peters, 7
 BP Dee Daniels, 8
 C* Sugar Pants, Fundamental Forces, Operation ID (Mars Bar, 609 Eastlake Ave E), 9
 CE Babma Brazil w/ Dinho Costas, 10
 CG Fu Kun Wu Trio, 8:30
 CH TBA (slot currently being booked, visit waywardmusic.blogspot.com if interested), 8
 JA Graham Dechter Quartet w/ Jeff Hamilton, 7:30
 LB Jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 6
 NO Ham Carson Quintet, 7
 RR Third Thursday Twang w/ the 1 Uppers, 8
 SR Zarni de Wet, 7:30
 TD Kasumai Africa w/ Thione Diop, 7:30
 TD The Gloria Darlings (Musicquarium), 5
 TD Schwa (Musicquarium), 9
 TU Sarah Slonim & All Grooves, 7:30
 VI Michael Owcharuk Trio, 9

15 KASUMAI AFRICA W/ THIONE DIOP

Senegalese percussionist Thione Diop, descended from an ancestral line of griot drummers, is celebrated for his powerful and expressive percussion performances. A master of the djembe, sabar, tama, and djun djun, Diop moved to Seattle in the late 1990s to teach and perform. Kasumai Africa is Diop's collaboration with traditional African and American jazz performers, demonstrating the African roots of American jazz and traditional Brazilian music. The first set will be traditional African music and dance. The second set will be an experimentation of Afro-jazz fusion with a finale of the two joining together as one. 7:30pm. \$20.

FRIDAY, NOVEMBER 16

BL Dancing w/ Still Bill Band, 8
 BP Dee Daniels, 7
 BX WWU Faculty Band, 7, 9
 CH Karen Bentley-Pollick: New music for violin/viola and electronics, 8
 HS Jazz & Sushi, 7:30
 JA Taj Mahal Trio, 7:30 & 9:30
 LA Latona happy hour w/ Phil Sparks, 5
 LB Mary Ellen Hearn, 7
 NC Stephanie Porter & Friends w/ Overton Berry, 8
 NO Thomas Marriott's Flexicon, 8
 RR Country Hamms & Caleb Klaunder Country Band, 8:30
 SF Tim Kennedy Trio, 9
 SR Brazil Novo, 7:30
 TD Over the Rhine, 8
 TD Danny Godinez (Musicquarium), 5
 TD Blackberry Bushes Stringband (Musicquarium), 10
 TU Dave Peck Trio, 7:30
 VI Jovino Santos Neto, 8

SATURDAY, NOVEMBER 17

BL Chris Eger Band, 8
 BX Mark Elf, 7, 9
 C* Marc Smason & Michael Barnett (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 C* Kevin McCarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6
 C* Nicolas Bearde (West Seattle Jazzscapes House Concert Series), 7:30
 CH John Teske, 8
 JA Taj Mahal Trio, 7:30 & 9:30
 LB Thelxie Eaves' Bistro Jazz Jam Trio, 7
 NC Sandy Carbarry & Tim Lerch, 8
 RR Annie Ford Band, Davidson Hart Kingsbury, 9

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SF Leo Raymundo Trio w/ Sue Nixon, 9
 SR Overton Berry, 7:30
 SY Victor Janusz, 9:30am
 TD Over the Rhine, 8
 TD Spoonshine (Musicquarium), 10
 TU Dave Peck Trio, 7:30
 VI Ruby Bishop, 6
 VI Casey MacGill Trio, 10
 WV Nikki Schilling, 8

SUNDAY, NOVEMBER 18

BP Mary Kadderly, 7
 BP Ledward Ka'apana, 8
 BX Danny Kolke, 3
 C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
 C* Marc Smason & Jim Parfitt (Kaffeeeklatsch, 12513 Lake City Way NE), 11am
 CR Racer Sessions, 8
 DT Kevin Mccarthy Jam Session, 8
 GB Primo Kim, 6
 JA Taj Mahal Trio, 7:30
 PG Bob Strickland jam, 5
 PG Bob Strickland Jazz Jam, 5
 RR Washington Composers Orchestra, 7:30
 RR Washington Middle School Jazz Band, 6:30
 SF Jerry Frank, 6:30
 SF Jazz Brunch w/ Pasquale Santos, 11am
 SR Red Jacket Mine, 7:30
 SY Victor Janusz, 9:30am
 TD Susanna Hoffs, 7:30
 TU Jay Thomas Big Band, 4
 TU Jim Cutler Jazz Orchestra, 8
 VI Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, NOVEMBER 19

C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
 GB Primo Kim, 6
 MT Triangle Pub Jam, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch & Ernesto Pedragco, 9
 RR Royal Roost Collective Music Ensemble & Empty Boat, 8
 TU Cascadia Big Band, 7:30
 WR Spellbinder, 9:30

TUESDAY, NOVEMBER 20

BL Jazz Jam, 7
 CG Suffering F#ckheads, 8:30
 ET Monktil session, 8
 JA Taj Mahal Trio, 7:30
 MX Burns, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 RR Cactus Truck, Diminished Men, 8
 SB McTuff Trio, 10
 TU Roadside Attraction, 7:30
 VT Careless Lovers, 9

WEDNESDAY, NOVEMBER 21

BL Classical Night, 7
 BX Future Jazzheads session, 7
 C* Brazilian Jam w/ Jeff Busch (Cafe Con Leche, 2901 1st Ave S), 9
 JA Taj Mahal Trio, 7:30 & 9:30
 NC Nrg Quartet, 7
 NO Legacy Band w/ Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Beth Whitney, Ian McFeron, 8
 TD Fawcett Symons & Fogg (Musicquarium), 8:30
 TD Istvan & Farko (Musicquarium), 5
 TD Brent Amaker, 8

TU Clipper Anderson's Road Home Group, 7:30
 VI Brad Gibson, 9

FRIDAY, NOVEMBER 23

BL Dancing Music, 8
 BX Chris Clark Duo, 7, 9
 HS Jazz & Sushi, 7:30
 JA Taj Mahal Trio, 7:30 & 9:30
 LA Latona happy hour w/ Phil Sparks, 5
 LB Thelxie Eaves' Bistro Jazz Jam Trio, 7
 NO Thomas Marriott's Flexicon, 8
 SF John Sanders & Saul Cline, 9
 TD Paperboys, 8
 TU Kelley Johnson Quartet, 7:30
 VI Lushy, 9

SATURDAY, NOVEMBER 24

BL Dancing Music, 8
 BX tba, 7, 9
 C* Kevin Mccarthy w/ Andy Roben (Sullivan's Steakhouse, 621 Union St), 6
 C* Marc Smason & Michael Barnett (Gilbert's Deli, 10024 Main St, Bellevue), 11:30am
 JA Taj Mahal Trio, 7:30 & 9:30

LB Zarni De Wet's Keys & Vocals w/ Bass, 7
 NC Greta Matassa & Darin Clendenin, 8
 SF Tim Kennedy Trio, 9
 SY Victor Janusz, 9:30am
 TD Paperboys, 8
 TU Greta Matassa Quintet Featuring Jeff Busch Percussion, 7:30
 TU Greta Matassa Quartet, 7:30
 VI Ruby Bishop, 6
 VI Miss Rose & Her Rhythm Percolators, 10

SUNDAY, NOVEMBER 25

BX Danny Kolke, 3
 C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
 C* Marc Smason & Jim Parfitt (Kaffeeeklatsch, 12513 Lake City Way NE), 11am
 CR Racer Sessions, 8
 DT Kevin Mccarthy Jam Session, 8
 GB Primo Kim, 6
 JA Taj Mahal Trio, 7:30
 PG Nikki Schilling, 5
 RR Silent Film: Woman of Tokyo w/ Wayne Horvitz Jazz Quartet, 7:30

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4 Reggie Goings Jazz Offering 3-7PM \$10 ***** Jim Cutler Jazz Orch. 8:00PM \$5	5 Beth Winter Presents Cornish Vocal Showcase 7:30PM \$10	6 BIG BAND JAZZ Jay Thomas Big Band 7:30PM \$5	7 BIG BAND JAZZ Smith/ Staelens Big Band 7:30PM \$10	8 Kelley Johnson Jazz Workshop 7:30PM \$5	9 Thomas Marriott Quartet 7:30PM \$15	10 Seattle Teen Music 2-5PM \$5 ***** Susan Pascal Quartet 7:30PM \$15
11 Jazz Police 3-7 \$5 ***** Jim Cutler Jazz Orch. 8:00PM \$5	12 BIG BAND JAZZ Dave Marriott Big Band 7:30PM \$5	13 BIG BAND JAZZ Emerald City Jazz Orchestra 7:30PM \$5	14 BIG BAND JAZZ Hal Sherman's Bellevue College Jazz Orchestra 7:30PM \$10	15 Sarah Slonim & All Grooves 7:30PM \$15	16 Dave Peck Trio 7:30PM \$15	17 Dave Peck Trio 7:30PM \$15
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25 Fairly Honest Jazz Band 3-7 \$5 ***** Kelu Band Featuring X-Kid 8:00PM \$10	26 Lonnie Mardis & The SCCC Jazz Orchestra 7:30PM \$5	27 BIG BAND JAZZ Music Works Big Band 7:30PM \$5	28 Greta Matassa Jazz Workshop 7:30PM \$10	29 Katie King Vocal Showcase 7:30PM \$10	30 Stephanie Porter Quartet 7:30PM \$15	

SF Ann Reynolds & Burt Boice, 6:30
 SF Jazz Brunch w/ Alex Guilbert Duo, 11am
 SY Victor Janusz, 9:30am
 TD World Party, 7:30
 TD Gregg Belisle-Chi Trio (Musicquarium), 8
 TU Fairly Honest Jazz Band, 3
 TU Kelu Band w/ X-Kid, 8
 VI Ron Weinstein Trio, 9:30
 VI Ruby Bishop, 6

MONDAY, NOVEMBER 26

C* Paul Richardson (El Gaucho Seattle, 2505 1st Ave), 6
 GB Primo Kim, 6
 MT Triangle Pub Jam, 8:30
 NO New Orleans Quintet, 6:30
 PB Paratii session w/ Jeff Busch & Ernesto Pedragco, 9
 RR Frankly Monday, 8
 TU Lonnies Mardis & SCCC Jazz Orchestra, 7:30
 TU Spellbinder, 9:30

TUESDAY, NOVEMBER 27

BL Jazz Jam, 7
 CG Suffering F#ckheads, 8:30
 ET Monktil session, 8
 MX Burns, Kim, Willis, 8
 NO Holotradband, 7
 OW Jam w/ J Martinez & E Verlinde, 10
 RR Soul on Blast for Bike Works, 8
 SB McTuff Trio, 10
 TU Jazz Music Works Big Band, 7:30
 VT Careless Lovers, 9

WEDNESDAY, NOVEMBER 28

BL Classical Music, 7
 BX Future Jazzheads session, 7
 C* Brazilian Jam w/ Jeff Busch (Cafe Con Leche, 2901 1st Ave S), 9
 NO Legacy Band w/ Clarence Acox, 8
 PH 418 session w/ Claudio Rochat-felix, 9
 RR Piano Starts Here: Music of Bill Evans w/ Dave Peck, Joe Doria, Randy Halberstadt, 8
 TD Type A!, 7:30
 TU Greta Matassa Jazz Workshop, 7:30
 VI Wally Shoup Trio, 9

28 PIANO STARTS HERE: BILL EVANS

Curated by Wayne Horvitz and Tim Kennedy, the ongoing Piano Starts Here series highlights the work of some of the most prolific and talented composers and pianists in jazz history. Each presentation features some of Seattle's most gifted pianists in an improvised solo-piano tribute to the selected master. This month Dave Peck, Randy Halberstadt, and Joe Doria will take on the music of Bill Evans. Evans's conceptual approach to the traditional piano trio revolutionized the format, and his emotive, impressionistic approach to the piano has influenced generations of musicians. Piano Starts Here will both honor and explore Evans music, all on the Royal Room's Steinway B grand piano. \$8 advance, \$10 at the door. 8pm. Tickets available at the Stranger Tickets.

THURSDAY, NOVEMBER 29

BC Adam Kessler w/ Phil Sparks, 9
 BL Piano Lounge w/ Julianne Thoma, 7
 CE Babma Brazil w/ Dinho Costas, 10
 CG Fu Kun Wu Trio, 8:30
 CH TBA (slot currently being booked, visit waywardmusic.blogspot.com if interested), 8
 JA Roy Hargrove Quintet, 7:30 & 10
 LB Jam w/ Thelxie Eaves, Michael Berman, Pavel Shepp, 6

NC Jyl & Chris Leininger, 7
 NO Ham Carson Quintet, 7
 RR Yada Yada Blues Band, 8
 TD Lee Dewyze, 7:30
 TU Katie King Vocal Showcase, 7:30
 VI Rik Wright, 9

FRIDAY, NOVEMBER 30

BL Dancing w/ Sonja Lee Band, 8
 BX Trio ala Box, 7, 9
 C* Dina Blade & Greg Glassman (Harissa Mediterranean Cuisine, 2255 NE 65th), 6:30
 HS Jazz & Sushi, 7:30
 JA Roy Hargrove Quintet, 7:30 & 10
 LA Latona happy hour w/ Phil Sparks, 5
 LB Martine Bron, 7:30
 NC Scott Lindenmuth Trio, 8
 NO Thomas Marriott's Flexicon, 8
 RR Bushwick Book Club Seattle w/ Jack Straw Productions, 8:30
 SF Alex Guilbert Duo, 9
 TU Stephanie Porter Quartet, 7:30
 VI Darrius Willrich Trio, 9

In One Ear, from page 3

bass; **Max Wood**, drums; November 25, **Bill Horist**, solo prepared-guitar improvisations.

Late Sundays and prime-time Mondays on 91.3 KBCS feature Floatation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with John Pai. More about jazz on KBCS at kbcscs.fm.

Saturday's at 7pm, Amanda Wilde's The Swing Years and Beyond features popular music from the 1920s to the 1950s. More at kuow.org/swing_years.php.

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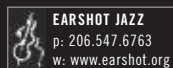
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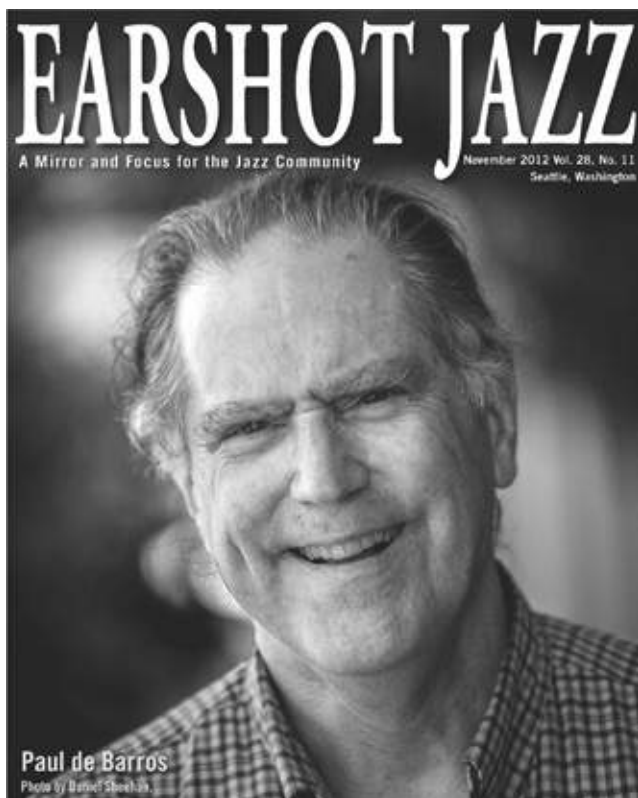
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PHOTO BY DANIEL SHEEHAN

IN THIS ISSUE...

Letter from the Director	2
Notes	2
In One Ear	3
Book Review: Shall We Play That One Together? – The Life and Art of Jazz Piano Legend Marian McPartland	4
Earshot Jazz Festival in November	6
Venue Profile: Vito's on First Hill	12
Profile: Tim Kennedy	15
Jazz Calendar	18
Jazz Instruction	23

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