

Daniel Carter/Reuben Radding Seattle Reprise

Multi-instrumentalist Daniel Carter and bassist Reuben Radding return to Seattle in May to perform at Polestar Music Gallery, part of Polestar's one-year anniversary celebration (see full schedule at www.polestarmusic.org). Joining the pair from New York will be drummer Gregg Keplinger. Bill White interviews the trio's members individually.

Daniel Carter

Earshot: Did you notice any difference between Seattle players and those back East?

Daniel Carter: There is a sense of humor in Seattle that you don't find in New York. And you don't find any banjo players among the New York jazz players. I don't run into that many people who are classically trained, like Bob Rees, who digs free jazz but doesn't act like he has to prove that he can play it.

Earshot: You had classical training, didn't you?

DC: I had a classical clarinet teacher. I didn't get far in that world, but I've always been interested in the music. I have issues with how they run that world, but I have issues about how they run any world. The hierarchy of anything can be a drag. It's very effective the way they come up with beautiful players and interpreters, but it might be their own version of a gladiatorial system. The eat or be eaten world can be highly stressful and doesn't seem to admit other cultures as being equal, but I feel that, these things notwithstanding, I was not going to miss out on the beautiful things they were able to bring into the world. I just hate to think at what expense to the nerves of individual composers and performers.

Earshot: What do you think about the class hierarchy among classical performers today?

DC: In the seventies, when my wife and I went to concerts more frequently, I used to have a love-hate thing going. I would be so inspired by the performers then get equally mad that things couldn't be opened up, like why classical players are never invited to the jazz departments of music schools. You could open up a whole department dedicated to the interactions of such players.

Earshot: Today, it seems one of the few places for serious jazz composition is in contemporary dance.

DC: It's interesting that you mention that. I recall Wynton Marsalis chasing after, I think, Peter Martin from the New York City ballet, hoping to collaborate on something, and I thought the results were pretty impressive, notwithstanding all the critiques that stand against Wynton and some of his shenanigans. I have to look into that area.

Earshot: I understand you are working on some orchestral music.

DC: I went to Stoneybrook from 1973-1976 because they prided themselves on their 20th-Century music department. I don't know if they pride themselves on being a 21st-Century music department now. I've heard they have even brought more jazz in since I left. There were people into electronic music and different kinds of serialism. I don't know what they're into now, but I was around a bunch of guys there like Peter Winkler and David Lewin who I studied composition with. I was sketching things but never finished anything. I got into school because I did finish a little chamber work and they dug that. At first they didn't know what to do with me because

they saw I was into all this free jazz, and I showed them some things for trumpet and saxophone. They said they couldn't help me because I was already pretty far along with what I was doing, which I thought was cavalier because those schools provide some shelter and some promise because if you get a degree you might be able to get a job teaching so you don't have to be out here in the streets. So that sparked me to keep a notebook that I carry with me in the subway in which I write out pitches and rhythms, with the hope that either I will get to the stage of putting this stuff into the computer to be able to hear something of what I have written and find a collaborator towards orchestration. So it's been an ongoing thing.

Earshot: How does orchestration fit in with your philosophy of anarchism and collective improvisation without a leader?

DC: I'm glad you asked that question. I don't think anybody has. I bother them with the issue and they say well who asked you? Yeah, man I find that I am egomaniacally wrapped around that contradiction. And the

See Carter, page 6

Daniel Carter, left, and Reuben Radding, right, performed at the 2001 Earshot Jazz Festival



Notes

IMPROVEMENTS TO OUR WEB SITE

We are seeking your suggestions for improvements to the Earshot Jazz web site. Earshot Jazz is a non-profit organization in service to jazz artists, students, and audiences in the Pacific Northwest. We'd love our web site to be as comprehensive a resource as possible for this vibrant Seattle jazz scene.

Here are some thoughts we've had for improvements:

- Calendar listings downloadable into palm unit
- Interactive jazz calendar, so artists and venues can post their own gigs.
- On-line listings of individual jazz instructors.
- Used instrument referral
- Suggestion box/feed back form to Earshot Jazz
- Secure financial transactions for Earshot and other events
- "Clearing house" of Seattle jazz recordings with referrals for buyers
- Links to education institutions, radio, media, musicians, everyone possible
- Musician referral service/jam session postings
- Music publishing resources
- Listing of venues that book jazz, with contact information
- Advertising by jazz-related businesses
- Host list serve for musician communication
- Career pointers for musicians, by musicians (self marketing, etc.)
- Referrals to tax help, legal assistance, etc
- Year-long nominations for Golden Ear Award winners
- Posting of past Golden Ear Award winners.
- Funding opportunities for musicians

Now we need your ideas. Let us know what you'd like to see.

JAZZ ART FOR SALE

When Nick Rossmann, producer of the Floyd Standifer Quartet's CD, "How Do You Keep the Music Playing?" passed away suddenly in 1996, he left behind a huge collection of rare jazz and blues records and some wonderful fine art. Some of those records and art works are now for sale. They include:

- Large format, framed photographs of Count Basie, Billie Holliday, Dorothy

THE EARSHOT JAZZNET FUND

Please consider joining Earshot Jazz, or renewing your membership, and also donating to the JazzNet fund that will help Earshot secure \$300,000 in funding from the Doris Duke Charitable Foundation. By raising another \$200,000, Earshot Jazz will be able to put in place a \$500,000 endowment fund to support jazz programming and education. Please contact (206) 547-6763, or jazz@earshot.org, or see an Earshot employee or board member in the lobby during any Earshot event.

Donegan, Gerald Wilson, and Duke Ellington with Mahalia Jackson. All are signed by the photographer.

- Serigraph of composer's manuscript of Song for My Father, hand signed by the Horace Silver, framed with accompanying photograph.
- Bronze bust of Duke Ellington on a stone base, by John Heard
- Framed artist proof of John Heard Ellington bust
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Proceeds from the sale of these items will benefit the Earshot Jazz Educational Endowment.

Contact Earshot Jazz for more information at (206) 547-6763 or jazz@earshot.org.

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Earshot Jazz is published monthly
by Earshot Jazz Society of Seattle and is
available online at www.earshot.org

Subscription (with membership): \$35

Earshot Jazz ISSN 1077-0984 is printed by
Pacific Publishing Company

Dave Peck At Tula's June 6th and 7th

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In One Ear

Garfield Alum a Finalist at Monk International Competition

Karin Harris, a former student at Garfield High School, was selected as one of the 11 finalists in this year's Thelonious Monk International Jazz Competition, which was held in late April in Washington, D.C. Trombonists were competing for the cash prizes in the competition which focuses on a single instrument every year. After graduating from Garfield, Harris attended Berklee College of Music in Boston and received her Bachelor's degree there. She then took a teaching assistantship at the University of Southern California and is now completing her Masters in jazz studies. In 1999, she was selected for the International Association of Jazz Educators' "Sisters in Jazz." Harris has performed in numerous festivals, including Umbria, Montreux, and North Sea, and with artists like Kurt Elling, Kevin Mahogany, Aretha Franklin, and Al Grey.

For the competition, each finalist performed a 15-minute program for a panel of judges, which included Curtis Fuller, Steve Davis, Slide Hampton, Grachan Moncur III, Steve Turre, and Julein Priester. The competition was recorded by BET Jazz cable network for airing at a later date.

The West Seattle Jazz Festival invites musicians to apply to perform at the second annual festival September 13-15, 2003. Players in all styles are welcome. Please send CD/tape, information on you or your group, etc. to West Seattle Jazz Festival-4750 California Avenue SW-Seattle, 98116. Applications must be received by June 15th.

Pianist **Dave Peck** is bringing his trio, with drummer **Joe La Barbera** and bassist **Jeff Johnson**, back into Seattle to record a new CD to follow last year's very successful *Dave Peck, Out of Seattle* (Let's Play Stella, 2002). Preceding the studio time, the trio will play a pair of evenings at Tula's on June 6 and 7. Reservations are recommended. For more information, see www.davepeckmusic.com.

On May 21, Origin Records and the Ballard Chamber of Commerce will present the second **Ballard Jazz Walk** featuring two dozen of the Northwest's premier jazz artists performing in the clubs of historic Ballard Avenue. A joint cover of \$12 will get patrons into six different clubs. Contact Origin Records at www.origin-records.com or call (206) 781-2589 for tickets and more information.

Ballard Jazz Walk Events:

The Tractor Tavern (5213 Ballard Ave NW)
Origin Über Band w/ John Bishop/Chuck Deardorf/Dave Peterson/Rick Mandyck/Richard Cole

See Jazz Walk, page 16

Upcoming concerts presented by Earshot Jazz

We've got an incredible line-up of concerts in store for you this spring and summer, featuring some of the most exciting jazz and improvised music ensembles in the world.

Please call Earshot Jazz or check www.earshot.org for more complete information, or for ticket discount packages. And stay tuned to these pages for more concert information.

May 10 Barre Phillips/Urs Leimbruber/Jacques Demierre at Polestar Music Gallery (see this issue page 7)

May 14 Evan Parker/Paul Lytton/Alexander von Schlippenbach at the Seattle Asian Art Museum (see this issue page 4)

May 22 The Bad Plus at the Tractor Tavern (see this issue page 8)

June 12 Jovino Santos Neto Quarteto for Art of Jazz at SAM downtown, 5:30pm

June 27 Susie Ibarra Trio with Craig Taborn and Jennifer Choi at the Seattle Asian Art Museum, Volunteer Park, 8pm

July 6 Ken Vandermark Five at the Tractor Tavern, 8:30pm

July 10 Wayne Horvitz with Peggy Lee and Dylan Van der Schyff, 7pm

Keep your ears open for news of our newest season of Voice and Vision concerts. Presented in the Garden Court of the Seattle Asian Art Museum at Volunteer Park, the concerts are now free with museum admission. This collaboration with the Seattle Art Museum begins July 10 as part of the 70th Anniversary Celebration of the Volunteer Park building.

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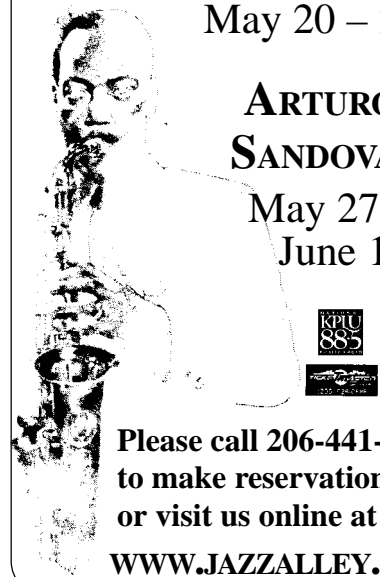
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Evan Parker Trio: Finally in Seattle

BY PETER MONAGHAN

Evan Parker Trio

with Paul Lytton and Alexander von Schlippenbach

Wednesday, May 14, 2003, 8pm

Seattle Asian Art Museum

(in Volunteer Park)

\$12 General/\$10 Earshot members, students, seniors

Note: The trio will hold an improvisors workshop at 4:30-6:30pm at SAAM; admission is \$25 (workshop/concert admission, \$30). Space is limited; call (206) 547-6763 to register.

Evan Parker, Paul Lytton, and Alexander von Schlippenbach, as much as any other three players alive, are British and European improvised music of the last 35 years. The Seattle appearance of this mammoth trio promises to be seen, for years to come, as one of those memorable events that fully reward those who were lucky enough to have been in attendance.

Soprano and tenor saxophonist Evan Parker, with just a few other players—perhaps Roscoe Mitchell, John Butcher...—boasts saxophone technique exceeded by no one else in jazz and improvised music today. He first made his mark in the late-1960s, during the first flowering of English free improv, in the Music Improvisation Company of guitar-deconstructor Derek Bailey, and in drummer John Stevens's Spontaneous Music Ensemble. He also worked for many years in a famed duo with Bailey, and has been a guiding light to two generations of British and European improvisors. Since the mid-1990s, he has expanded into stunning, pathbreaking music for acoustic-and-electronic ensemble, recorded on ECM.

Parker extended the innovations of the likes of John Coltrane and Albert Ayler, and developed a vocabulary of abstraction freed from the locked-in rhythms of jazz. With such techniques as circular breathing, he expanded the capabilities of the saxophone for both solo and group improvisation. His own ventures in both have been breathtaking, reaching through torrents of cascading, swirling, looping sound to sonic reaches where few musicians have been able to venture.

Among Parker's longest-standing collaborations is one with German piano giant Alexander von Schlippenbach. Beginning in 1968, Parker has played in the free-jazz/free-improv trio of the powerful, abstract, intricate Berlin-based pianist, who is among a handful of players (Albert Mangelsdorff, Manfred Schoof...) who revolutionized jazz in Europe, and whose accomplishments continue to be greatly under-recognized in the United States.

Schlippenbach, in addition to his trio with Parker and drummer Paul Lovens, is famed as the organizer of the Globe Unity Orchestra, a European/British supergroup of improvisers, and he has also had a long association with percussionist and accordionist Sven-Ake Johansson. As with Parker and Lytton, his career traces a path through all the major developments in European improvised music of the last 40 years, in collaborations with all its primary voices. And, like Parker and Lytton, he is capable of intensity through the full range of volume, tempo, and tone.

Drummer Paul Lytton has played with Parker constantly since 1968, joined later in their famed, still-active trio by Barry Guy (originally scheduled for this date, but unable to travel due to family emergencies). They also are long-time members of Guy's London Jazz Composers Orchestra. Lytton, an intense musician of inexhaustible invention, followed close behind John Stevens in liberating free-jazz drummers from a strict time-keeping role. In that way, Stevens and Lytton, along with a few other percussionists, such as Paul Lovens of the von Schlippenbach Trio, contributed hugely to the emergence of European forms that have complemented and refreshed American free-jazz.

Lytton was inspired early in his career by the polyrhythmic approach of Elvin Jones and others, but soon developed a highly personal approach using a kit of miscellaneous drums, conventional percussion instruments such as gongs and cymbals, and unconventional paraphernalia, from chains, to scrap metal, to buckets of water... He also was a pioneer of the use of electronics in improvisation. The purpose of this assortment, he has said, is to enhance the spontaneity of his output. His "table kit" is different, experimental, every time he performs. This makes him the ideal collaborator for Evan Parker, whose philosophy of improvisation takes in both constant flexibility and familiarity with cherished, long-term partners. For example, Parker spoke enthusiastically about his collaborator with Lytton in a 1997 interview with Martin Davidson: "He seems to be happiest with the weirdest shit possible. That's where he seems to really love it."

The suitability of the collaboration also emerges from Parker's statements about the nature and purpose of improvisation; for example, he said in 1995: "Certain kinds of speed, flow, intensity, density of attacks, density of interaction... Music that concentrates on those qualities is, I think, easier



Evan Parker and Paul Lytton

achieved by free improvisation between people sharing a common attitude, a common language." There, he added, familiarity provides a musical framework comparable to composition, although clearly very different from it: "When I play with Barry Guy and Paul Lytton, or with the Schlippenbach Trio, we've built up understanding over the years. You couldn't possibly hope to generate that kind of music by composition, notation, or having people read the stuff." As that statement suggests, he considers the conventional opposition of high-order improvisation and composition to be a "false antithesis." Early in his career, he expressed his embrace of collaborative improvisation in terms of music's political economy. In a 1972 letter to the periodical, *Microphone*, he wrote that group improvisation "offers an escape from a composer's inevitable intentions forced on the hierarchically inferior performers (drones?) and leads to a unique sound event made by a group of equal individuals working in social equality in relation to the unique environment (acoustics, listeners, etc.) of the performance."

That Parker would express his emerging musical aesthetic in such terms is not surprising given that he began his saxophone life as a teenager living outside London under the guidance of, as he put it, "a communist, vegetarian, politically active pacifist [who] wasn't just teaching me the saxophone; there was a lot more going on. He was teaching me all kinds of attitudes I suppose questioning."

When Parker first became publicly active, in Birmingham, he played with pianist Howard Riley, and then met John Stevens, the drummer who is widely acknowledged as one of the most important figures in the development of British free improv. Until then, Parker has said, he was emulating John Coltrane. A crucial turn came when he was asked to write

a score for a futuristic film. For reasons not clear even to him, he says, he imagined that music of the future would be freely improvised. "Perhaps I thought that the only way for me practically to achieve a sense of mysterious futuristic quality was to simply play intuitively and go where the spirit led," he said in the Davidson interview. "I so much enjoyed the activity that from then on I thought I'd look out for other people who were interested in playing that way, and see if, instead of it being a kind of imagination of the future, it would be what you did now. Since if you can imagine it now and do it now, why is it futuristic?"

The Evan Parker trio performs on Wednesday, May 14 at the Seattle Asian Art Museum in Volunteer Park. Tickets are \$12 general, \$10 Earshot members, students, seniors and are available from Earshot Jazz at (206) 547-6763, www.earshot.org or Polestar Gallery at www.polestarmusic.org.

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June 12

Jovino Santos Neto

Brazilian pianist/composer Jovino Santos Neto lives in Seattle but performs internationally. He was recently commissioned by the New Works program of Chamber Music America, and has a new CD available.

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Larry Fuller

Trio

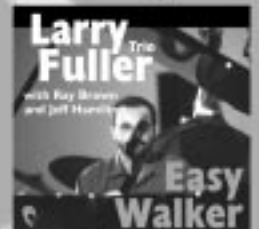
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Greg Williamson, drums

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Carter, from page 1

contradictions are healthy, interesting, and challenging. If you write something as a composer ego, how are you going to put all these parts in front of people and expect them to play them if they are encouraged to be free? I continue to write, hopefully putting this whole thing into question. Charles Ives, while never claiming to be an anarchist, put in the margins of at least one of his compositions, that if you don't like these notes, then change them. I don't think anybody's really taken him up on it yet. I'd like to follow along those lines, insomuch as saying to the musician if you don't want to play this, don't play it. The risk is that what I have invested my energy in might not ever get played. I think there is enough of a diversity among players that some of them still enjoy reading music. I'd like to think that when it came to performance, if I had some players who would rather play free along with some players who would want to play it as written, that you would have a more enriched performance.

Earshot: You have played under Butch Morris, haven't you?

DC: Yep. I did something with Sabir Mateen and a number of different players, I think he had us just playing flutes on that particular composition. Its hard for me to fulfill Butch's goals and ambitions because its hard for me to play that long with my eyes open. One of the reasons I play with my eyes closed is that human beings and some of the things going on with them distract me, even though it is with human beings that I'm playing.

Earshot: You don't want to look at them? You just want to listen to them?

DC: Yeah, yeah, yeah. I like to go into my own world. And they'll be looking dead at me as if to say, "Don't you know we could kick this up a notch if you would only stay in touch with your eyes?" But I find it's scary.

Earshot: What are the differences in your approach to playing in different configurations?

DC: That's a big question and I don't have a comprehensive answer, but I will try to give some examples. Rueben had given me a sense of Gregg. A little of his history and what he's doing, how he witnessed that concert as a teenager when Trane was out there, and how it probably changed his life. Being of his generation, I understand that. One of the things that playing with young players does is help me out of my time warp. Because one of those things you witnessed back then stay with you as a standard so intensely for so long, then you are playing with guys who are not going by that criteria, who may not even have

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Barre Phillips Trio with Urs Leimgruber & Jacques Demierre

BY ALAN JONES

Barre Phillips Trio

with Urs Leimgruber and
Jacques Demierre
Saturday, May 10, 8pm
Polestar Music Gallery
1412 18th Ave (at East Union)

If we are being invaded, there should be no resistance.

This month's upcoming performance by Urs Leimgruber, Jacques Demierre and Barre Phillips is a crest in the recent wave of European improvisers storming the Pacific Northwest. Since forming almost four years ago, the three have toured together extensively throughout Europe. They are part of a distinctive core of musicians observing the line between physics and aesthetics in sound, raising not only the issue of the listener's perception, but also the scientific foundation of sound production by artistic practitioners. Their first recorded release, *Wing Vane* (Victo), was recorded in 2001 for Zürich Radio and has since received wide praise for its unrestrained exchanges of ideas and broad range of expression.

Swiss saxophonist Urs Leimgruber is one of Western Europe's contemporary treasures, highly regarded as one of the most attention-grabbing musicians on the continent. With decades of experience behind him in composition and new music, Leimgruber's accomplishments range from heralded chamber works to shared stages with such sound artists as Steve Lacy, Alexander von Schlippenbach, Joe McPhee, Keith Rowe, Marilyn Crispell, Otomo Yoshihide and Tim Berne. A singular voice among his trans-Atlantic contemporaries, Leimgruber remains incredibly active in touring and in the studio. A self-taught composer, he has been awarded several fellowships and commissions for an inventive compositional talent. Leimgruber's willingness to explore new areas of sound and communicative methods with both newcomers and veterans is made evident with each recording on such distinctive labels as For 4 Ears, Potlatch, Hat Hut, and Unit Records.

Pianist Jacques Demierre, also from Switzerland, has composed and performed for many years in a variety of contexts. He has been inspired by and closely associated with numerous performers of contemporary music, such as Irène Schweizer, Han Bennink, Joëlle Léandre, Carlos Zingaro, Martial Solal, and Radu Malfatti. His works range from improvised solo performance to collaboration



with choreographers. Demierre's *Avec* (Plainisphere) is a unique instance of artistic cross-threading. The live recording is an interpretation of verse excerpts from the works of 20th Century poet Guillevic. Demierre performs frequently in jazz ensembles and creative music orchestras, and is co-editor of *The Contrechamps Review*, a publication devoted to 20th Century music forms.

No stranger to improvisation, contrabassist Barre Phillips cut his jazz teeth in the early 1960s performing in groups with Don Ellis and Jimmy Giuffrè. In 1965 he played in Archie Shepp's unit, most notably in the famous 1965 Newport Jazz Festival. Though born in the United States, Phillips has lived in France for more than thirty-five years, relocating in 1967 after accepting a commission in Aix-en-Provence, France. Phillips' career has been largely prolific, recording and performing with Evan Parker, Joe Maneri, Ornette Coleman, Barry Guy, Cecil Taylor, Lee Konitz, Paul Bley and George Russell. He is also a well-known composer for film, dance and theatre. 2003 finds him active as ever, driving creative music to new heights with such recent recordings as *Sankt Gerold* (ECM), with Parker and Bley, *Voluminous Venture* (Cadence Jazz), with "condanctor" Masashi Harada and the Maneri Ensemble's *Going to Church* (AUM Fidelity).

The trio's formation in 1999 was a welcome addition to the lineage of European improv music ensembles. Shortly after forming, the trio embarked in the Spring of 2000 on its first European tour, quickly becoming a sought after festival item. Demierre has referred to their work as "an interesting way

to work with improvised music and see how it resists time." Time's ambiguity could be considered a plausible focus for these musicians; the circumstances allow for dispensing with concrete values, such as "beginning" or "end," all the while enjoying the freedom that comes without the metric restraint of a drummer or timekeeper. A close comparison can be drawn to the aforementioned Sankt Gerold record. While the lineup is virtually the same (sax, piano, and bass), the two trios are markedly different; the group with Parker falling into spontaneous melody, exploring in a longitudinal manner, where the Leimgruber/Demierre/Phillips trio has no qualms with inserting harsh atonality among subtle lines of group inquiry, toying with acoustic color and exploiting every possibility within the mechanics of their respective instruments.

Neither their approach nor presentation is necessarily new in improvised music, but the sounds the trio generates are testimony that the best music is derived from the chemistry that exists among the individuals, resulting in an extraordinary, untapped whole.

Earshot and Polestar Music are proud to present this rare performance by world-class musicians. Witness the fireworks with us on Saturday, May 10th at the Polestar Music Gallery, 1412 18th Avenue (at East Union).

The Barre Phillips trio performs on Saturday, May 10 at Polestar Music Gallery 1412 18th Ave. Tickets are \$12 general, \$10 Earshot members, students, seniors and are available from Earshot Jazz at (206) 547-6763, www.earshot.org or Polestar Gallery at www.polestarmusic.org.

The Bad Plus's Post-Punk Jazz

BY STEVE CLINE

The Bad Plus

Sunday, May 22, 8:30pm
Tractor Tavern
5213 Ballard Ave. NW

All too often, bands with an agenda of cross-over appeal are beginning with a deeply flawed motive for music-making. Probably they are reacting to a current trend and, perhaps, will luck out and have a very successful record that no one will remember in a couple of years.

The group's labeled postmodern jazz can be particularly scary, usually because they typically employ large doses of overt wittiness in order to get their half-baked ideas over the fence. Artists studied in the jazz tradition can wield a wicked axe. But an impressive vocabulary does not make one multi-lingual, though it could make them pass for brilliant.

Jazz has traditionally absorbed its context readily. Its relationship to popular culture was not an issue when pop meant Tin Pan Alley songsmiths or the rich melodies of the great American musicals. Those songs had the chord changes and colorful harmonies perfectly suited for chorus after chorus of interpretation by the improvising artist. Then Rock and Roll changed the rules, or maybe threw them out. But since the late '60s, when jazz was declared by some to be dead, those who attempted to interpret pop music generally produced something awkward or saccharine, or alternatively, something remarkable but unmarketable.

But bands like The Bad Plus can bring hope to us all. Their second CD, *These Are the Vistas* (Columbia), is quite a sensation. Though the first title was largely ignored on a small independent label out of Spain, it was included in the Top-10 Jazz CDs of 2001 in *The New York Times*, *The Chicago Reader* and *VH1 Online*.

The magic ingredient that The Bad Plus seems to have employed gracefully into their acoustic piano trio setting comes from post-punk Alternative Rock music which reached its own pinnacle of success when "grunge" broke out in the early 1990s. In the hands of pianist Ethan Iverson, bassist Reid Anderson, and drummer David King, something substantially evolutionary, if not revolutionary, is at hand in the world of jazz.

The focus of this music is on rhythmic

energy and ensemble texture, as opposed to extended improvisation or sweeping melody. Simple vamps with the pianist often doubling or playing in parallel harmony to the bass line with his left hand while unleashing a flurry of angular double-time lines over the top. Iverson's persistent left hand work frequently frees bassist Anderson to do something entirely outside of the groove without ever threatening to disrupt it.



The Bad Plus: from left David King, Reid Anderson, Ethan Iverson. photo: Chris Floyd

Above all, this trio can play *really loud*. And when, in the midst of a tune, they pick their climax, you will hear it. King is skilled at setting the moment up and then unleashing. Iverson's full-fisted bombs are equal to the drummer's dynamic highs. Their most notorious cover, of Nirvana's "Smells Like Teen Spirit," ends with a cacophony fully reminiscent of the legendary Seattle grunge trios notorious instrument-deconstructing finales.

The Bad Plus's own live performances have begun to take on a mythical status. Earlier this year, the owner of the Village Vanguard briefly considered stopping a show when the audience began behaving very Rock and Roll.

For a band that feeds on energy, riding an excellent new record, and just months into national recognition, now is the time to catch their show and see what the Bad Plus is all about.

The Bad Plus perform on Thursday, May 22 at The Tractor Tavern 5213 Ballard Ave. NW. For more information call Earshot Jazz at (206) 547-6763.

Carter, from page 6

listened to that music to any degree, so if those things remain standards within yourself, how do you play with younger people without those standards creating barriers between you? With Gregg, I welcomed that, and prepared myself, hoping I could be in shape to deal with that because I go so long in New York with people that don't have that criteria, when I don't have to be thinking about what's like the update through Gregg's interpretation of Elvin Jones with Trane today or what the update of what's Trane in 2003. It's part of my own influences, and I feeding it into a performance with Gregg and Rueben. I don't know if that helps or hurts in terms of performance, because some people say don't go with anything just tune in with what's happening, and I can agree with that as well. On the recording with Bob, I started to get cues immediately, seeing that we were not in separate rooms, Rueben's bass was not miked, so I knew I had to go into a softer mode, try to gear up for sub-tones on the saxophone, rather than playing low register, which for me is hard in that certain area of dynamics between the sub-tone and the full playing that is a no mans land where its hard to bridge the dynamic gap. Sometimes when you are playing sub-tones there are certain areas of expression you feel you are not getting out. And I try to find these differences in every group that I play with because their sensibilities are sometimes so different from mine that it is like I have to pit myself against them to make a better music than to try to tune into what they are doing and play something in accord with it.

Earshot: I have noticed that no matter how intense or frenetically you play, your music always has a serenity

DC: That's something I go for, but a lot of situations challenge me. Sometimes I feel like I'm just hanging on for dear life. I usually feel like the straight guy with the wild guys, because I tend to look for the classical elements be they European, jazz, R&B, or funk. I feel all these things have great standards of their own. So I am always challenging myself in playing with other people, no matter how much I may disagree with their approaches. Because of the dynamics and the life of what they are presenting, I tend to want to play with them and find a way, not out of charity, but for my own survival. In this sense, all these people are my teachers.

Earshot: Have you done much playing outside of jazz?

DC: Not as much as I'd like to. There's this guy on the West Coast named Jules who raps and plays accordion. Man, I ain't never seen nobody who does vocal or rap kind of things that puts himself under as much of an assault from the other players as he can. Plus he does punk stuff, so I'm looking to not only become

**Daniel Carter/
Reuben Radding
Luminescence
AUM Fidelity**

**Daniel Carter/
Gregg Keplinger/
Reuben Radding
Language
Origin Arts**

The duo of Carter and Radding was one of the joys of the 2001 Earshot Jazz Festival. The blend of the alto saxophone and contrabass was so gorgeous that one could get lost in the pure sensory pleasure of it all. The first four pieces on *Luminescence* recapture that concert in all its glory, proving that what had happened between these two extraordinary musicians was, in fact real, not some aural hallucination, as is the case with so many concert memories.

The subsequent three tracks were recorded two days later at Flora Studios, and are far less successful. Tucker Martine's recordings fail to capture the sound that Carter and Radding had achieved in concert. The musical ideas are a little wilder than those of the live date, with Carter's alto scraping the top registers and Radding's bowing much harsher and frenetic. Had Martine bothered

Daniel Carter + Reuben Radding Luminescence



to mix the parts into a total sound, the tracks might have some of the congruity of the preceding four. As it stands, the separation of the instruments gives the listener the experience of hearing both parts distinctly, but denies them the total sonic immersion that

was such a pleasure at their live encounter.

The studio session is not without interest, and we should be thankful for its inclusion on the disc, but it is for the live set that one will want to own *Luminescence*.

The opening track, "Speak Glow," puts the CD *Language* off to a burning start, with Radding's ravagingly bowed intro inviting Keplinger to haul ass down the road to Paganini Hell. Carter meets the challenge, flying across the rhythmic explosions like Lilian Gish across the breaking ice in D.W. Griffith's "Way Down East." When Radding catches up, he is playing Pharoah Sanders to Carter's Coltrane, offering strangely harmonizing leads that dull the difference between strings and reeds. Keplinger's climaxing drum patterns owe as much to Ginger Baker as to Elvin Jones, but in these specifically unique moments, they belong to Keplinger alone.

Not until the final track, "Roadrunner," is such ferocity maintained from the start to finish of a tune, but amazing passages are abundant throughout. Carter's surprisingly offhand quotations from "Over the Rainbow" and Trane's "Meditations" pop up in contexts both humorous and appropriate. Radding shifts from bowing to plucking with the aplomb of a NASCAR racer. And Keplinger has never been heard to better effect. His driving time along with an extreme sensitivity to the rhythmic interests of others make for a dynamic and breath-taking ride.

more involved in the hip-hop thing, but to try to keep the connection between that and the first wave of hard core punk. Shanir Blumenkranz, who is part of a group called Lemon Juice, is trying to start a Jewish hard-core band. asked him, if you do that, can we start a group that is a synthesis of hard-core and hip-hop because I figured between those two, sociologically and ethnomusically, could synthesize many things. One tends to be a more medium tempo groove thing and the other very fast and can change on a dime.

Earshot: When you were here last, you were only able to bring your alto with you, because of airline luggage restrictions. Will you be able to bring more instruments this time?

DC: Man, that's the question. They say they are trying to work out something with the air carriers so the musicians can take their instruments without them being counted as carry-ons. But I'm not sure if I'll chance it, because if I have a plane to catch and nobody to take my instruments back home, I'm stuck. But I am going to try to bring the tenor and the trumpet, with a flute stuck in the tenor case.

Reuben Radding

Earshot: What do you have planned for the May performances with Daniel Carter and Gregg Keplinger?

Reuben Radding: We will do two sets on May 9th at Polestar, the first with just me and Daniel, and the second as a trio with Gregg. Then we'll be going into the studio for that whole weekend to record another trio disc.

Earshot: Where are you recording?

RR: That's Gregg's department, but I think we are in Studio X. Even in these collective projects, somebody has to take the reins. With the trio, it's Gregg. With the duo, it tends to be me, and Daniel's just off and running all the time.

Earshot: Who is behind your trip back to Seattle?

RR: The whole thing is happening because of Henry Hughes who asked me to come out for the anniversary of Polestar. Since I played in the opening week, he thought it would be cool to have me come back and do some stuff. So I'm doing a whole bunch of performances there. The week after the performance with Daniel and Gregg, I'm going to be playing


with Wolfgang Fuchs and the drummer Greg Campbell. A couple of days after that I play with the Wally Shoup trio, with Bob Rees on drums. It's sort of a release party for our new CD.

Earshot: Could you refresh us on your initial experiences of playing with Daniel?

RR: We met on the bandstand. We were never properly introduced. We were recruited by another Seattleite, Paul Hoskin. He was friends with a drummer named David Gould who I was pretty close with. The two of them wanted to do a gig and they wanted me and Daniel to be in the band, so we both just showed up that evening to play, waving hello to each other as we started. It was one of those situations where you didn't really have a chance to talk. We played and it was just a gas, so afterward we traded numbers and got together to play quite a bit. We played in many groups together. Sometime during the first six months of playing with him, I got this idea that we should try playing as a duo. We didn't get to do it that much because there was always so much else going on. One of the gigs was in

See Radding, page 10

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Radding, from page 9

the Knitting Factory's festival in 1996. They were putting on some of the concerts in this neighborhood bar. It was a local hangout and sometime the regulars at the bar outnumbered the regular audience. We were getting heckled pretty mercilessly and Daniel didn't seem to notice it. That was the last time we played before I left New York and the next time was five or six years later.

Earshot: Was the grant you received to bring Daniel to Seattle for the Earshot performance or the recording that has just been released on AUMFidelity?

RR: Both actually.

Earshot: What brought Steve [Joerg], from AUMFidelity, to mind, as a person who might be interested in releasing the materiel?

RR: He was one of the first people I thought of, partly because Daniel had recorded for his label, and had a high regard for it. I felt the label embodied an aesthetic and a consistency from one disk to the next. I knew that musically it was somewhat out of the character of AUMFidelity because most of their releases were high energy stuff, which the duo was definitely not. Even Daniel was skeptical about contacting Steven. I sent out emails to him and four or five other label people and he quickly got back to me and said he would be interested in hearing the stuff. Once he heard the music, we started talking, and one thing led to another.

Earshot: What are some of the differences in playing with the duo and the trio?

RR: I see it as the difference between playing duo with Daniel and playing with Daniel in all the other groups we play in. When I first got back to town, Daniel and I played as 2/3 of the Billy Martin Trio and that was a whole different universe from the trio with Gregg. But when we play as a duo, something different comes out. We are able to be very direct emotionally yet still be doing a lot of very subtle things. The way the music changes from moment to moment feels very episodic and we are able to create a lot of different kinds of structure. Sometime with drummers, that gets flattened out a little. I am the happiest when I feel I can veer into any kind of function and any time. I love playing with Daniel as a duo for that reason. I feel like whatever role I chose to go to, he's going to have something to go with it. And it never feels uncomfortable. There are times when what feels really good to me playing a traditional role and walk away and he's well into that.

Earshot: What about your experiences playing with Los Valentines, the trio with Gregg Keplinger and Wally Shoup?

RR: That's a whole different animal. The two of them are very strong players with

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really different ideas about what should be done musically. I'm in there trying to deal, on one hand, with the power of Keplinger and at the same time trying to navigate all these incredible musical twists and turns that Wally will bring to the situation. It's pretty hard work sometimes. But we had a great time in that band for awhile. Its really different playing with Wally because he's not as much about exploiting the tonal system as Daniel. What Daniel plays is so flexible that I have a lot of choices in front of me. And that's not as true with some other players. It's not that they don't play great. It means that you have to find certain solutions. Playing with Wally I feel incredibly free, but there are certain things I've had to learn in order to play with him.

Earshot: Was there much preparation for the Earshot Festival concert and the subsequent recording?

RR: No, none at all. We hung out at my house and didn't even talk about the music. When we got to the gig, Daniel asked me if it was important that we ended pieces or not. I answered that if something feels like an ending, we can let it be an ending, and if it feels like it should just keep going, then we can just keep going. That was basically it. Then at the studio session there was routine discussion about where we wanted to stand. There was no discussion of what we wanted to do musically.

Earshot: What are some of the criteria that lead to your switching between plucking the strings and the use of the bow?

RR: Automatically it's a change of function. And sometimes I'm thinking of a change of timbre. To me the sound of a sustaining string is a vowel. What's setting it into motion is the consonants. The bow has different consonants to offer and its more vowel-y. And sometimes to pluck the string gives a different kind of vowel, its more guttural or something. So it really depends upon what else is going on. When we were doing the stuff on Luminescence I was feeling like I would stay with one or the other for longer periods than I generally do. In some groups I tend to play back and forth between bowing and plucking very often and quickly.

Earshot: Did you ever do both simultaneously?

RR: There may have been some moments when, while bowing, I'd attack the strings with my left hand.

Earshot: There is an energy to your playing that never lets up, even in the most gentle and introspective passages

RR: I think for a lot of people my age and younger, one of the appeals of the free music has been the energy. When I first saw William Parker play, I thought, 'wow I've finally found it.' He was a huge influence on me when I switched over from the electric bass. It was Mark Dresser who was my mentor but seeing

William was what inspired me to take the plunge.

Earshot: What was the most profound aspect of his playing for you?

RR: His incredible ability to create propulsion in a group whether it was tunes or improvisation. I saw him in a lot of different contexts and his language always seemed to fit. Also, there are very few musicians in any genre who have his power.

Gregg Keplinger

Earshot: Daniel says he enjoys playing with you because you uphold the tradition of John Coltrane and he has trouble playing with some of the younger musicians who are unaware of that tradition.

GreggKeplinger: The first time we met, I had only talked to him for about ten minutes before we started playing. When we were done, it was just like, 'wow,' because we locked into that same energy vibe. We both had seen Coltrane as teenagers which had been a big influence on both of us.

Earshot: He can play energy stuff while remaining completely serene.

GK: Yeah, I know. I think it's how he approaches the time plus he plays phrases and then lays out for a bar so it makes it sound orchestrated. Other than the fact that there are no heads or familiar melodies, it sounds like a real piece of music because of the way he approached it with the space and letting everybody breathe.

Earshot: His phrases are shorter than those of most free players.

GK: One thing Wally Shoup showed me was the difference between European free and the Afro-American influence of free.

Earshot: The European doesn't have the R&B elements.

GK: Yeah, it doesn't swing. Wally explained to me that they heard Coltrane and asked, What next? They took it further by breaking it down more so each beat is fragmented. I prefer the time thing, and Daniel's coming from that.

Earshot: What about Rueben?

GK: He doesn't get intimidated and he can drive right through anything. Its nice to know that no matter what there's a guy holding up that end of it. He's a strong player—really strong—and he's got a touch of the classically trained. His musicality comes out that way to me. But his time is really great. Big sound, big feel. He's forgiving and he's willing to keep going. His attitude is awesome. He'll communicate. I don't know what it is with some players when something's bugging them they don't want to say it.

Earshot: How does his switching between plucking and bowing effect your playing? Does it signify a change in mood or direction?

GK: No, It's just a different texture beneath what I'm hearing. When he goes to the bow, I try to open up and not be so dense. Its turns into less a rhythmic thing, so it might change the way I push it.

Earshot: What might motivate you to lay out?

GK: If I think what I'm playing is redundant, I'll lay out. If what I'm doing isn't motivating it to evolve, or if it is stuck at one energy level, I'll lay out. And sometimes I'll lay out just out of courtesy, to let the guys not have to deal with me for awhile.

Earshot: I understand you are going to be doing some more studio recording with the trio.

GK: Yeah, that weekend (in May) we are going into Studio X downtown to knock out a couple more hours of playing and put out another CD. They want to try a different approach this time.

Earshot: Like what?

GK: Daniel mentioned that he wanted to try something a little longer, a little more free and more out.

Earshot: What kind of ideas do you have?

GK: More color, less time. I was thinking of bringing [saxophonist] Steve Griggs in for a tune. And a percussion player. I'm hearing more sound but not more rhythm. Improv's a hard way to come up with fresh things. There's a sameness to it no matter what, if you get guys who are playing all the time, avoiding repeating the same things and having the stuff you played two weeks ago become a tune.

Earshot: Daniel's mind seems to be fairly compositional. He's not your average ping-ponger.

GK: Exactly. His compositional concept and underneath that, with Rueben, there's a broken, fragmented thing happening, so it is there.

Earshot: As a drummer, will you take a lighter or harder approach?

GK: I'm gonna play hard with my left hand and light with my right. Seriously, I don't know. I like driving stuff. If that's interpreted as heavy or hard... I like to push it. I like the sounds of kicking it. On the first record, it drove but it wasn't smashing. But I like that thing where its so dense its calm.

Earshot: Do you stay calm when you are playing intensely?

GK: Yeah, it's a release.

Earshot: Do you think the audiences are getting better for free music?

GK: When I was in my twenties there was a scene but I wasn't dialed into it as much as I am now, but I know it wasn't as healthy as today's scene. People are burned out with the lack of substance in music, and this is an alternative to that lack of substance.

Jazz AROUND THE SOUND

THURSDAY MAY 1

JA Chuck Mangione, 8 & 10
 NH Karin Krog, 7 pm
 SR Correo Aereo, call for time
 TU Beth Winter Quartet, 8

FRIDAY MAY 2

C* The Killing Dot that Lies Beneath the Hum, Ficus Trio, Cytology, The Lights, Ilyas Ahmed; Humming the Body Without Organs, CoCA 1420 11th Ave, 8
 FI Rai, 8
 JA Chuck Mangione, 8:30 & 10:30
 SF Valerie Joyce and Milo Peterson, 8:30
 SR Correo Aereo, call for time
 TU Dave Pietro Quartet, 9

SATURDAY MAY 3

JA Chuck Mangione, 8:30 & 10:30
 JW Elizabeth Perera, 7
 PN The Deardorf/Peterson Group & Jovino Santos Neto Quinteto with guest saxophonist Harvey Wainapel, 8
 SF Leo Raymundo jazz trio: Sue Nixon on vocals, 9
 SR Correo Aereo, call for time
 TU Bash Sextet, 3:30
 TU Larry Fuller Trio, 9

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DEADLINES etc.

We'll do our best to post this calendar to our website (any volunteers to help do that?), and to add a short description of performances if performers submit one **via email** with calendar listing. **Limit 40 words.** Time permitting, we'll add all listings to the web site, even after the deadline for the print edition, which remains the 15th of the month prior to

the gig. Send details to jazz@earshot.org, or fax (547-6286), or mail to 3429 Fremont Pl., #309, Seattle, WA 98103. If you know of a club, restaurant, or other location that should be getting copies of *Earshot Jazz*, please let us know, same addresses. **NOTE:** Acts & start times are subject to change. Call venues to check. Start times are pm unless noted.

delivers high energy Brazilian jazz. Both units are fresh from the studio and expecting fresh catalog titles any day now.

SUNDAY MAY 4

C* Layla Angulo at Cinco de Mayo Seattle, Pier 62/63 on the waterfront, 5
 JA Chuck Mangione, 6:30 & 8:30
 SF Alex Guilbert on piano: Jazz Standards, 6:30
 TU Reggie Goings / Hadley Caliman Quintet, 3 - 7
 TU Origin Session, 8

MONDAY MAY 5

C* Annie Lewandowski/Adam Diller, Sound of the Brush series, CoCA 1420 11th Ave, 8:30
 TU Greta Matassa Jazz Jam, 8

TUESDAY MAY 6

JA Legends of Chicago Blues, 8
 OW Bebop & Destruction, 8
 TU Jay Thomas Big Band w/ Becca Duran, 8

WEDNESDAY MAY 7

JA Legends of Chicago Blues, 8
 TO Rockin Teenage Combo, 9
 TU Randy Halberstadt Vocal Showcase, 8

THURSDAY MAY 8

JA Bill Bruford's Earthworks, 8 & 10
 MN One. Two. Three. 8:30
 PL Robin Holcomb, Gust Burns/Adam Diller, 8
 SE Project "0" Ingrid Jensen/Jon Wikan/Gary Versace/Rob Davis, 5:30
 SR Janis Mann, call for time
 TU Andrienne Wilson Vocal Showcase, 8

FRIDAY MAY 9

C* Greta Matassa, Farwest Jazz Vocal Ensemble, and the Pierce College Jazz Band Pierce College Fort Steilacoom, 9401 Farwest Dr. SW Lakewood, (253)-964-6283, 6:30
 JA Bill Bruford's Earthworks, 8 & 10
 NO Mark Hummel, 8

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

C*	Concerts and Special Events	LA	Latona by Green Lake, 6432 Latona NE, 525-2238
AA	Seattle Asian Art Museum in Volunteer Park, Seattle	LB	Library Bistro, 92 Madison St, 624-3646
AW	Arts West, 4711 California Ave SW, West Seattle, 938-0963	LF	Lo-Fi, 429B, Eastlake Ave E
BF	Benaroya Hall, 3rd and Union Downtown Seattle, 215-4747	LG	Larry's Greenfront Lounge, 209 1st Ave S, 624-7665
BH	Baithouse, 5517 Seaview NW, 297-9109	LT	Lock and Keel Tavern, 5144 Ballard Ave NW, 781-8023
BP	Bop Street Records, 5219 Ballard Ave NW, 297-2232	MN	Mona's, 6421 Latona Ave NE, 526-1188
CC	Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338	MT	Mr. Spot's Chai House, 5463 Leary Way, 297-2424
CF	Coffee Messiah, 1554 E Olive Way, 861-8233	NH	Nordic Heritage Museum, 3014 NW 67th St, 789-5707
CM	Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111	NO	New Orleans Restaurant, 114 First Ave S, 622-2563
CP	Conor Byrne's Pub, 5140 Ballard Ave NW, 784-3640	OT	Old Town Alehouse, 5233 Ballard Ave, 782-8323
CT	Central, 207 1st Ave S, 622-0209	OW	Owl 'n Thistle, 808 Post Ave, 621-7777
CU	Cucina Cucina, 901 Fairview Ave N, (206) 447-2782	PA	Paragon, 2125 Queen Anne Ave N, 283-4548
CZ	Cutter Point 7520 27th St. W. University Place, (253) 565-4935	PD	Pink Door, 1919 Post Alley, 443-3241
DH	Dexter & Hayes Public House, 1628 Dexter Ave N, 283-7786	PL	Polestar Music Gallery, 1412 18th Ave Seattle
ED	Emerald Downs, 2300 Emerald Downs Dr, Auburn, (253) 288-7000	PN	Poncho Concert Hall at Cornish College of the Arts, 710 E Roy St.
FB	Seattle First Baptist Church, Seneca at Harvard on First Hill	SC	Sorry Charlie's, 529 Queen Anne Ave N, (206) 283-3245
FI	Fiddler's Inn, 9219 35th NE, 525-0752	SD	The Standard, 527 Main St
GI	Grand Illusion Coffee House, 1405 NE 50th, 525-9573	SE	Seattle Art Museum, 100 University St, 654-3100
HV	Hopvine, 507 15th Ave NE, 328-3120	SF	Serafina, 2043 Eastlake Ave E, 323-0807
IB	Il Bistro, 93-A Pike St, 682-3049	SM	Simpatico, 4430 Wallingford N, 632-1000
JA	Jazz Alley, 2033 6th Ave, 441-9729	SR	Sorrento Hotel, 900 Madison, 622-6400
JB	Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SU	Sunset Tavern, 5433 Ballard Ave, 784-4480
JF	Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	TK	Thai Ku, 5410 Ballard Ave NW, 706-7807
JU	Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544	TO	ToST, 513 N 36th St, 547-0240
JW	Julia's of Broadway, 300 Broadway, 860-1818	TT	Tractor Tavern, 5213 Ballard NW, 789-3599
		TU	Tula's, 2214 2nd Ave, 443-4221
		VT	Victrola Coffee, 411 15th Ave E, 325-6520
		WB	Wasabi Bistro, 2311 2nd Ave, 441-6044
		WG	Wild Ginger, 1401 3rd Ave, 623-4450
		ZK	Zoka Coffee House, 2200 N 56th, 545-4277

Recurring Weekly Performances

Mondays

- IB Blake Micheletto, call for time
 LG Beecraft, 9:30
 NO New Orleans Quintet, 7
 SC Scot Lee Jazz Duo, 8
 VT Casey McGill & His Blue Four, 9
 WG Sue Orfield, 9

Tuesdays

- CT Hathead (Ari Zucker, Tom Zgonc, Mike Weiser) 8
 MT Spirit Tuck, 8
 NO Ham Carson & Friends
 OW Bebop & Destruction, call for time

Wednesdays

- BH Vocal Jam w/ Karin Kajita & Kevin McCarthy, 8
 CU Brian Nova/Buddy Catlett/Greg Williamson, 8:30
 LB Glen Slayden Trio, 5
 NO Floyd Standifer Group, 8
 SC Scot Lee Jazz Duo, 8
 SD Gary Fukushima Trio, 7:30 & 9:30

Thursdays

- CF Monktail Music Series, 8
 CM Victory Music presents Open Mic, 6
 LF Oxygen Lounge, 9
 NO Ham Carson Quintet, 7
 PA HB Radke & the Jet City Swingers, 9
 PD Michael Bisio Trio, 8
 SM Phil Brooks/Jon Markel, 9
 SU Victor Noriega
 TA Urban Oasis, 7
 TO Ari Zucker, John Wicks, Joe Doria +4, 9

- WB Wayne Trane, 9

Fridays

- JU Urban Oasis, 9
 LA LHH Trio, 5:30

Saturdays

- CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9
 SU Victor Noriega

Sundays

- DH Rockin Teenage Combo and friends, 9
 CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 SR Jazz Brunch with Glenn Slayden Trio, 11:30am
 TU Origin Sessions, 8

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THE MUSIC YOU NEED

- PL Daniel Carter, Gregg Keplinger & Rueben Radding, 8
 SF Joey Bonin Jazz Trio, 9
 SR Janis Mann, call for time
 TU Project "0" Ingrid Jensen/Jon Wikan/Gary Versace/Rob Davis, 9
 ZK Grupo Amoroso, 8

SATURDAY MAY 10

- PL Barre Phillips Trio, with Urs Leimgruber and Jacques Demierre, 8
 SR Janis Mann, call for time
 JA Bill Bruford's Earthworks, 8:30 & 10:30
 MN Frank Clayton Trio, 8:30
 SF Seattle Express, 8
 TU Project "0" Ingrid Jensen/Jon Wikan/Gary Versace/Rob Davis, 9
 TU Cyclone, 3:30
 ED Susan Pascal Trio, 11 am

SUNDAY MAY 11

- ED Susan Pascal Trio w/ Dave Peterson and Jeff Johnson, 11 am
 JA Bill Bruford's Earthworks, 6:30 & 8:30
 SF Alex Guilbert on piano: Jazz Standards, 6:30
 SU Black Cat Orchestra, 9
 TU Jazz Police, 3
 TU Origin Session, 8

MONDAY MAY 12

- C* P.A.N., Sound of the Brush series, CoCA 1420 11th Ave, 8:30
 TU Vocal Jam Hosted by KPLU DJ KATT, 8

TUESDAY MAY 13

- JA Charlie Hunter Quintet, 8
 MT Marc Smason, Gary Hammon, Norm Baltzo, Ron Weinstein, D'vonne Lewis, call for time
 PL Carla Kihlstedt, 8
 TU Emerald City Jazz Orchestra, 8

WEDNESDAY MAY 14

- AA Evan Parker, Barry Guy, Paul Lytton, Improvisors workshop at 4:30, concert at 8
 TO Loop Loop Reunion, 9
 TU Andreinne Wilson Vocal Showcase, 8

THURSDAY MAY 15

- JA Tower of Power, 8:30 & 10:30
 MN Marco do Carvalho Trio, 8:30
 PL Wolfgang Fuchs with Rueben Radding & Greg Campbell, 8 pm
 SR Overton Berry, call for time
 TU Lynn Bush w/ New Stories Trio, 8

FRIDAY MAY 16

- BF Heath Brothers Trio, 8
 JA Tower of Power, 8:30 & 10:30
 PL Otomo Yoshihide, 8
 SF Vira Lata Choro trio; Traditional Brazilian Music, 8:30
 SR Overton Berry, call for time
 TU Don Lanphere Quintet, 9

SATURDAY MAY 17

- C* Layla Angulo, University District Street Fair, Chevron Stage, Noon
 C* Ekkstein Middle School Jazz Band, YATMA Benefit Concert, Maple leaf Lutheran Church 10005 32nd Ave NE, 7:30
 C* Don Byron and Music for Six Musicians, Western Washington University Performing Arts Center, Bellingham, 7:30
 CM Christian Eckert NY3, 7:30, no cover
 JA Tower of Power, 8:30 & 10:30
 PL Wally Shoup Trio, 8
 SR Overton Berry, call for time
 SF Leo Raymundo jazz trio, 9
 TU Bash Organ Quintet, 3:30
 TU Greta Matassa Quartet, 9
 LA One Two. Three, 9
 VT 2x2 Quartet, 8

DON BYRON AND MUSIC FOR SIX MUSICIANS

Virtuosic clarinetist Byron returns to the Northwest with his Afro-Caribbean flavored ensemble, Music for Six Musicians. The performance is the finale to the Western Washington University Performing Arts Center series for 2002-2003. Music for 6 Musicians includes Milton Cardona (congas), Ben Wittman (drums), Leo Trveresa (bass), Edsel Gomez (piano), and James Zollar (trumpet). For more on this performance, see www.pacseries.wvu.edu or call (360) 650-6146.

SUNDAY MAY 18

- C* Prospettiva Plural III: Drums, Greg Campbell, Matt Crane, Matt Jorgensen, CoCA 1420 11th Ave, 4
 FB Zazou!, 6
 JA Tower of Power, 6 & 8
 PL Tom Baker & Dale Speicher, 8
 SF Anne Reynolds on Piano, Tobi Stone on Tenor Saxophone: Jazz standards, 6:30
 TU Valerie Joyce CD Release Party, 4
 TU Origin Session: Christian Eckert NY3, 8

MONDAY MAY 19

- GI Christian Eckert NY3, 8
 JA Nathan Hale High School
 LA One Two. Three., 9
 TU Kelley Johnson vocal jam, 8

TUESDAY MAY 20

- JA Keiko Matsui, 8
 JB Christian Eckert NY3, 9
 TU Roadside Attraction, 8

WEDNESDAY MAY 21

- CP Matt Jorgenson + 451, Ballard Ave Jazz Walk, 8

See Calendar, page 22

Calendar, from previous page

- LT Christian Eckert NY3 with Gary Versace & Steve Korn, Ballard Ave Jazz Walk, 8
 BP Phil Parisot Quintet, Ballard Ave Jazz Walk, 8
 JA Keiko Matsui, 8
 OT Ben Thomas Trio with Jovino Santos Neto, Ballard Jazz Walk, 8
 TK FuKun Wu Quartet w/ Hans Teuber, Jeff Johnson / John Alberts / Reade Whitwell , 8
 TO John Wicks/Steve Scafati/Paul Kemmish, 9
 TT Origin Über Band with John Bishop, Chuck Deardorf, Dave Peters/Rick Mandyck, Richard Cole, Ballard Jazz Walk, 8
 TU Don Lanphere student showcase, 8
THURSDAY MAY 22
 JA Keiko Matsui, 8:30 & 10:30
 SR Jovino Santos Neto, call for time
 TT The Bad Plus, 8:30
 TU Jim Cutler Quartet, 8

- FRIDAY MAY 23**
 HV Marco de Carvalho Trio, 9
 JA Keiko Matsui, 8:30 & 10:30
 SF Ruthie Dornfeld and John Miller, 8:30
 SR Jovino Santos Neto, call for time
 TU Kelley Johnson Quartet, 9

- SATURDAY MAY 24**
 C* Washington Middle School Jazz Band, YATMA Benefit Concert, Maple leaf Lutheran Church 10005 32nd Ave NE, 7:30

- AW Cheryl McLin Quartet, 10:30
 HV Vira Lata, 9
 MN Urban Oasis, 8:30
 JA Keiko Matsui, 8:30 & 10:30
 SF Miya Collins Trio, 9
 SR Jovino Santos Neto, call for time
 TU Cyclone, 3:30
 TU Susan Pascal Quartet, 9
 VT The Kitchen Syncopators, 8

- SUNDAY MAY 25**
 JA Keiko Matsui, 6:30 & 8:30
 SF Eric Skye, 6:30
 TU Fairly Honest Jazz Band, 3
 TU Origin Session, 8

- MONDAY MAY 26**
 C* Chorus That to Pitch (Gust Burns/Gregory Reynolds), Sound of the Brush series, CoCA 1420 11th Ave, 8:30
 TU Vocal Jam Hosted by KPLU DJ KATT, 8

- TUESDAY MAY 27**
 C* Richard Cole Quintet/Wellstone Conspiracy/Origin Überband, Tribute to Joe Henderson, Meydenbauer Center Theater, 11100 NE 6th, Bellevue, 7

- JA Arturo Sandoval, 8
 TU Jim Knapp Orchestra, 8
 VT Yes Yes Boys, 8

- WEDNESDAY MAY 28**
 JA Arturo Sandoval, 8
 TO Dahlia, 9
 TU Cynthia Mullis Quartet, 8

- THURSDAY MAY 29**
 JA Arturo Sandoval, 8:30 & 10:30
 MN Hadley Caliman Trio, 8:30
 SR Correo Aereo, call for time
 TU Greta Matassa Vocal Showcase, 8

- FRIDAY MAY 30**
 JA Arturo Sandoval, 8:30 & 10:30
 SF Seattle Express, 8
 SR Correo Aereo, call for time
 NO Ernie Watts with New Stories, 8
 TU Bill Anshell Trio, 9

- SATURDAY MAY 31**
 BF Carla Cook and her trio, Regina Carter Quintet, 8

- HV Pearl Django, 9
 JA Arturo Sandoval, 8:30 & 10:30
 NO Ernie Watts with New Stories, 8
 MN Melvin Peterson Quartet, 8:30
 SF The Fred Hoadley Trio: Latin Jazz, 8:30
 SR Correo Aereo, call for time
 TU Bash Sextet, 3:30
 TU Greta Matassa Quartet, 9



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Jazz Walk, from page 3

Old Town Ale House (5233 Ballard Ave NW)
Ben Thomas Trio w/ Jovino Santos Neto & Eric Likkell

Conor Byrne (5140 Ballard Ave NW)
Matt Jorgensen + 451 w/Ryan Burns/
Mark Taylor/Phil Sparks


Lock & Keel (5144 Ballard Ave NW)
Christian Eckert NY3 w/ Gary Versace & Steve Korn

Bop Street Records (5219 Ballard Ave NW)
Phil Parisot Quintet

Thai Ku (5410 Ballard Ave NW)
FuKun Wu Quartet w/ Hans Teuber/Jeff Johnson/John Alberts/Reade Whitwell

Drummer Andrew Drury celebrated the release of his new CD, *A Momentary Lapse* (Innova) at a CD release event held at New School in New York City on April 10. The sextet features Jenny Scheinman (violin), Briggan Krauss (alto saxophone), Chris Speed (clarinet and tenor saxophone), Myra Melford (piano), Mark Dresser (bass). *A Momentary Lapse* is his second CD as a leader, following 1998's *Polish Theater Posters* (Red Toucan, Montreal) which Stephen A. Loewy of Cadence called "a shoe-in contender for my top ten list."

Wall of Sound Records, the one-of-a-kind music store that has been located in Belltown for its entire 13-year existence, is relocating in May to a Capitol Hill location at 315 E. Pine (east of Bauhaus Coffee). The new space will feature an expanded vinyl selection. Also at that location will be Confounded Books and Hypno Video, featuring indie press, zines, and comics.

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				THUR 5/1 Beth Winter Quartet 8-12 \$8 cover	FRI 5/2 Dave Pietro Quartet 9-1 \$15 cover	SAT 5/3 Bash Sextet 3:30-6:30 \$5 Larry Fuller Trio CD Release 9-1 \$12
SUN 5/4 Goings/Caliman Quintet 3-7 \$7 Origin Session 8-12 \$6	MON 5/5 Greta Matassa Jazz Jam 8-12 \$6 cover	TUE 5/6 Jay Thomas Big Band w/ Becca Duran 8-12 \$5 cover	WED 5/7 Randy Halberstadt Singers Showcase 8-12 \$6 cover	THUR 5/8 Andrienne Wilson Vocal Showcase 8-12 \$6 cover	FRI 5/9 Project O: Ingrid Jensen Jon Wikan Gary Versace Rob Davis 9-1 \$15 cover	SAT 5/10 Cyclone 3:30-6:30 \$5 cover Project O 9-1 \$15 cover
SUN 5/11 Jazz Police Big Band 3-7 \$5 Origin Session 8-12 \$6	MON 5/12 Vocal Jam hosted by KPLU-FM DJ Katt 8-12 \$6 cover	TUE 5/13 Emerald City Jazz Orchestra 8-12 \$5 cover	WED 5/14 Andrienne Wilson Vocal Showcase 8-12 \$6 cover	THUR 5/15 Lynn Bush w/ New Stories Trio 8-12 \$8 Cover	FRI 5/16 Don Lanphere Quintet 9-1 \$12 cover	SAT 5/17 Bash Organ Quintet 3:30-6:30 \$5 Greta Matassa Quartet 9-1 \$12
SUN 5/18 Valerie Joyce CD Release Party 4-7 \$7 Origin Session 8-12 \$6	MON 5/19 Kelley Johnson Vocal Jam 8-12 \$6 cover	TUE 5/20 Roadside Attraction Big Band 8-12 \$5 cover	WED 5/21 Don Lanphere Student Showcase 8-12 \$8 cover	THUR 5/22 Jim Cutler Quartet 8-12 \$7 cover	FRI 5/23 Kelley Johnson Quartet 9-1 \$12 cover	SAT 5/24 Cyclone 3:30-6:30 \$5 Susan Pascal Quartet 9-1 \$12
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