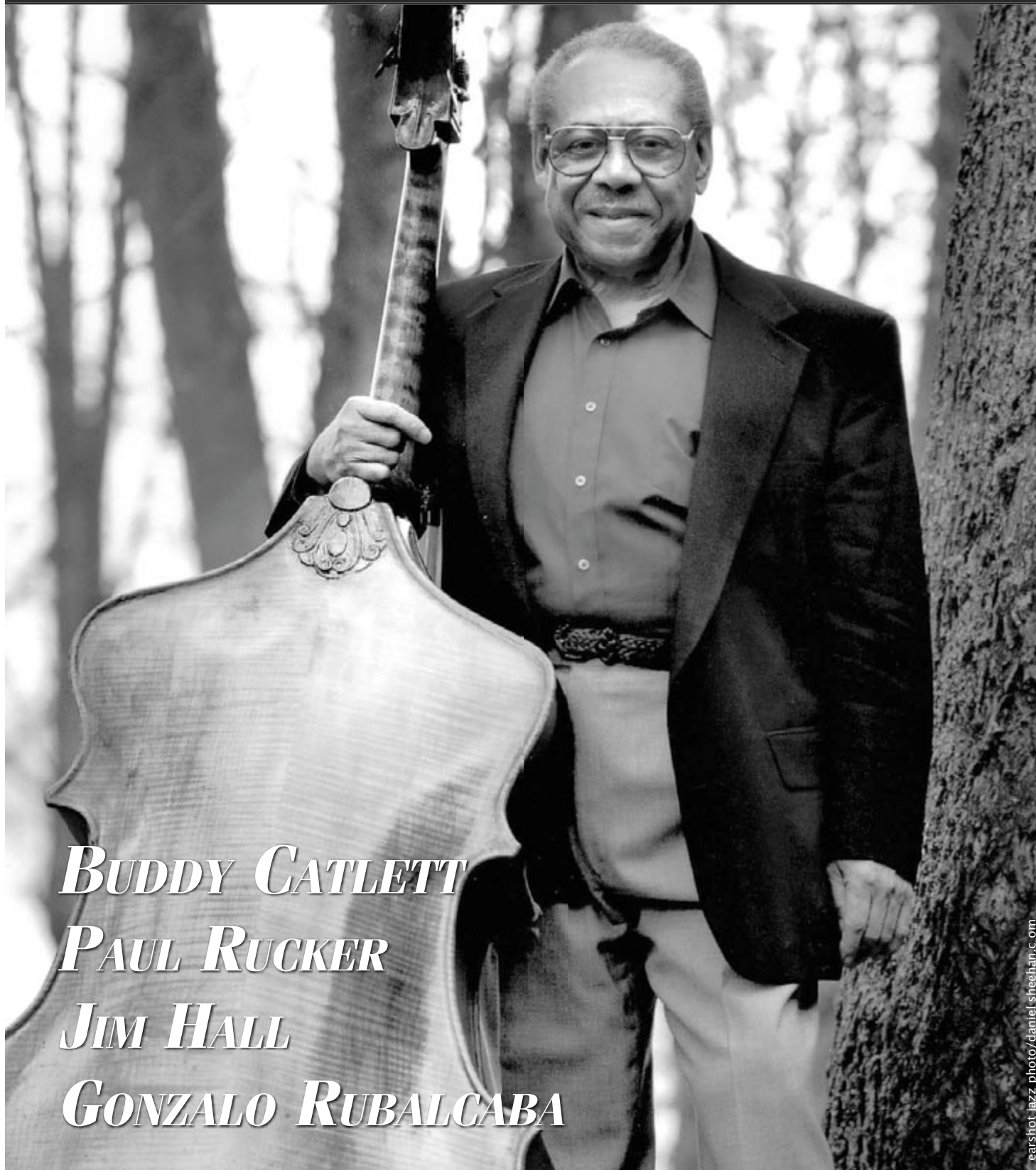


*A Mirror
and Focus
for the Jazz
Community*

November 2004 Vol. 20, No. 11
Seattle, Washington

EARSHOT JAZZ



BUDDY CATLETT

PAUL RUCKER

JIM HALL

GONZALO RUBALCABA

In One Ear

2005 NEA Jazz Masters To Be Announced at Earshot Jazz Festival

Seattle's Earshot Jazz Festival hosts a press conference Thursday, November 4 at 2pm in which National Endowment for the Arts Chairman Dana Gioia will announce the recipients of the NEA Jazz Masters Fellowships for 2005. The press conference will take place at On the Boards, 100 W. Roy, in Seattle's lower Queen Anne area.

The press conference includes a musical performance by NEA Jazz Master **Benny Golson** and a combo from Seattle's award-winning **Garfield High School** jazz program. Also performing will be members of the **Seattle Repertory Jazz Orchestra** (SRJO) with whom Golson will be in residence from November 4 to 7 within the Earshot Jazz Festival.

Chairman Gioia will be joined by the NEA's Director of Music and Opera, Wayne Brown, and Deputy Director A.B. Spellman. Also in Seattle for the event will be the Director of the International Association for Jazz Education, Bill McFarlin, and Margaret Lioi, President of Chamber Music America. John Gilbreath, Executive Director of Earshot Jazz, will serve as host.

The NEA Jazz Masters Fellowships are the highest honor in jazz. Initiated in 1982, the program has been recently expanded under Chairman Gioia to include more artists and larger awards. Touring and educational components are also being developed. This year, five musicians and one industry professional will receive the Jazz Master Award.

The press conference is free and open to the public, with doors opening at 1:30pm, at 100 W. Roy. There will be a small reception in the lobby immediately following the event.

Open to All - FREE



December 5:

Little Bill & the Blue Notes

January 2:

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February 6:

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Knapp IAJE Fundraiser Scheduled for Jazz Alley

The **Jim Knapp Orchestra** has been invited to perform at the prestigious International Association of Jazz Educators conference in Long Beach, California this January, 2005. Although the band is honored and thrilled to have the chance to participate in an event of this magnitude, it is a huge undertaking for a 13-piece ensemble. IAJE offers the chance to perform for hundreds of active jazz listeners from around the world, but the conference does not provide any underwriting of travel expenses for the musicians. JKO has set a fundraising

EARSHOT JAZZ

"A Mirror and Focus for the Jazz Community"

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goal of \$12,000 by December 31, 2004 to make the performance in Long Beach a reality.

If you would like to assist in this endeavor, there are two ways you can do so. Tax-deductible donations may be made through Cornish College of the Arts by mailing your contribution to Attn: Development, Cornish College, 1000 Lenora Street, Seattle 98121 (please mark the front of the envelope as well as the memo portion of your check: JKO/IAJE) or you can join JKO in person at a fundraising concert at Dimitriou's Jazz Alley on Monday, November 15th, 8-9:30 PM.

For more information regarding the band and this opportunity please visit www.jimknapporchestra.com or

contact Beth Fleenor at (206) 568-2068, bethfleenor@excite.com.

The nationally-recognized **Roosevelt Jazz Band** will present its fifth annual performance of Duke Ellington's "Jazz Nutcracker" at the Illsley Ball Nordstrom Recital Hall, 7:30pm December 4, and again at 2pm December 5. Tickets are available through TicketMaster at (206) 292-ARTS. Composed toward the end of Ellington's life, Jazz Nutcracker is an outstanding example Ellington's imagination in re-thinking Tchaikovsky's classic work.

Saxophone giant **Bert Wilson** and his band Rebirth make a rare Seattle appearance to perform on the Main Stage at the Center House Friday, December 3 from 7:30 to 8:30pm as part of the Opening Reception of the "No Boundaries" Art show, presented by VSA arts of Washington. The concert is free and open to the public. For more information, visit www.bertwilson.com.

The **Monktail Creative Music Concert** has ended a two-year run at the Coffee Messiah. New ownership, says coringleader **John Seman**, "has re-worked the joint up a little, and we were swept out from under the pastry case." Still, he says, look for plenty more from the collective in the months ahead, starting with a November 6 gig for the Moe!Kestra. Updates at www.monktail.com.

Earshot Jazz mourns the passing of **Keith Purvis** on October 19, from complications resulting from pneumonia. He was a musician and owner of Keith Purvis Drum Shop in Burien. His business has been considered the heart of the Northwest drum scene for over four decades. In the 1950s, Purvis was the drummer in many touring big bands and backed performers like Sammy Davis, Jr., the Mills Brothers, and Mickey Rooney. He opened his Burien store in the early '60s and had since been the teacher to countless drummers.

If the idea of spending nine days working and playing with trombonist **George Lewis**, saxophonist **Evan Parker**, and



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kumungo player **Miya Masaoka** appeals to you, it's not too early to apply to join them at the Vancouver Creative Music Institute, which will take place from June 18 to June 26, next year.

That's Vancouver, Canada, not Washington. The event is hosted by Coastal Jazz and Blues, the imaginative and accomplished jazz presenter in the city. Coastal Jazz organizes, for instance, the excellent Vancouver International Jazz Festival that is held each summer. Next year's institute overlaps with the festival, which runs June 24 to July 3.

Lewis, Parker, and Masaoka are already confirmed for the nine-day intensive, as is **Mwata Bowden**, the outstanding

saxophonist and clarinetist who is best-known for his participation in Edward Wilkerson's avant-garde ensemble Eight Bold Souls. Also on board is BC clarinetist **François Houle**. Other instructors are yet to be named.

To take part in the event, you need to apply by February 1, 2005. Accommodation and meal packages are available, and college credit is offered. For more details, see www.coastaljazz.ca.

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Paul Rucker: New Works from a New Leader

BY PETER MONAGHAN

Bassist, cellist, and composer Paul Rucker, who appears with his 22-piece Paul Rucker Group on Thursday, November 4, at Consolidated Works, created high expectations with his two releases last year, *History of an Apology* and *Oil*, both on his own Jackson Street Records.

Both discs received high praise. In *Cadence*, Frank Rubino celebrated History's "magical music." Its compositions, he said, "unfold in numinous fashion," with "mystic qualities," to create "a fine listening experience."

In the venerable British new-music monthly, *The Wire*, Julian Cowley called it "finely conceived and executed," and "distinctly of the moment and distinctively personal in Rucker's deft, tasteful writing."

Cowley was equally high on *Oil*, a set of improvisations for Rucker on cello and old friend Hans Teuber on alto saxophone. It was nominated for the Earshot Golden Ear 2003 Northwest Recording of the Year Award.

Both albums were carefully considered and beautifully conveyed, and were far from a recitation of standard jazz forms. Both drew enthusiastic comment in these pages — *History* for its "pieces that are often somber and pained, yet also austere dignified and resolute. The music's exact references to the shameful Tuskegee experiments [in which black men with syphilis were purposefully left untreated, so that researchers could follow the course of their disease] are not directly apparent, yet the album runs deep with a complex sense of delving into a terrible, mournful history."

To create the sonically rich, attention-catching, and highly expressive project, Rucker enlisted such international, Seattle-based stars as Bill Frisell, Michael White, Jovino Santos Neto, and Julian Priestler.

That all those responded to his call, and have since also praised his work, suggests that the mid-30s Rucker, amiable and unassuming in everyday life,

is capable of making plenty of noise with his music. In conversation, he exhibits a winning forthrightness about his aspirations, which largely relate to conveying fundamental values like equity and tolerance through his music — the kind of values that *History of an Apology* states plainly, and that are hinted at by the title of *Oil*.

His ambition was evident, too, as he talked, last month, about the evening of music he will present, with a 22-piece band, at the Earshot festival. He will present several new compositions for the ensemble, which is composed of Seattle friends and also musicians he has met in recent months while attending various workshops around North America.

A preview recording of one of the major works he will present, "From the Womb," suggests that the impressive capability and intelligence that he displayed on his first two discs have only grown.

And, he says, he loves a big jazz ensemble. "There's just nothing like it," he says over coffee. "And opportunities like this don't happen very often."

He promises "two grueling 40-minute sets with a lot of surprises."

Not "grueling" in any forbidding sense. "From the Womb," for instance, is a captivating four-movement piece about the various possible fates of an unborn child — about the sheer happenstance of where a child is born, to what kind of socioeconomic and cultural fate.



photo by Erik D. Anderson

"Clocks" is a loose, open, atmospheric piece Rucker wrote at a jazz workshop in Banff. It is, Rucker says, both easy to follow and challenging to play. It features multiple metronomic markings, with a melody played at different tempos by different sections. Rucker likens the effect to simultaneously hearing several marching bands bleeding together from different stages of a parade.

In the piece, where several leaders become separate conductors of their own section, one section plays a ballad while another plays a fast march, and so forth.

"Occasionally," says Rucker, "they meet like the hour and minute hands of a clock. Hence the name 'Clocks.'"

See Rucker, page 15

Jim Hall: Jazz Peacemaker

BY GORDON TODD

"The men and women who have received this award in the past have spread peace and love throughout the world, something that governments might emulate. I am pleased to be one of the peacemakers."

— Jim Hall, upon receiving a 2004 NEA Jazz Masters Fellowship

To describe himself as a jazz peacemaker is particularly apt for guitarist Jim Hall. Throughout his 50-year career — both personally and musically — he has been a bridge-builder, a diplomat, an unassuming gentleman of jazz.

With a questing spirit for innovation since his early days, Hall has partnered with many of modern jazz's cutting-edge figures. As an elder statesman, he has sought younger players who challenge him to experiment further. Through his many partnerships, he has helped expand the language of jazz with chamber, orchestral and choral elements, while remaining eminently accessible. He quietly left his mark on the social fabric of jazz as well, playing a role in erasing the color line through the Civil Rights era. And while he has attained the status of legend in the jazz world, he has done so in a humble, almost gentle manner.

This demeanor can be understood with one listen to any number of his classic recordings. Hall's is a languid, flowing style of playing that never screams for attention. Instead, it moves relentlessly ahead, confidently, with delicate grace and artistic substance. His congenial, diplomatic personality makes plenty of room for others, from the kindred gentle souls of Bill Evans or Paul Desmond to the more dynamic personas of Sonny Rollins or Joe Lovano to the angular progressions of Andrew Hill or Greg Osby.

Born in Buffalo, N.Y., in 1930 and raised in Cleveland, Hall picked up the guitar at the age of 10, inspired by his country-music-playing uncle. But it was hearing Charlie Christian play electric guitar a few years later that changed the course of his life.

"When I was 13, I had been playing

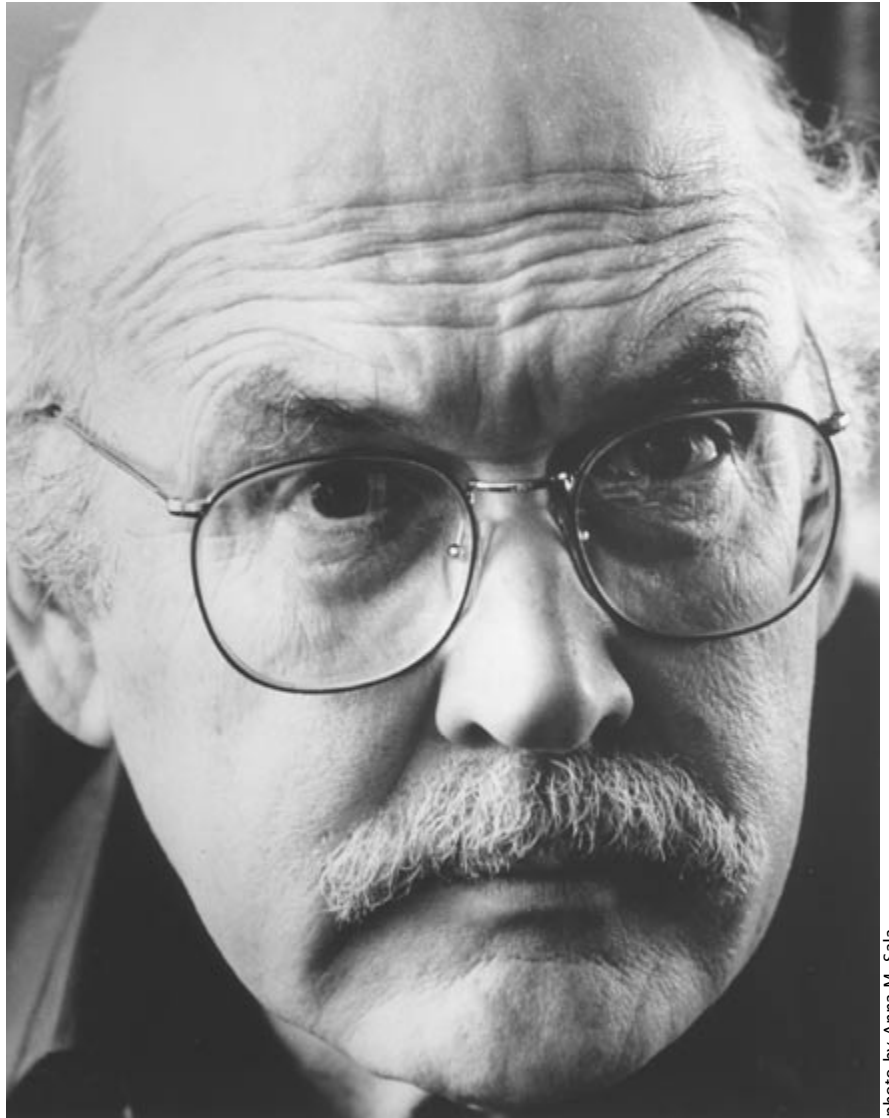


photo by Anna M. Sala

in little groups in school and I heard a recording of the Benny Goodman Sextet with Charlie Christian on guitar and that really did it for me," Hall said in an interview with *All About Jazz* this year. "That was my spiritual awakening. I still remember the piece and I learned Charlie's solo and I still remember it. I remember thinking when I heard that, 'I don't know what that is, but I'd love to be able to do that.' That was ... (the tune) 'Grand Slam.'"

After high school, Hall studied at the Cleveland Institute of Music — a classically focused conservatory — ma-

joring in music theory. After receiving his bachelor's degree, he decided to leave his graduate studies behind to pursue guitar in Los Angeles. There, he quickly attracted the attention of the jazz players and landed a slot with the ever-modern Chico Hamilton Quintet, a racially integrated group. He stayed with Hamilton for two years then joined, in 1956, the Jimmy Giuffre Three, which helped gain acceptance for the contrapuntal chamber-music style of jazz. This was pivotal in his developing sound and his attitude toward experimentation.

"Jimmy saw the trio never as clarinet

Essential Jim Hall Listening:

Grand Slam (with Joe Lovano) (Telarc, 2000)
Textures (Telarc, 1995)
Dialogues (Telarc, 1995)
Live! (Horizon, 1975)
Concierto (Columbia, 1975)
Jim Hall/Ron Carter Duo – Along Together (Milestone, 1972)
Bill Evans/Jim Hall – Undercurrent (Blue Note, 1962)
Sonny Rollins – The Bridge (RCA, 1961)

with a rhythm section back up, but always as a mobile where you would see different facets of the group at different times in the music,” Hall told *All About Jazz*. “He helped me a lot with phrasing on the guitar, to change the way I would phrase a phrase, the way I would approach it so it would sound more like a saxophone and to blend in. It was really very, very important... It broadened my concept of music and had some long friendships there.”

By 1959 when Hall left the Guiffre group, his personal style was well-established, but his partnerships with other musical legends were just beginning. He backed up Ella Fitzgerald for a couple years, playing on her popular *Ella in Berlin* record, and had a series of recording dates with the mellow altoist Paul Desmond. Desmond’s contract with Dave Brubeck kept him from recording with any other pianist, so Hall’s chordal accompaniment on guitar and chamber-music background made him a perfect musical partner.

By 1961, Hall moved to New York City, where the more extroverted soloing of Wes Montgomery was dominating the jazz-guitar scene. But Hall’s less showy approach had its fans as well. When Sonny Rollins returned from his self-imposed break from music that year, he found the intellectual artistry and liquid sound of Hall just the right texture for his new quartet. The Rollins quartet made several recordings for RCA, including what would become a landmark, *The Bridge*. The group also was considered leading-edge in the jazz world because it was ethnically mixed at a time of increasing social tension. Although at the time he didn’t realize they were making history, Hall considers his time with Rollins a career-making experience.

“I think in a lot of ways as far as being accepted as a jazz musician, it was prob-

ably the most important job that I ever had,” Hall said earlier this year. “Sonny was already acknowledged as an incredible saxophone player. Even when he returned from that two-year break there, he got a lot of attention and all kinds of people would come in to hear. Art Blakey came in and John Lewis came in; I remember John Coltrane would be talking with Sonny, and so I met all those people through Sonny. And we’re still in touch.”

During his tenure with Rollins, Hall teamed with pianist Bill Evans for what would become one of the most critically and commercially successful albums of both men’s careers: 1962’s duo album *Undercurrent* (Blue Note). After leaving Rollins, he co-led a group with trumpeter Art Farmer for several years.

For a time in the mid-1960s, Hall found financial security in the orchestra of television host Merv Griffin, but never left the jazz world. He went on to lead his own groups, while continuing to be an in-demand sideman. His collaborations have included such diverse talents as Ornette Coleman, Ron Carter, Bob Brookmeyer, Lee Konitz, and Pat Metheny.

In recent years, he has continued to push himself in new directions with M-Base pioneer Greg Osby, adventurous saxophonist Joe Lovano, classical violinist Itzhak Perlman, young bassist Scott Colley and highly acclaimed tenorist Chris Potter. He has also pursued his interests in orchestral and choral fusions with jazz.

His five decades of achievements have been recognized with the Danish Jazzpar Prize and an NEA Jazz Masters Fellowship, two of the highest accolades bestowed upon jazz musicians. Still, his humility and humanity shine through.

“It (music) is a daily process,” he said. “I feel very privileged. I think that is the main word that I come up with all the time. I feel privileged to be a musician... But it is literally a day-to-day process, just one note at a time.”

For his Earshot Jazz Festival appearance, Hall will be joined by his longtime trio partners Don Thompson on bass and Terry Clarke on drums. He’ll also share his insights on jazz in a pre-concert lecture.



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Gonzalo Rubalcaba: More Than Virtuosity

BY PETER MONAGHAN

Make no mistake: few jazz pianists, today, or at any earlier time, could hold a candle to the brilliant Cuban pianist Gonzalo Rubalcaba's gigantic virtuosity.

But, speaking from his home in Florida, the soft-spoken, thoughtful pianist says that he wishes critics would not be so fixated on that aspect of his playing.

Jazz fans, he notes, have welcomed his music. "There have been many people supporting what I'm doing, people in connection with my career, looking for the next album, the next step," he says.

Their reaction, in his estimation from the bandstands and stages, has been to his music, in all its facets.

"But on the professional side, with writers and critics — this is not true of everybody — but part of that professional side is that they've been insisting too much — this is my opinion — there has been too much emphasis on virtuosity, which is just part of my personality or my training or my development. It is not everything."

"It's a delicate point," he continues, "because there are a lot of people who really believe what the critics say, people who have the chance to see a bigger spectrum, not only about myself, but about musicians, in general. The references that people get from critics and writers have been very limited."

He wishes critics would better explicate his music in part because that might put it in better cultural context, he says. That cause was not helped, he says, by the attention that was given in the early 1990s to the outstanding Cuban musicians who were marketed as the Buena Vista Social Club.

Says Rubalcaba: "We had to clarify to people that this is not the only side of Cuban music of the last 30 to 40 years. We're talking about a moment — those musicians used to be famous in Cuba in the '40s and '50s."

Don't get him wrong, he says. "I respect them a lot. I know a lot of them, I learned from them since I was a teenager

in Cuba. Many are friends of my family, especially of my father" (Guillermo, a well-known pianist, too).

"But we have to say that they are not part of the contemporary life in Cuba, right now.

"So, I see some disconnection in the last 40-50 years of the real evolution of Cuban music, in terms of what people outside of Cuba know about the music in Cuba.

"The point is that sometimes when that audience followed Buena Vista and other popular things that became popular outside of Cuba, they don't find any connection with what you [as in, musicians like him] do with Cuba. Sometimes they think you're not even Cuban."

A SPIRITUAL ELEMENT

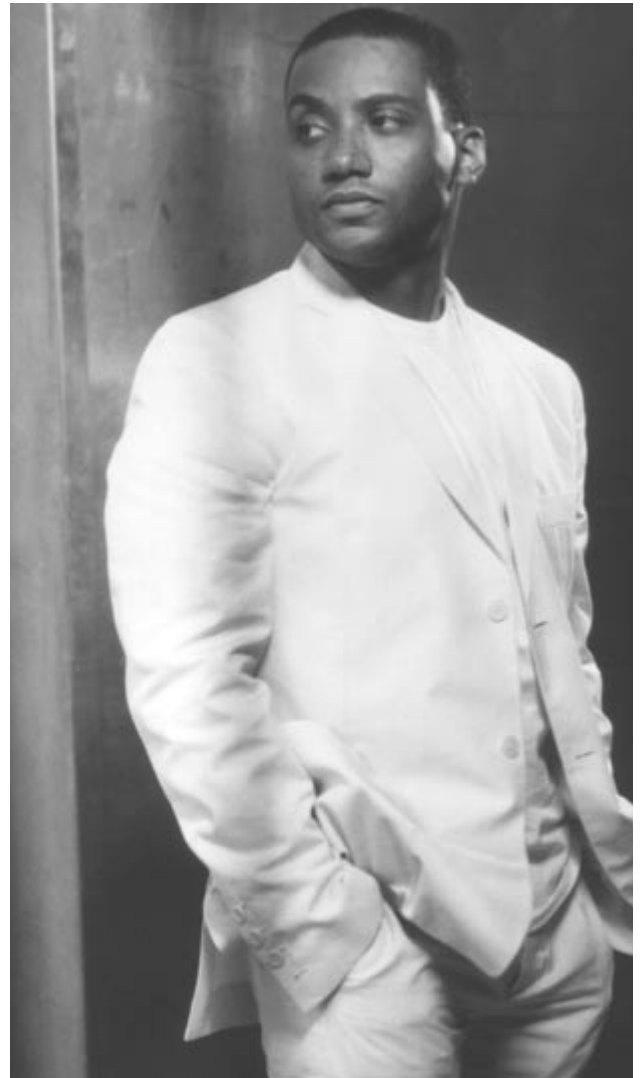
One element of his music that both critics and audiences can miss, due to this lack of context, he says, is its spirituality. "I was influenced by a lot of Cuban folklore and all the music uses it in rituals. Everything in connection with Afro-Cuban music is totally in connection with Afro-Cuban religion."

Folklore and other religion-linked cultural forms "are things I have been listening to since I was a little kid," he says. "When I went to school — and at home also — I heard all kinds of popular music to dance. And finally, I discovered jazz music."

He says: "Those were the platform, the first references that I had as a human being, in my life."

He suspects that it was much easier for Americans to relate to Cuba before the Revolution, and the U.S. embargo. Then, cultural commerce between Cuba and the U.S. was extensive.

Thanks to that, jazz was well-known in Cuba during Rubalcaba's childhood. He became keen on it at about the age of 12, he recalls. "At home we had some old recordings of Gene Krupa, Benny Goodman, Bud Powell, and Erroll Garner. Cuba has been in contact with jazz for a long time. Many Cuban musicians have been involved in a relationship with that musical idiom." As a young man, he recalls, he avidly followed such players' careers, and attended their per-



formances.

"A few people around me at school, older than me, were already improvising. And I found out that it was the perfect musical space to do some stuff with total freedom. I was very motivated by this."

At music school, he was thoroughly trained in many aspects of popular and Classical music. He possessed, already, the rhythmic command that is such a huge part of the Cuban musical ethos. That, thanks to early studies in both drums and piano.

"Everyone involved in music should know a little bit about rhythm," he suggests. "At classical school, they force the students as part of the program to get piano as a complementary instrument. It should be the same with the percussion or rhythm stuff, because it definitely gives musicians more independence not only to know about harmonies, or phrases, or whatever. It's also good to get into the rhythmic, complex conception, and I had that opportunity, and I think I brought that to my music, to my composing."

"As a piano player, I feel totally in connection with what is happening in the rhythm part of the band, especially because I was a drummer."

In the drums, "you have to use your whole body to play," he says. "The piano is also an instrument where you have to have good concentration in different lines, in different things at the same time, your arms, your legs... It's like a small orchestra. You have to combine everything, taking into consideration accent, dynamics, everything."

And of course, he adds, "the piano is in some ways part of the percussion family. So we are not talking about two instruments that are far away from each other."

LIFE IN AMERICA

Rubalcaba left Cuba in 1990, settling first in the Dominican Republic, then in Coral Gables, Florida, in 1996.

His arrival in the U.S. was not free of contention. "There was some political reaction from a few Cuban people, part of the Cuban community. They reacted because they speculated about my leaving Cuba, saying I was in connection with the Cuban government, whatever.

All kinds of crazy stuff that they used to say."

Despite that, he says, his memories of coming to the U.S. are happy ones. "I had a very warm reception from the American audiences, and that included from some Latin people in the audiences, too."

From musicians, too. "That was the beginning of my close relationship with people like Herbie [Hancock], Chick Corea, Paul Motian, Ron Carter, and there were many others. I was in touch already with Charlie Haden, since the first time he went to Cuba. Also Dizzy Gillespie, when we went to Cuba in 1994. People like Joe Lovano, too. I have a great memory about that."

Naturally, he misses Cuba.

"We're talking socially about two different countries," he says. "The politics and the economy and social structure in Cuba are totally different from what we experience here in the United States."

But Cuba is different from the whole rest of the world, he says. "I'm not saying that the way people live there is good or bad. It's just different, with some positive stuff, and many things that never became what people in Cuba believed in at the beginning of the revolution."

There are "points that should be analyzed and changed," he diplomatically notes.

"As a Cuban I would definitely like to see Cuban people have more opportunity to decide, simple things, to decide at any moment that you want to go to Cuba. You could decide to take a plane and go there. This is something that is very simple but we cannot practice it in that way."

That is a crucial mat-

ter, he says, "because we have family there; our roots are there: we were born there. I think this is not even a privilege; it's a right."

But, he says, "this is just a side of the big complex Cuban problem. It makes you sometimes feel frustrated, to feel unable to make decisions about your own life as a Cuban."

He foresees a time when relations will be normalized. Then, the most important renewed exchange, he believes, will be cultural — artistic. "This is something that we have lost, unfortunately. And it's probably the most important side."



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Buddy Catlett: The Steady Boom

BY PAUL DE BARROS

This feature originally appeared in the May 1998 issue of Earshot Jazz.—Ed.

The jazz life is tedious — same tunes, same changes, same stages. The key, as any veteran will tell you, is being ready for the moment when something happens. Bassist Buddy Catlett learned that lesson early on, one night in New York, in 1959.

"I was living in Booker Ervin's house," recalled the 65-year old bassist. "We used to go down to the Five Spot to hear Ornette. Every night, Monk and Trane would be sitting in the middle of the room, and they'd stay there all night. Ornette definitely had something going. People want to find out who you are, you now, so Ornette asked me to play. It wasn't all that different, but the bar lines were! It was like thirteen-and-three-quarter bar tunes!

"There's a lot of things you can do, though, if you listen."

George James "Buddy" Catlett, one of Seattle's jazz treasures, has been "listening" for a long time. Ever since Buddy and Quincy Jones joined Charlie Taylor's band at Garfield High School in the late 1940s, Catlett has shared the bandstand with an array of jazz notables, including Horace Henderson, Booker Ervin, Mongo Sant-amaría, Chico Hamilton, Eddie "Lockjaw" Davis, Johnny Griffin, Count Basie, and Louis Armstrong. He played with the last two for several years each.

But since the early 1980s, Catlett has led a more steady life — that of a working musician at home, passing on the tradition to audiences and young musicians alike. In a casual interview at his comfortable Seward park home last month, I caught up on Buddy's active schedule, as well as touching on some of the controversial issues in jazz today.

I was curious, for starters, on what Buddy thought about the repertory jazz movement, since one of his most visible successes recently has been with the Seattle Repertory Jazz Orchestra, which performed an award-winning concert of arrangements by Quincy Jones at last year's Earshot Festival.

Since Buddy had actually played those

The 2004 Earshot Jazz Festival comes to a conclusion on Sunday, November 7 with a special evening of performances in tribute to Buddy Catlett, a true Seattle treasure.

Artists performing are the Floyd Standifer Quartet, the Ham Carson Group, and the Brian Nova Big Band. Special guests expected to appear include Ernestine Anderson, Michael Bisio, Paul de Barros, and many more.

The evening's festivities begin at 8pm at On The Boards in lower Queen Anne. A post-concert reception will be held with the generous support of Larry's Market on Queen Anne.



charts under Quincy's baton, more than 30 years ago, how did he feel about re-presenting them today, as "jazz history"? Buddy brought an interesting perspective to the subject.

"It felt good," he said, of the earshot concert. "I'm glad that music is still here. You see, when I was playing with Louis, Louis was 30 years older than me. Basie was older than me, too. But I grew up on that music. Then, at the same time, I was working with Charles Lloyd, Chico Hamilton, people like that, so I've listened to all sides of it. Basically I find that music is music."

Does the music come off with the right feel, when it is played by kids, many of whom weren't born when it was written?

"In a way, it's harder for them," he said. "When I was coming up, the history was right there, in the conversation, every day. My saxophone teacher had listened to Duke Ellington, even if he wasn't playing jazz. And if you played something dumb, people looked at you like — 'what?' A lot of these kids are kind of guessing. But their musicianship makes up for it."

"Now, if you had asked me that question ten years ago, I wouldn't have given you the same answer."

How about Wynton's repertory band? Sometimes it sounds like a bunch of kids in a schoolroom, doesn't it?

"That band is less like that than any of

the rest of them," Buddy says, "because Wynton has brought in his peers from New Orleans, and they have never dropped the tradition there. They have that solid time, and solid ideas."

His face lit up with mischief. "Like Louis used to say, you know: 'Saw-lid!'"

One reason Catlett got hired by Basie was his own "solid" time, that steady, rock-bottom boom that is so instantly recognizable.

Buddy had shed some technical light on that pulse.

"A lot of my time feeling is from the Ray Brown tradition of being right on top of the beat. When you play like that, you have a tendency to run away with the time. But what you learn is that it's the whole beat, including the decay, that you have to play. People think with Basie, for example, that you're holding back. But if you listen to Freddie Green, you can hear that he starts on top of the beat, but then fills up the whole pocket — 'Bla-a-a-hng! Bla-a-a-hng! Bla-a-a-hng! Bla-a-a-hng!...'"

Other bass players Buddy encourages youngsters to listen to are Al McKibbin and Milt Hinton. Some of the classic sound they get, of course, depends on a good instrument. For the past ten years, Buddy has been playing a bass made by the late Hammond Ashley, a Burien luthier. A copy of a Hawks Penoma bass from the turn of the century, it is built

for quick action and tailored to Buddy's height, so he can wrap his arms around the body and reach the high notes. Buster Williams, who recently played in Seattle with Wallace Roney, has an instrument made by the same fellow.

"These basses are big and sturdy, and their vibrations will tear a house down," he said. "Most basses have to be older, to get the sound you want. But I knew the sound was in this one, so I just kept beating on it!

"It's just about broken in!"

For the past two months, Catlett has been going out to public schools with Floyd Standifer, Andre Thomas, Billy Wallace, and Beth Winter in the 493 Reunion Band, introducing the next generation to jazz music, through Earshot's Roots of Jazz program.

The rest of his week is taken up with regular gigs, one for the most enjoyable being with singer Edmonia Jarrett and pianist Bob Nixon at the Third Floor Fish Cafe, in Kirkland. Buddy has nothing but admiration for Edmonia, who put a singing career on hold for many years, while she raised a family and worked for Seattle Public Schools.

"She could have been a singer all along," he says. "She just made different choices. She is one of the few singers I can say this about, that if you don't walk (the

bass), if you play lines, or play out there in left field, she doesn't get lost."

Another steady on Buddy's calendar is his Thursday night stand with reed man Ham Carson, at the New Orleans [which he still plays, now, in 2004 - Ed.]

"Ham is a great player. We were in New York at the same time, so he knows a lot of the same people that I knew from the fifties. He played at Eddie Condon's, and can handle anything in that traditional vein."

Buddy also works with guitarist Brian Nova, at Jersey's Skybox.

"Brian is growing all the time," said Buddy. "He's got all those chops, now he's just trying to pull it all together into something that's him."

Though few people know about it,

Buddy also plays regularly with a first-class, all-star big band that does private parties: Bill Sheehan's Tuxedo Junction. Recently, the group has been working once or twice a month at 5:30pm at the Westin Hotel.

"You know, a lot of people consider that just a commercial group, but, really Bill runs it very professionally and everything is first class. He's got 50 arrangements by Frank Foster and Nelson Riddle. And he uses great musicians: Bill Ramsay, Chuck Stentz, Don Smith, Brad Smith, Brad Allison, Dave Kiem, Robin Coutts, Clarence Acox, or sometimes Patti Padden. Bill plays trumpet. And Joe Baque is the piano player.

"Woody Woodhouse and Gretta Mattassa sing with that band. And you can really hear the difference when they do those songs with those arrangements. The amount of applause they get, you can count on it."

Sheehan has a well-deserved reputation as a practical joker. Buddy recalled a couple of his more famous stunts.

"One time, Jane Lambert was a singing a ballad, and he shot a starting pistol off. Another time, she was singing, and he took a microphone in to the bathroom and flushed the toilet. It didn't bother her one bit. She went right on through it."

A long discussion ensured about how the pressure of steady employment can impede a jazz musician's development. Buddy was almost apologetic — unnecessarily so — for not working "pure jazz" gigs exclusively. He says he practices scales on the clarinet every day — in lieu of keyboards word — to keep on top of music that is more harmonically advanced.

"But I don't think, even in New York, jazz is all you do," he said.

"You just get up there and try to work on your instrument. I feel fortunate, to have my weekly calendar full. You have to be ready, when the time comes."

Like that night at the five Spot.

— Paul de Barros was co-founder, with Gary Bannister, of Earshot Jazz.





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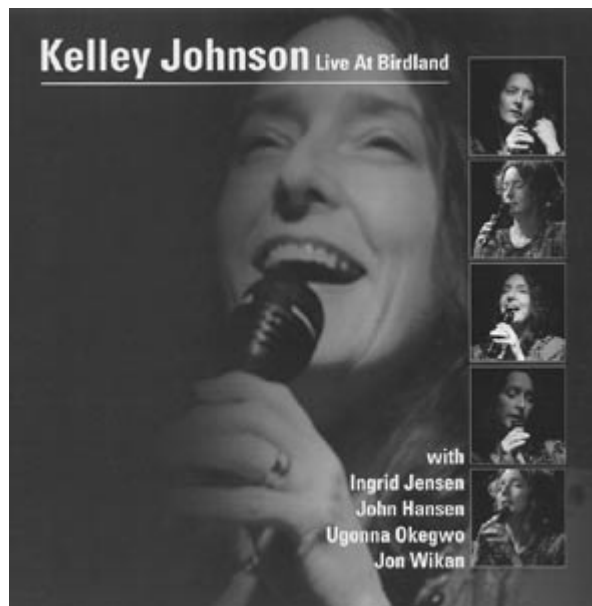
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Kelley Johnson *Live at Birdland* Jazz Connect Records

Many years ago, drummer/philosopher Shelly Manne shared this gem with me: "A real jazz musician is one who cannot play the same thing once." That definition is enough to qualify

Kelley Johnson as a legitimate member of that small coterie of genuine jazz stylists. Her latest album, *Live At Birdland* — a portion of her award for having won, in 2003, the third annual Jazz Connect Jazz Vocal Competition — is eloquent testimony. Between that competition and the release of this live CD, she added another feather in her swinging cap: earlier this year, following a national audition, the diminutive dynamo was chosen a U.S. Jazz Ambassador and sent on a mind-boggling, Russian/Eurasian/Balkan tour by our State Department and the John F. Kennedy Center for the Performing Arts. Dig the itinerary, one that must challenge the Spell-Check of Kelley's database: Croatia, Azerbaijan, Slovenia, Uzbekistan, Kazakhstan, Kyrgyzstan...just about every country in east Europe except Onenitestan.

As for the one-night stand passing in review here, Kelley has put together an outstanding showcase that effectively captures all her strengths: her vocal ease with "The Nearness of You," including its neglected verse; her vocalese on Ornette Coleman's "Turnaround," and her ability to fashion her own lyric to that jagged, hard-bop line. Talk about words, she is a lyric writer's best friend, able to articulate with enviable clarity regardless of speed, as she does on "What A Little Moonlight Can Do." (Note how she sings "stu-u-utter" on that chestnut once "owned" by Billie Holiday.) One has to appreciate Kelley's arranging skills (in collaboration with her hubby, pianist John Hansen) for "How Long Has This Been Going On?" She toys with 4/4 in the A sections and sneaks into 3/4 for the first half of the bridge. Refreshing. Equally refreshing is her choice of material: who else does "In My Own Little Corner," from the Rodgers/ Hammerstein 1957 TV production, "Cinderella?" It's a charmer. Ditto for the arcane "Tulip or Turnip," by Ellington and



Don George, ca 1945. In the latter, Kelley switches from the clever lyrics to scat by interpolating a phrase from "Swinging on a Star." "Monk's Dream" gives Kelley a chance to show she can take Jon Hendricks' tricky lyric and clarify the message with all the authority of an Annie Ross.

"My Favorite Things" is another arranging collaboration, this time with the trumpeter on the date, Ingrid Jensen. The timbre of the two is remarkably compatible, as demonstrated on Wayne Shorter's "Footprints." They both phrase and think alike. Here's hoping they record together in the future. Jensen, a very fluid swinger from Canada has solid credentials in the jazz world and deserves commercial success. Regarding credentials, none could be more solid than John Hansen's. His playing here is, as usual, brilliant, but as he shows, his first duty is to be supportive, and there isn't a better comper in captivity. He's in great company with Ugonna Okegwo, bass, and Jon Wikan, drums.

— Harvey Siders

New Stories Trio w/ Guests *Hope Is In the Air: The Music of Elmo Hop* Origin Arts Records

After many years of relative obscurity, Elmo Hope is getting at least some of this due. A contemporary of Theloni-

ous Monk, Hope long was overshadowed by that askew genius. With some overcorrection, he of late has been compared in greatness with Monk. That might be overreaching, but the point, really, is that comparisons aren't as useful as plain appreciation of an undoubtedly great musician's accomplishments.

In fact, as Don Sickler relates on his liner notes to this fine album, Hope and Monk, along with Bud Powell, were running mates in their early adulthood. The drum great, Philly Joe Jones, played and recorded with Hope, and

also was long a champion of his music. Among those in the know, Hope was as fine a composer of jazz tunes as any alive at the time. However, the New Yorker died too young, in 1967, at the age of only 43, and his legacy suffered.

Seattle's fine, fine New Stories trio — Marc Seales (piano), John Bishop (drums), and Doug Miller (bass) — pay tribute to Hope on this album. They have brought on board some heavy hitters from around the country, including the very fine New York alto saxophonist Bobby Porcelli, ace trumpeter and flugelhornist Don Sickler, bassist Peter Washington, and drummer Kenny Washington.

Also on the recording are two lesser-known lights, vocalist Roberta Gambarini, on one track, and pianist Ronnie Matthews on one other.

In an inspired and touching tribute to Hope, Sickler brought along his friend and collaborator on a project of creating a book of Hope compositions, Bertha Hope, the wife of Elmo. Bertha Hope plays piano, too, and she contributes effectively on three tracks, here.

The album has many of the most highly regarded of Hope's tunes, including "Dee-Dah," "Nieta," "A Kiss For My Love," "Eyes So Beautiful," and "Stars Over Marrakesh." All are convincingly played, and the ensemble does a fine job of making a case for Hope's continued relevance.

— Peter Monaghan

**Seattle Women's Jazz
Orchestra
Dreamcatcher
OAZ Records**

Recorded live at the Lima Jazz Festival in Peru, at Jazz Alley, and at the Tacoma Jazz Festival, as well as in the studios of the Art Institute of Seattle, Dreamcatcher demonstrates just how proficient a big band SWOJO has become. It boasts a strong lineup, with some real standouts, and its musical director, Daniel Barry, clearly has inspired ideas about where to take the ensemble. He wrote about half of the

material here, as well.

The band achieves some great effects of energy and drive, starting right out of the gate with Al Farlow's arrangement of Johnny Griffin's "63rd Street Theme." A perfect sequel to its bluster is Barry's own "The Hiding Place," with its hints of Mexican brass bands, and a yearning, soaring foundation that gives alto saxophonist Lisa Gordanier an opportunity to let loose. Most impressive, though, is the great swinging ensemble sound that the band kicks into.

Then there's a quietening of mood, to give trombonists Carolyn Custer and Mariah Ralston the spotlight on Chico O'Farrill's "Pura Emoción."

Both make good expressive use of their capabilities. That can be said of many of the soloists — many are more expressively musical than they are flash players.

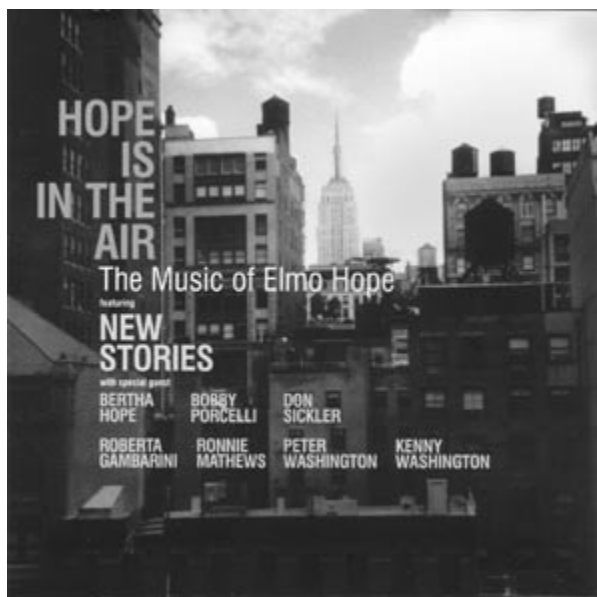
It is a pity that special guest tenor saxophonist Sue Orfield is not a permanent member of the group, and similarly that she has left the all-women sax quartet, the Tiptons. She has been a welcome addition to this city's jazz scene, a powerful and exciting player. You can hear her soloing to great effect on four of this disc's 11 tracks. Her sound is full-on with range and confidence. She's like a Texas tenor. She lays claim to that title on the opening track, and nails it on "Big Mama Louise," the Kim Richmond tune, where she follows Angela Smith's capable trumpet solo with a fleet, drawling, broad-palette solo of rich emotion. She's back, really letting loose, on Barry's "Nisqually Riff." Orfield is a gem of a player.

Almost throughout, the album is convincing. Guest vocalist Greta Matassa lets loose on "Fly Me to the

Moon" and Bobby Darin's "As Long As I'm Singing," as she so impressively can.

A quibble perhaps, is that the band, although impressively tight, occasionally lacks the turn-on-a-dime punch that elevates a big band beyond the ordinary, into a stratosphere that this band certainly seems capable of orbiting. But, in all, this album demonstrates just how quickly the SWOJO has become a force among the Seattle area's many outstanding big bands.

— Peter Monaghan



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Cuong Vu Trio

Thursday, November 18
Consolidated Works
500 Boren Ave N

The immensely creative trumpeter Cuong Vu — born in Vietnam and raised in Bellevue — has been a joy to watch as he developed from his area high school beginnings to his rapid expansion as a student of Berklee School of Music in Boston where he was a busy performer in groups such as Orange then Blue and where he established relationships with artists like Dave Douglas, Myra Melford, and Bobby Previte.

Cuong had secured a career as a top-flight trumpeter in New York, and released several recordings of his projects, by the time international guitar giant Pat Metheny heard his record *Come Play With Me* (Knitting Factory, 2001) and went about signing him up to the Pat Metheny Group. Two years later, Cuong is still the versatile multi-voice on the riser behind the guitar-hero. But he maintains his trio with long-time musical partner Stomu Takeishi on bass and Ted Poor on drums.

The trios appearance at Consolidated Works comes on the heels of a European tour, just as the trio prepares new material to take into the studio, in December, to produce the long overdue follow-up to *Come Play*.



The Pat Metheny Group will consume most of Cuong's 2005 schedule, touring the world from February through August (in Seattle, at the Paramount Theater on February 27).

Catch his own brilliant trio now, as part of Con Work's Instinct consolidation.

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Rucker, from page 5

Another piece, "Up Bringing," is about setting a pace for one's children that provides them both security and room for imagination and individuation. He means the piece, he says, to address the current atmosphere in America of "fear at a high level, with no reason, that controls people."

The composition has some unusual stylistic features. For example, it uses a wash of human voices as an accompaniment to the soloists. And, Rucker has written the score in text, rather than musical notation. His goal, he says, is to address the varying levels of proficiency that his players have for reading music. He provides each player with directions for what to do in each movement. "It's based on their personalities and things they like to do and can do, as well as things they're not quite comfortable doing," he says. "That takes people out of their comfort zone."

Rucker uses various hand signals that would be recognized by anyone who has played in a school or college band or orchestra – signals for starts, stops, crescendos...

But Rucker says he will, as much as possible, not conduct, and certainly not "overcontrol." That is in part because "I want to play as much as possible, myself," and in part because the performance will feature a lot of composition-guided improvisation, heavily influenced by trumpeter/leader Butch Morris's "conduction" method.

That approach seems to reflect Rucker's intensely democratic frame of mind. "Everyone will be featured in one way or another, to highlight their abilities," he says.

As for the players he has chosen, they are, like his partners on *History of an Apology*, people with whom he feels he can readily relate. "You have to be able to communicate with a person verbally before you can make music with them," he suggests. "And you have to admire their strengths."

That, he allows, makes for a greater challenge than just, say, getting together a bunch of jazz players who can swing. He has chosen, instead, to seek a cross-

pollination of varied abilities and styles.

But he has, he says, found "a lot of tasteful players who don't overplay. They give a lot of air to the music. Their biggest strength is silence. You don't expect that many people to be quiet."

Among out-of-towners will be Canadian pianist Marianne Trudel and San Francisco violist Tara Flandreau. The latter was part of the string quartet that Rucker appeared with at this year's Seattle Improvised Music Festival, as was Seattle violinists Tom Swafford and Tari Nelson-Zagar, who are also in this ensemble.

So, too, are several players who appeared on *History*, including Isaac Marshall (flutes), Hans Teuber (alto, tenor, bass clarinet), trombonist Neil Gitkind, guitarist Bill Horist, and drummer Erik Anderson.

Also on drums, creating a Miles' *Bitches Brew*-era effect, is Byron Vannoy. On bass is Geoff Harper. The other horn players are Mark Taylor (alto, tenor, soprano), Wally Shoup and Greg Reynolds (alto),

Greg Sinibaldi (bass clarinet, sax), and Marty MacPont (bass sax, sousaphone). On trumpets: Gordon Allen, Dave Carter, and Jim Knodel. On trombone, along with Gitkind, is Chris Stover, whom Rucker rates very highly, and who is Sinibaldi's colleague in the outstanding four-horn band Frieze of Life.

Towards the end of the evening, Josephine Howell, who appeared to great effect on *History*, will sing.

Rucker's task will be to herd all these very diverse cats. He says he has gained in confidence in large-ensemble work from experiences he has had in recent months at workshops, where he has received instruction from, and played with, the likes of trumpeters Dave Douglas and Kenny Wheeler, guitarist Bill Frisell, trombonist Hugh Fraser, pianist Jason Moran, and drummers Han Bennink and Clarence Penn, among others.

The workshops resulted, in fact, in two CDs that he is not going to release yet – not until he feels the time is right.

Meanwhile, Rucker is busy at another pursuit – he is preparing visual-art exhibitions for November and the spring. The November event will be the 10th anniversary show for the studio where

he has worked for seven years, at 1426 S Jackson, on November 14.

Then, in the spring, he will have his first gallery show, at Priceless Works in Fremont. He is creating 100 images for the show, and is recording a CD of 100 short compositions, for various-sized groups, from one up, to go along with them.

Rucker has also begun to work on a CD for quintet. Drummer Byron Vannoy has laid down tracks, already, and Rucker will record some of the remaining tracks live, and some for dubbing in.


Due to a recent move out into an apartment, Rucker is for the first time able to make full use of his studio space, which formerly permitted him to record only one other player at a time.

That is simply not enough room for someone so expansive as Paul Rucker.

The Paul Rucker Group performs Thursday 11/4 at Consolidated Works, at 8pm, as part of the Earshot Jazz Festival and the Consolidated Works Instinct series. Admission: \$12 general / \$10 discount

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Four days of excellent local and national jazz in historic old-town Ballard – the 2nd Annual Ballard Jazz Festival, presented by the Ballard Chamber of Commerce and Origin Records. Among the highlights is Brotherhood of the Drum, two nights of performances by top American drummers who reside in Seattle. Several top-flight drummers will take part. The names alone elicit awed respect from anyone around here who knows drumming. Among them: Michael Shrieve (who wowed with Santana at Woodstock), Matt Cameron (Pearl Jam, Soundgarden), and Gregg Keplinger (Stackpole). Also involved is the head honcho of Origin Records, drummer John Bishop.

The full schedule is:

Wednesday, November 17

- » John Bishop Group
- » Michael Shrieve (Santana)
- » Byron Vannoy Trio

Thursday, November 18

- » Gregg Keplinger Trio
- » Matt Jorgensen +451
- » Matt Cameron (Pearl Jam, Soundgarden)

Friday, November 19 - The Ballard Jazz Walk

- » Tim Ries' Stones Project
- » Andrew D'Angelo's Norsk Trio - Morthana!
- » Origin Uber Band
- » Brent Jensen with Bill Anschell Trio
- » Greta Matassa / Andy Shaw Group
- » Clarence Acox Quartet
- » Lower Monumental
- » Dawn Clement/Laura Welland Duo
- » Thomas Marriott Quartet
- » Garfield H.S. Jazz Combo
- » Roosevelt H.S. Jazz Combo

Saturday, November 20 - Educational Clinics (2:00 - 3:30pm)

- » Matt Wilson - drums
- » Tim Ries - saxophone
- » Ben Monder and John Stowell - guitar
- » Don Sickler - trumpet
- » Greta Matassa and Andy Shaw - vocal

Saturday, November 20 - Mainstage Concert (7:30pm)

- » The Matt Wilson Quartet
- » Don Sickler and New Stories performing the music of Elmo Hope
- » Tim Ries with Ben Monder, Gary Versace and Matt Jorgensen

For bios of performers, and more information, see www.originarts.com/festival/



Pianist Vijay Iyer and alto saxophonist Rudresh Mahanthappa performed at Consolidated Works in October. The performance was part of the Earshot Jazz Festival.

earshot_jazz_photo/daniel_sheehan.com

Post Polestar: Afterears Festival

November 5 – 6
 Gallery 1412
 1412 18th Ave

Polestar Music Gallery is no more. Long live Gallery 1412.

That's the music venue that will take over the old Polestar space at 1412 18th Ave, thanks to the several Seattle musicians who have organized themselves to take over the space, effective November 1.

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Their programming begins with a November 5 and 6 event – the third annual Afterears Festival, timed to coincide with the Earshot Jazz Festival.

All proceeds from this opening event will benefit Gallery 1412.

Shows are at 8pm, with a sliding scale of \$5-15.

FRIDAY, NOVEMBER 5

Wally Shoup Quartet

A powerhouse quartet of the finest of the young and the seasoned: Wally Shoup (alto sax), Mike Bisio (bass), Gust Burns (piano), Bob Rees (drums).

Noggin

An outstanding noise/violin duo from Seattle and Bellingham – violinists Michael Griffen and Eric Ostrowski (see www.endsound.com/noggin).

NA

Three Japanese improvisers, Kazu, Noriaki, and Shin, who work with classical guitar, piano, electronic guitar, laptop, cymbals, and vocals.

SATURDAY, NOVEMBER 6

Murderous Copulation of Birds

Not since the swan forced itself on Leda has there been so much entwined, feather-strewn, sonic intercourse. Vocalist Cristin Miller joins alto sax stand-out Gregory Reynolds.

Ensemble with Tape:

Pianist Gust Burns leads an ensemble of tape recorder operators who also contribute live acoustic sounds. What will result, one can only imagine. With Burns, we'll hear Cristin Miller (voice), Kazu (guitar), Greg Campbell (pot lids), Matt Carlson (snare drum), Angelina Baldoz (trumpet), and Gregory Reynolds (alto), all also armed with tape recorders.

Eric Barber/Paul Kikuchi Duo

Two former L.A./CalArts improviser/composers perform duo for the first time in Seattle.

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- Clipper Anderson – NW top bassist, studio musician, composer. PLU faculty. Private students, clinics, all levels, acoustic/ electric. \$45/hour. (206) 933-0829 or clipperbass@comcast.net
- Jon Belcher – Jazz drum set instruction. Studied with Alan Dawson. Author *Drumset Workouts* books 1 & 2. Web site: www.drumsetworkouts.com. (253) 631-7224, jbgroove1@juno.com
- Michael Bisio – is accepting students of the bass and improvisation, any instrument \$40/hr. Ensemble rates available (206) 723-2123. "His playing appears to be produced by sorcery." – *Cadence*
- Dina Blade – Jazz singing instruction. Closet singers and beginners welcome. dinablade@mac.com or (206) 524-8283
- Samantha Boshnack – Experienced trumpet technique and improvisation instructor with music degree. All ages, levels. Home studio in Ballard. (206) 789-1630 or sboshnack@hotmail.com
- Mark Bullis – Bass and guitar. B.A. in music. Harmony, technique, and improvisation. Accepting students at all levels and ages. (206) 232-7821
- Ryan Burns – MJ451 and Bebop & Destruction. Piano/Keyboard lessons at 3 locations: Northgate, Burien, Tacoma. PLU faculty, studied at Berkley. (206) 244-9889 or info@ryanburnsmusic.com.
- Darin Clendenin has openings for students in jazz piano. Beginning – advanced, ages 8 to 80, 31 years playing experience, 18 years teaching experience. (206) 297-0464
- Anna Doak – Double bass instructor (206) 784-6626, thedoaks@aol.com. Professional performing/recording bassist. Professor of double bass at WWU, teaches privately out of North Seattle studio
- Becca Duran – Earshot 2001 Vocalist of the Year; M.A. Aspiring vocalists learn how to deliver a lyric. Study tone production, phrasing, musicianship, improvisation, repertoire, how to interface with musicians. Singers of all languages encouraged. (206) 548-9439 or www.beccaduran.com.
- Hans Fahling – Jazz guitar instruction, as well as jazz ensembles for all instruments. Contact : (206)364-8815, email: fahlingjazz@yahoo.com, web site: www.fahlingjazz.com
- Curtis Forbes – Guitarist, Berklee graduate, degree in composition available for private lessons in guitar, composition, arranging, theory. (206) 931-2128 or C1Forbes@aol.com
- David George – Instruction in trumpet. Brass and jazz technique for all students. Home studio in Shoreline. Cornish graduate. (206) 545-0402 or david19311@home.com
- Steve Grandinetti, MSEd – Jazz drum set instruction. Studied with Justin Di CioCio. Centrum Blues Festival faculty member. 360-385-0882, gypsygumbo@hotmail.com
- Tony Grasso – Trumpet technique, composition, improvisation. All levels. 15 years teaching experience. (206) 940-3982 or grassoosarg@hotmail.com
- Kelley Johnson - Earshot Best Jazz Vocalist, International Vocal Competition Winner. Lessons & Workshops. Voice, musicianship, improvisation and performance. www.kelleyjohnson.com (206) 323-6304
- Greta Matassa – Award winning, Earshot Best Jazz Vocalist. Private instruction and workshops. (206) 937-1262 www.gretamatassa.com gretamatassa@home.com
- Pascal Louvel – www.SeattleGuitarTeacher.com GIT grad. Studied with R. Ford and N. Brown, (206) 282-5990
- Yogi McCaw – Piano/Improvisation/Composition/ Home Recording. North Seattle. (206) 783-4507 or yogi-one@excite.com
- Wm Montgomery – Instruction in jazz piano, improv (all instruments), ear training, theory, composition. Seattle (Magnolia Village). (206) 282-6688, wmon@monchan.com.
- Cynthia Mullis – Saxophone instruction with a creative, organic approach to jazz style, theory, technique. BM, MA, NYC professional. 206-675-8934. Email: cmullis35@dellnet.com
- Nile Norton, DMA – Jazz Vocal Class. All levels accepted. Monday evenings in convenient Pioneer Square location. Reasonable per session rate. Contact: (206) 382-9798 or nilenorton@hotmail.com
- Ahamefule J. Oluo – Trumpet instruction all levels. Studied at Cornish, member of Monktrail Creative Music Concern. (206) 849-6082 or aham.oluo@attws.com
- Phil Parisot – Now accepting students for jazz drumming concepts/techniques. Studied in NYC (206) 898-7708 or philparisot@hotmail.com
- Susan Pascal – Jazz vibraphone improvisation and technique, beginning through advanced. 206-932-5336 susan@susanpascal.com www.susanpascal.com
- Ronnie Pierce – Instruction in sax, clarinet, flute. (206) 467-9365 or (206) 374-8865
- Josh Rawlings – Piano & vocal instruction in jazz/popular. Flexible rates/schedule. All ages welcome. (425) 941-1030 or joshrawlings@yahoo.com
- Bob Rees (percussionist/vibraphonist) – All ages percussion instruction with emphasis on listening, rhythm, theory, and improvisation Degrees in Developmental Music and Percussion Performance. Info: (206) 417-2953; beecraft@msn.com
- Steve Rice – Jazz piano instruction, North Seattle; rice4plex@aol.com, (206) 365-1654
- Murl Allen Sanders – jazz piano and accordion instructor interested in working with motivated intermediate level young people. (206) 781-8196.
- Greg Sinibaldi – Imrovisation/composition using 12-tone technique, all instruments & levels, ensemble coaching, workshops. New England Conservatory grad. (206) 675-1942 or greg@gregsinibaldi.com
- Marc Smason – Trombone, jazz vocal & dijeridu. Professional trombonist/vocalist since 1971. Has taught in schools and privately. (206) 760-1764, musicetc@earthlink.net
- Charlie Smith – Now accepting students for jazz composition and arranging, theory and piano. Leader and arranger for Charlie Smith Circle. (206) 890-3893 or mail@charliesmithmusic.com
- Amy Stephens – Teaching jazz piano, theory, improv, composition, classical piano also. BM/BM, MM Indiana Univ., 10 yrs teaching experience, performer/composer/ recording artist. (206) 240-7632or amy@amystephens.com
- Chris Stromquist – Afro-Cuban and Brazilian percussion including congas, timbales, bata, shekere, hand percussion and drumset. Beginner through Advanced level. (206) 709-0286, cstromqu@yahoo.com
- Tobi Stone – Saxophone/Clarinet instruction. All ages/levels. Attention to tone, technique, theory, improvisation. BM, 10 years teaching/performing. Member Reptet and Tiptons. (206) 412-0145.
- Ryan Taylor – Guitarist with extensive performance/teaching background. For information, ryan.taylor@earthlink.net or call (206) 898-3845
- Andre Thomas – Intermediate to advanced techniques for the modern drummer as applied to jazz and bebop. (206) 419-8259
- Jay Thomas is now accepting select students on trumpet, saxophone and flute. Special focus will be on improvisation and technique. (206) 399-6800
- Yakup Trana – Cornish graduate, professional guitarist. Guitar instructions for all levels; (425) 221-3812, ytrana@hotmail.com
- Byron Vannoy MFA – Jazz drum set instruction as well as rhythmic improvisational concept lessons for all instruments. All ages and levels accepted. (206) 363-1742 byron_vannoy@hotmail.com
- Garey Williams – Jazz Drum Instruction. (360) 307-9099 or gareyw@donobi.net
- Beth Winter – Vocal Jazz Teacher, technique and repertoire. Cornish Jazz Instructor has openings for private voice. (206) 281-7248

Jazz AROUND THE SOUND

MONDAY NOVEMBER 1

- C* Marc Smason, Jewel of India, 4735 University Way NE, 523-5275, 7:30
 NO New Orleans Quintet, Call for time
 ON Abdullah Ibrahim Trio, *Earshot Jazz Festival*, 8
 RD Doug Zangar, Call for time
 TU Greta Matassa Quartet, 8

TUESDAY NOVEMBER 2

- JA Kurt Rosenwinkle Group, 8
 JW Scott Ricks, 6:30
 MA Bisio/Allen Duo, 7:30
 NO Holotrad Jazz, Call for time
 ON Hermeto Pascoal, Monica Salmaso, *Earshot Jazz Festival*, 8
 TU Laura Welland Group, 8

2-3 KURT ROSENWINKEL

Guitarist Kurt Rosenwinkle comes to Jazz Alley with his quartet, playing tunes from his recent, third Verve release, *Heartcore*. Rosenwinkle moved to New York in 1991 after vibraphonist Gary Burton, long a keen-eared seeker after outstanding up-and-coming players, snapped him up, straight out of the Berklee College of Music. Rosenwinkle was only 21 at that time, and Burton's faith in him has proven to be well-founded. The guitarist has gone on to tour and record with such top leaders as Joe Henderson, Paul Motian, and Joe Lovano. In fact, Rosenwinkle has appeared on over 50 albums, already. Here, with Aaron Goldberg (piano), Joe Martin (bass), and Jeff Ballard (drums), he will display the Reviewers have said some very odd things about the album, such as that it

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.

resembles, at times, Mahavishnu Orchestra. Right! "We're in fusionland, where his stinging and soothing solos run up against lush keyboard effects and trance-style programming and jazz time is frequently sacrificed to a timeless sense of spiritual striving," Lloyd Sachs says on *Amazon*, and that's more like it. Think: washes of sound, yearning melodies, drum machines and synthesizers, romantic melodies... Cover \$19.50-\$21.50.

WEDNESDAY NOVEMBER 3

- BJ Beacon Hill, 7:30
 JA Kurt Rosenwinkle Group, 8
 JW Pasquale, 6:30
 NO Floyd Standifer Group, Call for time
 ON Tinariwen, *Earshot Jazz Festival*, 8
 SA Kareem Kandi Band, 8
 SF Enrique, 8

- TU Dawn Clement Trio, 8

THURSDAY NOVEMBER 4

- CK Paul Rucker Ensemble, *Earshot Jazz Festival*, 9
 JA Mindi Abair, 7:30 and 9:30
 JB Kareem Kandi Band, Call for time
 JW African Jazz, 6:30
 NO Ham Carson Quintet, Call for time
 ON Gonzalo Rubalcaba Trio, *Earshot Jazz Festival*, 8
 PD Michael Bisio (standards) Trio, 8
 PS New Bop Brigade, 8
 SE Gozana Band, 7
 TU Larry Fuller Trio, 8

FRIDAY NOVEMBER 5

- AF Kareem Kandi Band, 7:30
 GR Eric Maddis Trio, 7:30
 JA Mindi Abair, 7:30 and 9:30

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AA Seattle Asian Art Museum in Volunteer Park, Seattle
 AF Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604
 BF Benaroya Hall, 3rd and Union Downtown Seattle, 215-4747
 BJ Beacon Pub, 3057 Beacon Ave S, 726-0238
 C* Concerts and Special Events
 CC Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338
 CF Copperfield's Restaurant, 8726 S Hosner, Tacoma, (253) 531-1500
 CK Consolidated Works, 500 Boren Avenue North, Seattle, 381-3218
 CM Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111
 CV Café Venus and Mars Bar, 609 Eastlake Ave E
 CZ Cutter Point 7520 27th St. W. University Place, (253) 565-4935
 GR Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600
 HW Hotwire Coffeehouse, 17551 15th NE, Shoreline, (206) 957-2000
 IB Il Bistro, 93-A Pike St, 682-3049
 JA Jazz Alley, 2033 6th Ave, 441-9729
 JB Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169
 JF Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686
 JU Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544
 JW Julia's of Broadway, 300 Broadway, 860-1818
 KR Kirkland Performance Center, 350 Kirkland Ave, Kirkland, (425) 893-9900
 LA Latona by Green Lake, 6432 Latona NE, 525-2238

LU Luigi's Grotto, 102 Cherry, 343-9517
 MA Matt's in the Market, 94 Pike St #32, 467-7909
 MK Mr. Lucky, 315 1st Ave N Seattle, 282-1960
 MT Mr. Spot's Chai House, 5463 Leary Way, 297-2424
 NE Norm's Eatery, 460 N. 36th, (206) 547-1417
 NO New Orleans Restaurant, 114 First Ave S, 622-2563
 ON On the Boards, 100 W. Roy St (lower queen anne)
 OW Owl 'n Thistle, 808 Post Ave, 621-7777
 PA Paragon, 2125 Queen Anne Ave N, 283-4548
 PC Plymouth Congregational Church, 1217 6th Ave, (206) 622-4865
 PD Pink Door, 1919 Post Alley, 443-3241
 PK The Penny Café, 1701 NW Market, Ballard 784-6426
 PM Pampas Club, 90 Wall St, 728-1140
 PS Patti Summers, 94 Pike St, 621-8555
 RD Richmond Beach Deli, 632 NW Richmond Beach Road, Shoreline, (206) 546-0119
 SA The Spar, 2121 N 30th, Tacoma, (253) 627-8215
 SE Seattle Art Museum, 100 University St, 654-3100
 SF Serafina, 2043 Eastlake Ave E, 323-0807
 SQ Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153
 ST Suite G, 513 N 36th St, 632-5656
 SU Sunset Tavern, 5433 Ballard Ave, 784-4480
 SV Swingside Café, 4212 Fremont Ave N, 633-4057
 TA Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
 TD The Triple Door, 216 Union St, 838-4333
 TT Tractor Tavern, 5213 Ballard NW, 789-3599
 TU Tula's, 2214 2nd Ave, 443-4221
 WB Wasabi Bistro, 2311 2nd Ave, 441-6044

Recurring Weekly Performances

Mondays

- IB Blake Micheletto, call for time
 MK Reggie Goings & the Jazz Suspenders, call for time
 NO New Orleans Quintet

Tuesdays

- NO Ham Carson & Friends
 OW Bebop & Destruction, call for time

Wednesdays

- CV Matt Jorgensen/Mark Taylor Group, 9:30
 NO Floyd Standifer Group, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, Noon
 SA Kareem Kandi Band, 8
 ST Jazz Night with the Ryan Burns Trio, call for time

Thursdays

- CF Monktail Music Series, 8
 CM Victory Music presents Open Mic, 6
 JB Kareem Kandi Band, 8:30
 LU Robeson Trio, 8
 NO Ham Carson Quintet, 7
 PA HB Radke & the Jet City Swingers, 9
 PD Michael Bisio Trio, 8
 SQ Darrius Willrich, 10
 TA Urban Oasis, 7
 WB Wayne Trane, 9

Fridays

- AF Kareem Kandi Band, 7
 JU Urban Oasis, 9
 LA LHH Trio, 5:30
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 RR Victor Janusz, 8:30

Saturdays

- AF Kareem Kandi Band, 7
 CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 SU Victor Noriega

Sundays

- CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 NE Dangerous Brain Clinic, 10
 TD Arturo Rodriguez, 8
 TU Andre Thomas Jazz Jam, 8

- JW Katrina Wibel, 6:30
 NO Chris Stevens, Call for time
 ON Jim Hall Trio, *Earshot Jazz Festival*, 8
 PL Wally Shoup Quartet, Noggin, Na, *Afterears Festival*, 8
 SF Fred Hoadley, 9
 TD Sun City Girls, 8
 TU Ernie Watts and New Stories, 8

5 SUN CITY GIRLS

This should be interesting. The inimitable and quite unpredictable Sun City Girls, a trio famed far and wide in part for just insisting on being itself, in all its loopy glory, performs at the toney Triple Door, for one evening, at 8pm (cover \$12). The gals are in fact all blokes: brothers Rick and Alan Bishop, playing guitars and a heap of other things, and Charles Gocher on drums. The residents of Seattle (generally) have for over 20 years been the one and only Sun City Girls who have theatrically and iconoclastically fused punk, poetry, and performance art, laced with avant jazz and industrial noise. In the nicest possible way. "The Sun City Girls," they themselves say, "stand defiantly idiosyncratic yet passionately committed to any and all freedoms no matter how obvious or transgressive."

SATURDAY NOVEMBER 6

- BF Seattle Repertory Jazz Orchestra w/ guest Benny Golson, *Earshot Jazz Festival*, Nordstrom Recital Hall, 7:30
 C* Suresh Talwalkar/Sudhir Phadke/Ramdas Palsule, *Earshot Jazz Festival*, Kane Hall, Room 120, UW, 7:30

- GR Jazz Unlimited, 7:30
 JA Mindi Abair, 7:30 and 9:30
 JU Marc Smason & A Better World, 8:30
 JW Emily McIntosh and Karin Kajita, 6:30
 NO Chris Stevens, Call for time
 ON Gary Bartz Quartet & Ishmael Reed, *Earshot Jazz Festival*, 8
 PL Murderous Copulation of Birds, Eric Barber/Paul Kikuchi, *Afterears Festival*, 8
 SF Leo Raymundo featuring Sue Nixon, 9
 TU Ernie Watts and New Stories, 8

SUNDAY NOVEMBER 7

- CZ Kareem Kandi Band, 4
 JA Mindi Abair, 6:30 and 8:30
 KR Seattle Repertory Jazz Orchestra w/ guest Benny Golson, *Earshot Jazz Festival*, 3
 NO Jay Thomas Big Band, Call for time
 ON Buddy Catlett Tribute, *Earshot Jazz Festival*, 8
 SF Eric Skye, 6:30
 TU D'Vonne Lewis Group, 8
 MONDAY NOVEMBER 8
 NO New Orleans Quintet, Call for time
 RD Doug Reid and Friends, Call for time
 TU Dorothy Rodes Jazz Jam, w/ Eric Verlinde Band, 8

TUESDAY NOVEMBER 9

- JA John Pizzarelli Bossa Nova Show, 7:30 and 9:30
 JW Scott Ricks, 6:30
 NO Holotrad Jazz, Call for time
 TU Emerald City Jazz Orchestra, 8

9-14 PIZZARELLI!

Guitarist and vocalist John Pizzarelli appears with his Bossa Nova Show, at Jazz Alley (cover \$20.50-\$24.50). Pizzarelli began performing professionally with his father, the famed guitarist Bucky Pizzarelli, and he continues the family tradition here by bringing along brother Martin on bass. The Show also features Brazilian vocalist Daniel Jobim (yep, the grandson of), as well as Tony Tedesco (guitar), and Ray Kennedy (piano). The band performs what Pizzarelli calls "a true marriage of American and Brazilian music as well as American and Brazilian musicians." He sings, and has won good notices for his revival of the American songbook. His recent album on Telarc, *Bossa Nova*, demonstrates that he can handle Brazilian styles pretty darn well, too.

9 EMERALD CITY

The Emerald City Jazz Orchestra led by trumpeter Kevin Seeley, is among this city's amazing large haul of interesting and compelling jazz big bands. It's an intergenerational affair, with some polished writing and arranging by Matso Limtiaco — hard-swinging stuff with plenty of convincing soloing by the likes of alto saxophonist Mark Taylor, pianist Reuel Lubag, and tenor saxophonist Rob Davis. Of the band's CD *Alive and Swingin'* (SMP), critic Jack Bowers said: "Section work is immaculate, soloists are superb, and the rhythm section simply kicks ass. Above all, everyone plays with conspicuous fire and enthusiasm, diving earnestly into every chart as if it were the last one they'd ever encounter. And speaking of charts, any first-rate big band sounds even more exciting with an expert arranger at its beck and call, and the Emerald City Orchestra assuredly has one in Matso Limtiaco," the ensemble's baritone saxophonist.

WEDNESDAY NOVEMBER 10

- JA John Pizzarelli Bossa Nova Show, 7:30 and 9:30
- JW Pasquale, 6:30
- NO Floyd Standifer Group, Call for time
- SA Kareem Kandi Band, 8
- TU Randy Halberstadt, 8

THURSDAY NOVEMBER 11

- AA Michael Bisio (standards) Trio, 8
- JA John Pizzarelli Bossa Nova Show, 7:30 and 9:30
- JB Kareem Kandi Band, Call for time
- JW African Jazz, 6:30
- NO Ham Carson Quintet, Call for time
- SE The Tiptons, *Art of Jazz*, 5:30
- TD The Tiptons, 8
- TU Bert Gulhaugen/John Hansen Vocal Showcase, 8

11 THE TIPTONS

The all-women saxophone quartet, plus drummer, appear twice. First at the Art of Jazz Series at the Seattle Art Museum foyer, at 5:30pm, and then at the Triple Door, at 8pm. With various lineups, the group has been together since 1988, and now again boasts co-founder Amy Denio, along with stalwart Jessica Lurie (alto/tenor), and newer additions Tina Richardson (tenor) and Tobi Stone (baritone). On percussion is the much-praised Elizabeth Pupo-Walker. Together they perform everything from Carla Bley to Los Lobos, and from klezmer to Sun Ra, with plenty of New Orleans, Eastern Europe, funk and hip-hop in the mix.

FRIDAY NOVEMBER 12

- AF Kareem Kandi Band, 7:30
- C* Jim Basnight Band, The Watertown, Anacortes WA, 9
- GR Joe Koplin Quintet, 7:30
- HW Rik Wright's Zen Tornado, 7
- JA John Pizzarelli Bossa Nova Show, 7:30 and 9:30
- JW Ray Baldwin, 6:30
- NO Lil' Bill and the Bluenotes, Call for time
- PK Tuba Libre, 7:30
- SF Jazzukha, 9
- TD The Kinsey Sicks, 7:30
- TU Kelley Johnson Quartet, 8:30

SATURDAY NOVEMBER 13

- C* Jim Basnight Band, *Winter Brew Festival*, Kennewick WA, Call for time
- GR Joe Koplin Quintet, 7:30
- JA John Pizzarelli Bossa Nova Show, 7:30 and 9:30
- JW Woody Woodhouse and Eddie Creed, 6:30
- NO Lil' Bill and the Bluenotes, Call for time
- SF Charisa Martin Cairn, 9
- TU Jay Thomas/Becca Duran Quintet, 8:30

SUNDAY NOVEMBER 14

- C* Jim Basnight Band, Pounder's in Renton WA, 9
- CZ Kareem Kandi Band, 4
- JA John Pizzarelli Bossa Nova Show, 6:30 and 8:30
- SF Jerry Frank, 6:30
- SV Michael Bisio Trio, 8
- TU Jim Cutler Jazz Orchestra, 8
- TU Jazz Police Big Band, 3

14 BIG BAND SUNDAY

Two more of Seattle's many fine big bands, Jazz Police Big Band (3pm) and the Jim Cutler Jazz Orchestra (8pm), fill the Sunday roster at Tula's well beyond overflowing. The Jazz Police are well-known, and kick a lot o' butt. The Jim Cutler Jazz Orchestra, formed early this year, features top Northwest musicians, performing music written by band members, Northwest composers, and classic material by the likes of Gil Evans, The Stan Kenton Orchestra, Maynard Ferguson, and Buddy Rich.

MONDAY NOVEMBER 15

- JA Jim Knapp Big Band IAJE Fundraiser, 8
- NO New Orleans Quintet, Call for time
- RD Doug Reid and Friends, Call for time
- TU Kelley Johnson Jazz Jam, 8

15 KNAPP IAJE FUNDRAISER

The Jim Knapp Orchestra raises money to go to the International Association of Jazz Educator's annual conference in Long Beach, Cal., in January. In the band are Mark Taylor (soprano, alto, tenor saxophones, flute), Steve Tressler (soprano, alto, tenor sax; flute, clarinet), Stuart McDonald (tenor sax), Greg Metcalf (tenor & baritone sax, clarinet), Brad Allison, Vern Sielert, and Jay Thomas (trumpet, flugelhorn), David Kappy (French horn), Jeff Hay (trombone), Don Immel (bass trombone), John Hansen (piano), Phil Sparks (bass) and Phil Parisot (drums). That's a superb lineup. If you can't make the show, you can still make a donation to the cause through Cornish College of the Arts, Office of Advancement, 1000 Lenora St, Seattle, WA 98121.

TUESDAY NOVEMBER 16

- JA Tuck and Patti, 7:30
- JW Scott Ricks, 6:30
- NO Holotrad Jazz, Call for time
- TU Roadside Attraction, 8

WEDNESDAY NOVEMBER 17

- JA Tuck and Patti, 7:30
- JW Pasquale, 6:30
- NO Floyd Standifer Group, Call for time
- SA Kareem Kandi Band, 8
- TT John Bishop Group, Michael Shrieve, Byron Vannoy Trio, *Ballard Jazz Festival*, 8
- TU Kelley Johnson Vocal Showcase, 8

THURSDAY NOVEMBER 18

- AA Michael Bisio (standards) Trio, 8
- CK Cuong Vu/Stomu Takeishi/Ted Poor, 8
- JA Tuck and Patti, 7:30 and 9:30
- JB Kareem Kandi Band, Call for time
- JW African Jazz, 6:30
- NO Ham Carson Quintet, Call for time
- TT Gregg Keplinger Trio, Matt Jorgensen +451, Matt Cameron, *Ballard Jazz Festival*, 8
- TU Greta Matassa Vocal Workshop, 8

FRIDAY NOVEMBER 19

- AF Kareem Kandi Band, 7:30
- C* Ballard Jazz Walk, various venues, *Ballard Jazz Festival*, 9
- C* Tuba Libre, Stuff Cafe, Leary Way & 6th NW, 783-7883, 8
- C* Seattle Women's Jazz Orchestra, Crossroads Market Stage, 7

- GR Joey Bonin, 7:30
- JA Taj Mahal Trio, 7:30 and 9:30
- JW Amazing People, 6:30
- NO Nick Vigaraino & Meantown Blues, Call for time
- SF Kay Bailey, 9
- TU Brian Nova Trio, 8:30

SATURDAY NOVEMBER 20

- C* Matt Wilson Quartet, Don Sickler and New Stories, Tim Ries/Ben Monder/Gary Versace/Matt Jorgensen, Mars Hill Performance Hall, *Ballard Jazz Festival*, 7:30
- GR Michael Powers Group, 7:30
- JA Taj Mahal Trio, 7:30 and 9:30
- JW Karen Shivers and Karin Kajita, 6:30
- MT Chicago Seven, 8
- NO Nick Vigaraino & Meantown Blues, Call for time
- SF Leo Raymundo, 9
- TU Greta Matassa Quartet, 8:30

SUNDAY NOVEMBER 21

- CZ Kareem Kandi Band, 4
- JA Taj Mahal Trio, 6:30 and 8:30
- SF Alex Guilbert, 6:30
- TD Bud Shank Quartet w/ Phil Woods, 7 & 9:30
- TU Jim Cutler Jazz Orchestra, 8
- TU Jay Thomas Big Band, 4

21-24 BUD SHANK & PHIL WOODS

The Triple Door presents two top-notch alto saxophonists, Bud Shank and Phil Woods, for four days of fine post-bop jazz. Both have been in the game for over 50 years, and both match their enormous skills and experience with a youthfulness as fresh as a high-school graduate's. Big-band stars early in their careers, Shank with Charlie Barnet and Stan Kenton, Woods with Barnet, Dizzy Gillespie, Buddy Rich, and Quincy Jones, both went on to stellar careers as leaders. Shank was a pioneer of blending jazz and Brazilian music. The coolest of the West Coast boppers, he stopped playing flute in the 1980s to concentrate on alto, with marvelous results. For his part, Phil Woods undoubtedly is among the greatest living alto players. He has won four Grammys and *DownBeat* awards almost too numerous to count. He rarely plays clubs, so here's a run not to miss. The top-notch rhythm section of Mike Wofford (piano), Bob Magnusson (bass) and Bill Goodwin (drums).

MONDAY NOVEMBER 22

- NO New Orleans Quintet, Call for time
- RD Karin Kajita and Kevin McCarthy, Call for time
- TD Bud Shank Quartet w/ Phil Woods, 7 & 9:30
- TU Eric Verlinde Band, 8

TUESDAY NOVEMBER 23

- C* Jim Basnight Band, BC MacDonalds, Bothell WA, 8
- JA Taj Mahal Trio, 7:30
- JW Scott Ricks, 6:30
- NO Holotrad Jazz, Call for time
- TD Bud Shank Quartet w/ Phil Woods, 7 & 9:30
- TU Hal Sherman's Monday Night Jazz Orchestra, 8

WEDNESDAY NOVEMBER 24

- JA Taj Mahal Trio, 7:30 and 9:30
- JW Pasquale, 6:30
- NO Floyd Standifer Group, Call for time
- SA Kareem Kandi Band, 8
- TD Bud Shank Quartet w/ Phil Woods, 7 & 9:30
- TU Steve Tressler Group, 8

THURSDAY NOVEMBER 25

- JB Kareem Kandi Band, Call for time
- JW African Jazz, 6:30
- NO Ham Carson Quintet, Call for time

FRIDAY NOVEMBER 26

- AF Kareem Kandi Band, 7:30
- C* Jim Basnight Band, The Watertown, Anacortes WA, 9
- GR Music by Richard Lane, 7:30
- JA Taj Mahal Trio, 7:30 and 9:30
- JW Katrina Wibel, 6:30
- SF "Cezanne," 9
- TD M-Pact, 8
- TU Hadley Caliman/Tom Marriott Quintet, 8

A \$35 basic membership in Earshot brings the newsletter to your door and entitles you to discounts at Bud's Jazz Records and all Earshot events. Your membership helps support our educational programs and concert series.

Check type of donation:

- New Renewal

Type of membership:

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SATURDAY NOVEMBER 27

C* Jim Basnight Band, Cuetopia, Wenatchee WA, 9

GR Rebecca D. & Portfolio, 7:30

JA Taj Mahal Trio, 7:30 and 9:30

JW Kay Bailey and Karin Kajita, 6:30

NO Mark Whitman Allstars, Call for time

SF Javier and his Bossa Trio, 9

TD M-Pact, 8

TU Dr. Daniel Barry & Walk All Ways Septet, 8:30

SUNDAY NOVEMBER 28

CZ Kareem Kandi Band, 4

JA Taj Mahal Trio, 6:30 and 8:30

NO Mark Whitman Allstars, Call for time

SF Anne Reynolds and Tobi Stone, 6:30

TD M-Pact, 7:30

TU Fairly Honest Jazz Band, 3

TU Pete Christlieb Quartet, 8

MONDAY NOVEMBER 29

NO New Orleans Quintet, Call for time

RD Bob and Tammy, Call for time

TU Eric Verlinde Band Jazz Jam, 8

TUESDAY NOVEMBER 30

JA Keiko Matsui, Call for time

JW Scott Ricks, 6:30

NO Holotrad Jazz, Call for time

TU Magnolia Big Band, 8

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If you have a new CD release and would like to submit it for review, or would like to see it mentioned in columns about new releases, please send a copy of it to the Earshot Jazz office. The address is above.



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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 EARSHOT JAZZ FEST Greta Matassa & Randy Halberstadt 8 pm \$12 Jazz & Conversation 6-7 pm Free	2 EARSHOT JAZZ FEST Jay Thomas Quartet 8 pm \$12	3 EARSHOT JAZZ FEST Dawn Clement Trio 8 pm \$12	4 EARSHOT JAZZ FEST Larry Fuller Trio 8 pm \$12	5 EARSHOT JAZZ FEST Ernie Watts and New Stories 9 pm \$16	6 EARSHOT JAZZ FEST Ernie Watts and New Stories 9 pm \$16
7 Reggie Goings/ Hadley Caliman Quintet 3-7 \$7 EARSHOT JAZZ FEST D'Vonne Lewis Group 8 pm \$12	8 Dorothy Rodes hosts a jazz jam with Eric Verlinde Band 8-12 \$6	9 Emerald City Jazz Orchestra 8-12 \$5	10 Randy Halberstadt Vocal Showcase 8-12 \$7	11 Bert Gulhaugen/ John Hansen Vocal Showcase 8-12 \$8	12 Kelley Johnson Quartet 8:30-12:30 \$12	13 Jay Thomas/ Becca Duran Quintet 8:30-12:30 \$12
14 Jazz Police Big Band 4-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	15 Kelley Johnson Jazz Jam 8-12 \$6	16 Roadside Attraction 8-12 \$5	17 Kelley Johnson Vocal Showcase 8-12 \$7	18 Greta Matassa Vocal Workshop 8-12 \$8	19 Brian Nova Quartet w/ Larry Fuller 8:30-12:30 \$12	20 Greta Matassa Quartet 8:30-12:30 \$12
21 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	22 Eric Verlinde Band with Jeanne Destro host a jazz jam session 8-12 \$6	23 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	24 Steve Treseler Group 8-12 \$7	25 CLOSED Have a wonderful Thanksgiving	26 Hadley Caliman/ Tom Marriott Quintet 8:30-12:30 \$12	27 Dr. Daniel Barry & Walk All Ways Septet 8:30-12:30 \$12
28 Fairly Honest Jazz Band 3-7 \$5 Pete Christlieb Quartet 8-12 \$12	29 Eric Verlinde Band hosts a jazz jam session 8-12 \$6	30 Magnolia Big Band 8-12 \$5				