

## Susan Pascal's Mallet Jazz

BY TODD MATTHEWS

Susan Pascal's name is as recognizable on the Pacific Northwest jazz scene as the unique tone of the instrument she plays: the vibraphone. If you mention area vibraphonists, or listen to a CD produced by a local jazz musician and the recording includes a vibraphonist, chances are pretty good that Pascal's name appears in the conversation or on the liner notes.

When I mentioned this to her last month, Pascal deflected the praise. "Well, that's interesting, because there are some very fine vibraphonists in Seattle," she said, during a conversation in the living room of her West Seattle home. "There's Tom Collier, who was my teacher at the University of Washington, and who has released two CDs. He's incredible. There's Ben Thomas, who has his own group, produces his own CDs, and is a fabulous player. I think one of the reasons my name might be mentioned is because I've played on various projects that fortunately get radio airplay. And gig a lot."

Another reason? Music has always been an important part of Pascal's life. She was introduced to music in grade school, when a teacher in the local public school district provided percussion lessons. Pascal played the violin for awhile, but returned to percussion — specifically the marimba — after listening to her parents play Herb Alpert & the Tijuana Brass albums. "One day, a little student marimba, which I still have, appeared in the living room and I started playing on that," Pascal recalled.



See Pascal, page 5

## In One Ear

A special event, Charting Change: Jazz and African American Culture, will take place on Monday, April 11 at The Triple Door in downtown Seattle. Pianist Marc Seales will be joined by fellow University of Washington music and history faculty to discuss the relevance of jazz music in the African American community. Musical performers — including Seales, Vern Sielert, Tom Collier, Don Immel, Michael Brockman, Steve Korn, and Phil Sparks — will illuminate the discussion with original arrangements and compositions. The panel of academics include professors Quintard Taylor, Stephanie Camp, Nikhil Singh, and Jim Gregory. Tickets are \$20-\$75 and are available through the UW Alumni Association at (206) 543-0540 or [www.UWalum.com](http://www.UWalum.com).

The 2005 Essentially Ellington festival and competition, presented by Jazz at Lincoln Center, has invited four bands from the Seattle area to participate in this year's competition.

Roosevelt and Garfield High Schools from Seattle, and perennial attendees for

much of the past decade, are joined this year by Mountlake Terrace High School and Shorewood High School. Arts and Communications Magnet Academy from Beaverton, Oregon also will attend.

Hundreds of schools from across the country submit tapes to the competition from which 15 are chosen to participate in the weekend-long festival held May 13 through 15.

Two-time defending champion Garfield High School will be attempting an unprecedented three-peat.

The Garfield High School Jazz program will present its 15th annual "Jazz Gala" on April 30 at the Jerry Brockey Center on the campus of South Seattle Community College, 6000 16th Ave SW. All four bands will perform and be joined by guest vocalist Ernestine Anderson. Radio Host Jim Wilkie will be Master of

See gala, next page

Visit Earshot's website  
for the most complete  
jazz calendar in Seattle

[www.earshot.org](http://www.earshot.org)

## EARSHOT JAZZ

"A Mirror and Focus for the Jazz Community"  
3429 Fremont Pl., #309, Seattle, WA 98103

© 2002 Earshot Jazz

General Information: (206) 547-6763

Fax: (206) 547-6286

email: [jazz@earshot.org](mailto:jazz@earshot.org)

Web Site: [www.earshot.org](http://www.earshot.org)

Executive Director: John Gilbreath

Earshot Jazz editor: Steve Cline

Editor-at-large: Peter Monaghan

Contributing writers: Andrew Bartlett, Bill Barton, Stephen Cline, Jessica Davis, John Ewing, Paul Harding, Alan Jones, Todd Matthews, Peter Monaghan, Amy Seibert, Harvey Siders, Gordon Todd, John Whitton

Photography: Steve Cline, Daniel Sheehan, David Wight

Layout: Steve Cline

Distribution Coordinator: Fred Gilbert

Distribution Manager: Ellie Rapp

Mailing: Lola Pedrini

Board of directors: Jane Eckels (president), Fred Gilbert (vice-president), Lola Pedrini (treasurer), Richard Thurston (secretary), Taina Honkalehto, Paul Harding, George Heidorn, Hideo Makihara, Thomas Marriott  
Program Manager: Bryce Montgomery

Calendar information:

3429 Fremont Pl., #309, Seattle, WA 98103

Fax: (206) 547-6286

Email: [jazz@earshot.org](mailto:jazz@earshot.org)

Earshot Jazz is published monthly

by Earshot Jazz Society of Seattle and is available online at [www.earshot.org](http://www.earshot.org)

Subscription (with membership): \$35

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

The new album from  
**Swampdweller**  
is now available  
on Freetone Records.



Swampdweller is: Marc Fendel, Jay Roulston, Dave Carter, Joe Doria, Ari Zucker, Farko Dosumov, John Wicks, Larry Mahlis, Andy Sells, Reggie Watts

For sale at Bud's Jazz Records, Tower Records and other Seattle retailers.  
Also available online at [www.freetonerecords.com](http://www.freetonerecords.com)

**freetone** RECORDS [www.freetonerecords.com](http://www.freetonerecords.com)

## The Jim Knapp Orchestra

"Music for almost any occasion"

The Frank Agency  
Beth Fleenor  
(206) 568-2068  
[www.thefrankagency.org](http://www.thefrankagency.org)

Jim Knapp  
(206) 282-2670  
[www.jimknapporchestra.com](http://www.jimknapporchestra.com)

**gala, from previous page**

Ceremonies and local entertainer David Silverman will serve as auctioneer. Tickets are available by calling (206) 527-0207 or [gala@garfieldjazz.org](mailto:gala@garfieldjazz.org) and cost \$50 to \$100. Proceeds support all levels of jazz at Garfield High School, including scholarships, travel and competition costs, music, community outreach, and ensemble instruction.

The new CD from keyboardist Wayne Horvitz and his band Sweeter Than the Day is now available. "Live at the Rende-

vous December 2004" is a 2-cd package containing material recorded live over a four day period. It is available from the Kufala Records website, [www.kufala.com](http://www.kufala.com). Kufala is a unique label that produces live recordings with minimal editing.

The second performance of Horvitz's major work "Joe Hill" took place on March 5 at the Flynn Theater in Burlington, Vermont. Guest soloists were Bill Frisell, Robin Holcomb Rinde Eckert, and Danny Barnes. The premiere of the piece was a highlight of the 2004 Earshot Jazz Festival in November.

Centrum's Port Townsend  
**JAZZ**  
Workshop  
John Clayton, Artistic Director  
July 24-31, 2005

Join us for one of America's great jazz experiences.

Led by the celebrated bassist and composer John Clayton, Centrum's Port Townsend Jazz Workshop brings YOU together with the finest players in jazz at Fort Worden State Park on Washington's Olympic Peninsula.

Jam, perform and learn with:

Benny Green, Russell Malone, John Clayton, Kurt Elling, Carl Allen, Christian McBride, Bill Mays, Bruce Forman, Jeff Clayton, Terrell Stafford, George Cables, Ingrid Jensen, Bob Florence, Rickey Woodard, Chuck Dearfor, Nancy King, Steve Christofferson, Claire Daly, Jay Thomas, Dave Peck, Kristin Korb, Gary Hobbs, Alan Jones, Randy Halberstadt, Jon Wikan, Bill Ramsay, Gary Gibson, Dawn Clement, Dan Balmer, Greg Schroeder, Clarence Acox, Chuck Easton, and Laura Welland.

For professionals, enthusiasts, college and high-school players. Space is limited. Financial aid is available.

Register:  
[www.centrum.org](http://www.centrum.org)  
[info@centrum.org](mailto:info@centrum.org)  
360-385-3102



**DIMITRIOU'S**  
*jazz alley*  
**PERI**  
RESTAURANT AND  
NIGHTCLUB

**SHEMEKIA COPELAND**

April 1 – 3

**CLARK TERRY**

April 4 – 10

**COREY HARRIS/HENRY**

**BUTLER DUO**

April 12 – 13

**DAVID BENOIT**

April 14 – 17

**CLAUDIA VILLELA AND  
RICARDO PEIXOTO WITH**

**GUEST JOVINO SANTOS**

**NETO**

April 19 – 20

**PONCHO SANCHEZ LATIN**

**JAZZ BAND**

April 21 – 24

**DENA DEROSE**

April 26 – 27

**EARL KLUGH**

April 28 – May 1



Please call 206-441-9729  
to make reservations  
or visit us online at  
[WWW.JAZZALLEY.ORG](http://WWW.JAZZALLEY.ORG)

# Jay Clayton: Seeking the Poetry

BY STEVE CLINE

"It was totally the right time to go back."

By the time Jay Clayton returned to the east coast in November of 2001, she was an established and legendary music educator in Seattle. But with complete conviction, she returned to New York, where she began her career in the early 1960s. She said, "I don't have any clear expectations. I just want more time to sing." And since settling in New Paltz, New York, she has reestablished her presence in the New York area.

Living in New Paltz has given Clayton the balance she desired, as well. About 90 minutes north of the city, by bus, Clayton makes the trip weekly. "[New York City] is where I teach and where I rehearse and hear music..." she says. "I was teaching some at New School, I had several privates. I was doing that on Thursday and I would teach my own students on Wednesday. I had the option to stay the weekend. It varied but I would go in every week.

"I'm trying to go in for a week and stay home for a week. That would be nice. The country is my office. That's where I can work on music, where I can think about where I want to go."

Still, with all that the big city has to offer, Clayton cherishes the upstate life in an area rich with artistic talent that, like her, has fled north. "I'm very happy there because I can be by myself or if I want company there's friends up there. And the city is close enough. I'm very lucky. I'm sharing an apartment [in New York] with Sheila Jordan. How great is that? She's like a mentor of mine and we've known each other for about 25 years. We have been teaching a lot together. She recommends me a lot and has been a great supporter.

Clayton has, as well, found opportunity to perform in her rural environs. Perhaps not a great surprise given the wealth of talent that has migrated to New Paltz and nearby Woodstock. But,

according to Clayton, the hub of creative activity is actually the slightly larger town of Kingston. "I don't have an agent; you know me. People set things up for me. It's a very beautiful place. A lot of artists live up there; jazz and visual artists. I've actually performed up there. There's always little pockets of places. Kingston is kind of the center point. It a little farther north [than New Paltz] and it kind of has this revival thing going on. It's interesting because when I first got there, there's this little book store. I went in there and this guy Gary Wilkie, who used to live out here [in Seattle] and had a book store. He had moved back there, opened a book



store and it had a small performance space in it. Well he was *totally* into jazz, and I'm talking free jazz and stuff! So he did it for a couple of years and, you know, he got tired, but he was so great. I booked something in there last spring for Jerry Granelli, Jane Ira Bloom and myself. Cause it was the perfect place for that; right out in the country. So when that was going a lot of times musicians from around there would end up in there. It's a nice community."

By far, most of Clayton's work, however, is still in New York City. And she

has established a presence as a great educator there, just as she did during her two decades of work at Cornish College of the Arts in Seattle.

"I've done a little series where I taught for four weeks. Actually [Seattle pianist] Dawn Clement came out in June and I set things up so she played piano for these vocal workshops I did and she played for a concert of mine at a little club. Kendra Shank was a student of mine [in Seattle], she's doing great out here, also.

"It's funny. A lot of young singers tell themselves, "I can't go to NYC, I can't make it there..." well *nobody* can [with that attitude] But if you feel good you just do it and something happens. It's not easy. But it's the attitude that makes it or breaks it."

Expect to see Clayton in the fall appearing in Seattle with a special new project. Last fall, Clayton was the recipient of a major grant from Chamber Music America that will fund her project *Outskirts* with Jane Ira Bloom and Jerry Granelli.

"[The grant] is really a perk. I proposed to do a piece with Jane and Jerry and I because we hadn't worked together for a while. Then we did get together a few months in the spring. *God, it was so great!!!* I have such a connection with both of them! It's magical; we don't plan much. Form comes out because we know certain pieces... I can't even explain it.

"So I proposed to do a piece for the three of us with text and electronics and our live improvisation. I've written some melodies already but now I'm looking for a text."

Clayton's interest in vocalizing freely with poetry is exhibited occasionally in her original compositions. Her performance at Cornish College last September included a riveting performance of "Rhythm Waltz" which is also on her CD *Circle Dancing* (Sunnyside, 1997).

"I don't take it lightly," Clayton asserts.

**See Clayton, page 6**

## Pascal, from page 1

"I took lessons on it, and that's how I really got into percussion." She performed with her middle- and high-school bands in the Shoreline School District and explored classical percussion with the Seattle Youth Symphony. It was in high school that Pascal started to grow fond of jazz percussion. "For awhile there, I was thinking I would be a symphonic player," she said. "But then when I started listening to jazz vibe stuff, like Gary Burton, Milt Jackson, Bobby Hutcherson and that kind of stuff in high school, I got more interested in the jazz vibraphone." It was at the University of Washington, where she initially set out to study classical percussion, that her fondness for jazz took hold. "I realized I was much more interested in jazz at that point," she said "Hearing that *Crystal Silence* album, which came out I think in 1973, I think a lot of people had that experience. That recording made a mark on a lot of people."

Pascal was torn between careers in classical or jazz percussion, and she dropped out of the university for period. "I always wanted to play melodic material," she explained. "When I was in the orchestra, I envied the first violinists who were constantly playing all the time. In the percussion section, you had to sit back and literally count hundreds of measures while waiting. Meanwhile, I was just listening to great jazz music: Gary Burton, Bobby Hutcherson, Milt Jackson — those fabulous players were really inspiring."

Pascal found a day job and combed the listings in *The Rocket* for jazz bands. The first group she joined was the 'No Nukes! Stop Rape! Jazz Band,' led by saxophonist Dan Greenblatt. She also responded to listings for piano players. One group invited her to audition. Shortly thereafter, she was hired. "It was wonderful," she recalled. "We had a guitarist, bassist, drummer, and the vibes. We started playing all kinds of stuff, and we performed quite a few gigs around town."

Pascal's interest in jazz was sealed. She returned to the University of Washington to complete her degree. She also started to aggressively seek performance

opportunities — whether at clubs, on recordings, or even theater and motion picture soundtracks. "People who want to specialize in vibes have to create their own band and performance opportunities," she said, referring to the instrument's reputation as somewhat unconventional. "The people who succeed at the vibes are really aggressive bandleaders and promoters. When I first started really wanting to get out and play more vibes, I decided I was just going to learn as many standards as I could and go out to jam sessions. Sometimes I would get tired, or I would have my day job and I didn't feel like going out. But once I was out, I was really glad to be there."

She also set out to inform musicians and audiences about the instrument's unique sound and quality. She auditioned for bandleaders initially seeking a pianist or guitarist, and was hired based upon her performances and the vibraphone's complementary sound. "That's something I did with The Jazz Police," she said. "I've played with them for a number of years, and all along they have used either guitar, piano or vibraphone."

Pascal hasn't entirely ditched her classical training. In fact, that versatile background has helped broaden her career. She has recorded for a wide range of musicians, including the slide guitarist Orville Johnson, the steel drum band The Toucans, the Plymouth Trio (which performs sacred music for the Plymouth Congregational Church), jazz vocalists Edmonia Jarrett and Greta Matassa, composer Daniel Barry, and The Jazz Police. She has also found her niche recording for motion picture soundtracks, including *The Wedding Planner* and *Office Space*, among others. "Seattle has really become one of the major areas in the country for recording film scores," she said.

Still, one area remains unexplored: her own recording as bandleader. "I think I've been waiting to have something that really feels unique and mine," Pascal explained. "I really want to wait until I have something that's new. I would prefer not to do a CD of standards, although I've enjoyed playing standards. What I find myself really excited by is something like the Mike Stern show I saw in New York

City last week. They played standards, but they were standards de-constructed. They would do improvisations and then they would go into a rough sketch of a tune that I recognized. That's kind of fun and very cool. I think I'm waiting until I have something that will be new."

One project that might contribute to her own recording is a long-standing job at the Plymouth Congregational Church, where she is tasked with creating sacred music for performance each week. "I've been studying the music of a lot of other people for that," she said. "Sometimes it's material I compose. Sometimes it's the music of other people that I like. It's kind of nice as a workshop for me to study new music because I have to keep generating new music for that every week."

Pascal also leads her own quartet, which includes a rotating roster of the finest jazz musicians in town: pianists Larry Fuller and Randy Halberstadt; bassists Doug Miller, Jeff Johnson, and

See Pascal, page 16

HAMMOND  
ASHLEY  
VIOLINS

FULL SERVICE  
VIOLIN FAMILY  
DEALER

ASHLEY HA  
VIOLINS

HAMMOND HA  
EST. 1964

HA

Seattle, WA

PH 206.878.3456  
WWW.HAMMONDASHLEY.COM

## mainstage all ages welcome

mon/april 4 tucker rountree sound  
Contemporary jazz guitar from Austin 7:30pm

sun/apr 10 katahdin's edge  
Up-to-the-minute piano jazz with a Balkan twist 7:30pm

mon/apr 11  
UW Alumni Assn/College of Arts & Sciences presents  
"charting change:  
jazz & african american culture" 7:30pm

sun/april 24  
wayne horvitz, robin holcomb  
& odeonquartet

Premier musical adventurers 7:30pm

wed/apr 27 tord gustavsen trio  
Piano jazz storyteller 7:30pm

sun/may 8  
seattle youth jazz ensemble spring concert  
Directed by Denny Goodhew,  
Robbie Jordan & Erik Esvelt 7pm

wed/may 11  
rebecca parris w/jovino santos neto  
Stylish jazz vocals 7:30pm

sun/may 15  
nathan hale high school jazz ensemble  
Show your support for music in the schools 7pm

fri-sun/may 27-28  
hiroshima  
Classy jazz/world/funk fusion 5/27-28 7pm & 10pm

## musicquarium lounge

NO COVER CHARGE

HAPPY HOUR

\$3 COCKTAIL HAPPY HOUR 4-7PM EVERY NIGHT  
\$3 APPETIZERS 4-7PM EVERY NIGHT/10PM-MID SUN-

LIVE MUSIC @ 9PM

monday night jazz with Origin Records

THE  
triple  
door

wild ginger  
inspired menu  
private suites  
valet parking

206 | 838 | 4333 RESERVATIONS 216 UNION ST SEATTLE



## GRETA MATASSA Vocal/Rhythm Section Workshops

Four weeks of 1/2-hour sessions  
with one of Seattle's top rhythm  
sections and vocalists. Final concert  
at Tula's, Seattle's premier jazz club,  
with optional recording.

Workshops every month. Cost: \$250  
Limited to 8 vocalists. 206-937-1262  
gretamatassa.com (see Teaching page)

## Clayton, from page 4

"The first time I tried something like that was the duo recording with Granelli, *Sound Songs* (Winter and Winter, 1985). We did an Emily Dickenson poem on that called "I'm Nobody." Since then I've done other poetry and it's just... I love it."

How does Clayton discern the difference between lyrics and poetry? Certainly as a long-time educator, she's addressed the issue. "It's a different kind of freedom, poetry has. I love doing standards, I'm into the love songs; the message is usually about love which is fine and I love it. But what draws me to the poems is the deep philosophy it can get into. The message in these poems, like e.e. cummings: being in the present, letting go of judgment... life in general. Then of course it gives you more freedom melodically and musically. I find myself drawn to doing that."

"I do so much e.e. cummings, but lately I've been into Mary Oliver. There are a few of her things that are *right on*. I know a lot of Emily Dickenson. Well, I'm thinking out loud. I'm trying to figure out some idea. Everybody writes about this. I'm calling it "Lines and Spaces." The notion of leaving silence and space; things come in these spaces if you just stop. All of these poets have written about this. So rather than doing whole poems

I might just do bits from here and there. Living in the present — the now — is a big idea for me. I know e.e. cummings covered that territory. I am also fascinated with his ideas about not asking why, not looking for answers."

Though still formulating her current project, Clayton has plenty of experience to draw from. "I've done a couple of concerts with just me and my electronics, doing poetry. I did this at a little bowery poetry club. I did a concert there with Kendra [Shank] and three other students of mine. A Capella. It is fascinating work."

Fascinating as the freedom may be, Clayton is quick to balance the fascination with a desire for well-formed musicianship. "I don't take it for granted. I don't always love what I hear. It's not because the sounds aren't interesting. It's just that for me, a lot of times when people play with it, I don't know what they are saying, I don't get the message. So I work with singers in my workshops on that. We'll use poetry in some free-structured thing."

"The same thing happens in standards. Have you ever gone to hear a singer and you realize at some point that you don't hear the lyrics? It's a connection issue. Phrasing has something to do with it; that should come from the message of the text. If the singer isn't connecting to the words, then they are obscuring it. I need to feel something."

"It's kind of a jazz singer thing, too. Some young and aspiring jazz singers think they have to do something stylish, but really they need to connect the lyrics to something inside and then express that. And you gotta memorize the words. In the memorizing is where you start to make connections. Reading is reading. Same with the notes on a staff."

"Of course, if you choose something that's more narrative you have to do it a whole different way. But the e.e. cummings poems are so succinct, that the first time it's presented you can get everything quick, so then I can fool around. You have the freedom."

## The Bass Church

"double basses for the masses"

www.basschurch.com

Instruments | Bows | Accessories

- Beginner Through Professional Level
- Rentals Available In All Sizes
- Trade Ins Accepted
- Convenient North Seattle Location

(206)784-6626

9716 Phinney Ave. N.  
Seattle, WA. 98103  
~by appointment only~



**Blue Purge**  
Wally Shoup/  
Reuben Radding/  
Bob Reese  
Leo Records

**Confluxus**  
Wally Shoup/Brent  
Arnold/Toshi Maki-  
hara  
Leo Records

London-based Leo Records was established to publish the creative music buried behind the Iron Curtain in the Soviet Union. But the Leo catalog has since sought out under-appreciated artists from around the world.

Wally Shoup certainly fits into that role and Leo has created a sudden body of work for the Seattle artist that has not gone unnoticed by the rest of the jazz community.

Wally Shoup Trio's follow-up to the 2003 release *Fusillades and Lamentations* (also on Leo Records), *Blue Purge* is a logical extension of the former, with a similar mix of subtle interplay and elevated shout-chorus sections.

The 11 improvisations are well formed and relatively succinct. Generally they involve the trio, rarely breaking down into duo or solo.

It is the constant strength of this trio, though, that it can efficiently move through dynamics and textures together and never feel awkward in its movement; be it the pointillistic conversation of "Ruffing It" that opens the CD, the Ornette-ish bebop at the outset of "Loggerheads," or the vocalise of "Lunar Dust."

Shoup is a mature force with palpable command of his instrument as well as his ideas. As ecstatic as ever, but with greater nuance in his lines, Shoup is acoustically the driving force of the band. But never is there a sense that he is driving alone. An auspicious exception is his gospel-blues hued solo that opens "Gut Luv," which is a genial highlight track at the golden-mean point of the record.

Still, the most surprising element of the music is the drummer Bob Rees' remarkable balance empathy and ideas. Rees is always a complement to the music of the moment and never interrupts, which

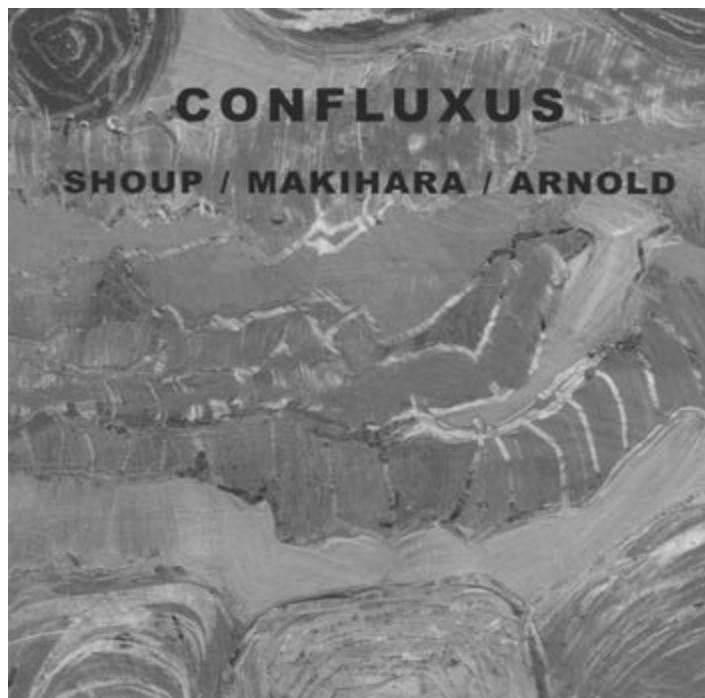
is an extraordinary feat for a drummer in this context. A textural and elastic player in the vein of Tony Oxley, it's possible to lose his sound in the wash (or the ferocious sonic cut of Shoups alto) but attentive ears will find layers of gripping percussion. Even when the trio unloads, Rees and bassist Reuben Radding produce more of a thick bed for the saxophonist to trampoline on.

It certainly is a shame that Radding is back on the east coast, as it would be immensely fascinating to see this trio work more regularly. A pair of CDs recorded 20 months apart is an enticing hint of what this group could create.

*Confluxus* mates Shoup with old comrades Toshi Makihara (drums) and Brent Arnold (cello). The set was recorded by Doug Haire at the Jack Straw studios during a live broadcast of Sonarchy Radio Hour and has a warm, resonant sound.

Arnold's cello is both lighter and brighter than the bass and interacts with Shoup on a more linear level. That serves to open more space to Makihara's already spacious drumming as well, even when Arnold delves into the low register to occupy more traditional bass zones.

Ten tracks flow together into a single extended improvisation, which is understandable given the live broadcast context of the performance. And much of the low-key playing (as on "Inside Straight" and "Secret Tear") seems to float by, with



a group sound less concentrated than the sound of the trio on *Blue Purge*.

"Luminage" is a very compelling track that builds to a forceful brawl that is sustained for an impressive stretch. But much of the set is fairly mellow as Shoup lets his sound come across in hushed legato lines, thick with vibrato. The set ends with "Fault Line" and its meditative long tones setting up an arc of amplitude that lifts up and settles back, like a bed-time story to set our dreams straight, but not to agitate.

— Steve Cline



**KBCS Delivers Jazz  
in the Mornings**  
7 a.m. to Noon, Weekdays

streaming live all the time at  
**www.kbcs.fm**

**kbcs**  
**91.3 fm**  
a world  
of music  
& ideas

Listener-Supported  
Non-commercial Radio from  
Bellevue Community College

Studio (425) 564-2424  
Office (425) 564-2427  
email: kbcs@ctc.edu  
For a Listener Guide,  
please email: kbcs@ctc.edu



New CD available  
via Amazon.com  
& HipSync.com

*rik wright*  
**zen tornado**

Featuring Rik Wright,  
Jim DeJoie, Alicia Allen,  
James Whiton & Simon Grant

[www.zentornado.com](http://www.zentornado.com)

CD, CDR, DVD DUPLICATION & DESIGN SERVICES  
Specializing in complete short run packages

**We Make Dubs**

resource to seattle's jazz community since 1986  
[www.realtimemap.com](http://www.realtimemap.com)  
206.523.8050

**REALTIME**



DIMITRE



**Sol Disk**  
Creative, Improvised, Outside Music

[www.soldisk.com](http://www.soldisk.com)

# JAZZ INSTRUCTION

*To be included in this listing, which runs some months in this publication, send a listing of up to 25 words, including name, phone number and/or email address, to Earshot Jazz, 3429 Fremont Place N. #309, Seattle WA 98103, or fax (206) 547-6286, or email jazz@earshot.org.*

- 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 grassoossarg@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 Monktaill 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 – Improvisation/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) 240-7632 or 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-

# Jazz AROUND THE SOUND

## FRIDAY APRIL 1

- GR Reuel Lubag Quartet  
 JA Shemekia Copeland  
 JW Amazing People  
 MT Marc Smason & The Chicago 7  
 NO Red Hot Blues Sisters  
 SF Kay Bailey  
 TU Richard Cole Quartet

## SATURDAY APRIL 2

- C\* Ronnie Pierce Ensemble with the Eric Verlinde Trio, WHISKY BAR 2000 2nd Ave. Belltown  
 C\* Dina Blade/Hans Brehmer, House Concert, 6202 28th Ave NE  
 C\* A Better World Marc Smason Ron Weinstien Greg Campbell & Guests Essential Chocolate Factory  
 GR Reuel Lubag Quartet  
 JA Shemekia Copeland  
 JW Kay Bailey and Karin Kajita  
 NO Mark Whitman Allstars with Sweet Talkin' Jones  
 SF Leo Raymundo  
 TU Thomas Marriott Quartet

## SUNDAY APRIL 3

- JA Shemekia Copeland  
 JW Howard Bulson, 5  
 NO Garfield High Vocal Jazz Showcase  
 SF Jerry Frank, 6:30  
 TU Reggie Goings/Hadley Caliman Quintet, 3  
 TU Jim Cutler Jazz Orchestra, 8

## 3 GOINGS & CALIMAN

Saxophonist Hadley Caliman has recently been inducted into the Seattle Jazz Hall of Fame for

## Get your gigs listed!

Earshot Jazz provides the most comprehensive listing of improvised music in the Seattle metro area. In print and on the web, it is our mission to help listeners find jazz and musicians find an audience. We are making changes to simplify the process of getting your gigs in our calendar. E-mail us at [calendar@earshot.org](mailto:calendar@earshot.org) with details of the venue, start-time, and date.

Soon you'll be able to use a simple online form to submit gig information directly to us, so visit [www.earshot.org](http://www.earshot.org) for more on that. As always, the deadline for getting your listing in print is the 15th of the previous month. But the online calendar is going to be maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

his several decades of top-rate playing. Long a cherished teacher at Cornish College and a resident of rural Cathlamet, Wash., he started his career in stellar company, in the late 1940s, after growing up in LA, where he played while in high school in a big band that included Eric Dolphy and Art and Addison Farmer. After touring the South with blues bands, he went to Pomona State College to study singing and clarinet while studying privately with Dexter Gordon. From there, his career took off in various directions. Early on, he worked with jazz greats like Della Reese, Gerald Wilson, Mongo Santamaria, Don Ellis, and Hampton Hawes, and then in San Francisco, while at the San Francisco Conservatory, he studied flute and played with some of the great rock and Latin-rock-jazz fusion bands of the era, including Santana, the Grateful Dead, and the Escovedo Brothers. He has since played with a who's who of greats,

including Freddie Hubbard, Bobby Hutcherson, Julian Priester, Nancy Wilson, Joe Henderson, and others. Touring with Earl "Fatha" Hines on that all-time great's last tour brought him to Washington State, where he ended up settling, as, of course, did Julian Priester. In 1991, Caliman, who was early in his career called Li'l Dex, was chosen to fill Dexter Gordon's seat in a tribute to the sax great at Avery Fisher Hall in New York, where he performed alongside Dizzy Gillespie, Buster Williams, Wynton Marsalis, and Bobby Hutcherson. He and Reggie Goings are at Tula's for their regular, first-Sunday-afternoon gig, from 3pm to 7pm (cover \$7).

## MONDAY APRIL 4

- TU Greta Matassa Jazz Jam, 8  
 NO New Orleans Quartet  
 RD Doug Zangar, 7:30  
 TD Tucker Rountree Sound, 7:30

## CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AF	Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604	MS	Mashiko, 4725 California Ave SE, 935-4339
BP	Bake's Place at Providence Point, 4135 Providence Point Dr. SE, Issaquah, 98029, (425) 391-3335	MT	Mr. Spot's Chai House, 5463 Leary Way, 297-2424
BX	Bake's Place, 4135 Providence Point Dr. SE, Issaquah, (425) 391-3335	NE	Norm's Eatery, 460 N. 36th, 547-1417
C*	Concerts and Special Events	NO	New Orleans Restaurant, 114 First Ave S, 622-2563
CC	Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338	OU	On the House, 1205 E Pike, 324-3974
CF	Coffee Messiah, 1554 E Olive Way, 861-8233	OW	Owl 'n Thistle, 808 Post Ave, 621-7777
CM	Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111	PC	Plymouth Congregational Church, 1217 6th Ave, 622-4865
CV	Café Venus and Mars Bar, 609 Eastlake Ave E	PK	The Penny Café, 1701 NW Market, Ballard, 784-6426
CZ	Cutter Point 7520 27th St. W. University Place, (253) 565-4935	PL	Gallery 1412, 1412 18th Ave Seattle
GR	Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600	PM	Pampas Club, 90 Wall St, 728-1140
GT	Gallery 1412, 1412 18th Ave Seattle	PS	Patti Summers, 94 Pike St, 621-8555
IB	Il Bistrot, 93-A Pike St, 682-3049	RD	Richmond Beach Deli, 632 NW Richmond Beach Road, Shoreline, 546-0119
JA	Jazz Alley, 2033 6th Ave, 441-9729	SA	The Spar, 2121 N 30th, Tacoma, (253) 627-8215
JB	Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SE	Seattle Art Museum, 100 University St, 654-3100
JF	Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	SF	Serafina, 2043 Eastlake Ave E, 323-0807
JU	Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544	SQ	Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153
JW	Julia's of Broadway, 300 Broadway, 860-1818	ST	Suite G, 513 N 36th St, 632-5656
KR	Kirkland Performance Center, 350 Kirkland Ave, Kirkland, (425) 893-9900	SU	Sunset Tavern, 5433 Ballard Ave, 784-4480
LA	Latona by Green Lake, 6432 Latona NE, 525-2238	SY	Salty's on Alki, 1936 Harbor Ave SW, 526-1188
LU	Luigi's Grotto, 102 Cherry, 343-9517	TA	Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
MK	Mr. Lucky, 315 1st Ave N Seattle, 282-1960	TD	The Triple Door, 216 Union St, 838-4333
		TU	Tula's, 2214 2nd Ave, 443-4221
		UW	Brechemin Auditorium, University of Washington Campus, School of Music, Seattle
		WB	Wasabi Bistro, 2311 2nd Ave, 441-6044
		WL	Wellington Tea Room, 4869 Rainier S, 722-8571

## 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  
 FL Greg Schroeder Quartet, 8  
 JB Kareem Kandi Band, 8:30  
 LU Robeson Trio, 8  
 NO Ham Carson Quintet, 7  
 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

### 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

## Origin Records

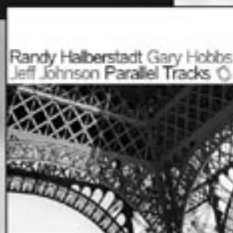
## New Releases

available Oct 19 at Bud's, Silver Platters & Easy Street



### NEW STORIES

*Hope Is In The Air: The Music of Elmo Hope*  
 Origin 82434



### RANDY HALBERSTADT

*Parallel Tracks*  
 Origin 82435

### SEATTLE WOMEN'S JAZZ ORCHESTRA

*Dreamcatcher*  
 OA2 22018



www.originarts.com - 206/781-2589

distributed by: CITY HALL RECORDS 415/457-9080

- KR Preservation Hall Jazz Band, 7:30  
 MS Dina Blade/Hans Brehmer, 6

### TUESDAY APRIL 5

- C\* Clarence Belt, Golden West Saloon, 5228 South Tacoma Way, Tacoma, 8  
 JA Clark Terry, 7:30 and 9:30  
 KR Preservation Hall Jazz Band, 7:30  
 TU Jay Thomas Big Band w/ Becca Duran, 8

### 5-10 CLARK TERRY

2005 Lifetime Grammy recipient Clark Terry comes to Jazz Alley for six nights. The trumpet and flugelhorn great is renowned for his innovation, virtuosity, lyricism, and taste, and for his ability and is "a master storyteller whose spellbinding musical 'tales' leave audiences thrilled and always awaiting more," as critic Chuck Berg put it. In his 60+ years in jazz, the NEA Jazz Master has performed for seven U.S. Presidents, was a Jazz Ambassador for State Department tours in the Middle East and Africa, and has received a Grammy Award, two Grammy certificates, three Grammy nominations, thirteen honorary doctorates, keys to cities, lifetime achievements and hall of fame awards. In addition, Clark has composed more than two hundred jazz songs, and has written several jazz-instruction books. That just is for starters. He has recorded with many of the all-time greats, including Duke Ellington, Count Basie, Quincy Jones, Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Dinah Washington, Ben Webster, Ray Charles, Coleman Hawkins, Zoot Sims, Dexter Gordon, Billie Holiday and more. His band, on this trip, is Sylvia Cuenca (drums), David Glasser (sax), Marcus McLaurine (bass), and Don Friedman (piano). Set times are Tuesday, Wednesday and Thursday at 7:30pm, Friday and Saturday at 7:30pm and 9:30pm and Sunday at 6:30pm and 8:30pm.

### 5 JAY THOMAS BIG BAND

Any big band with multi-hornman Jay Thomas (trumpet, flugelhorn, alto, tenor, soprano and flutes) is going to be a good one, and you have several opportunities each month to hear him blow. Tonight he's at Tula's with the highly accomplished and exciting vocalist Becca Duran. He's also at the club on the 17th, where his big band appears with the Garfield High big band, and Thomas guests on the 6th with Steve Treseler.

### WEDNESDAY APRIL 6

- JA Clark Terry, 7:30 and 9:30  
 OU Open Jazz Workshop With Marc Smason, 7:30  
 TU Steve Treseler Group, 8

### 6/13/20/27 FLOYD STANDIFER GROUP

The esteemed, personable, and always crowd-pleasing saxophonist and trumpeter leads his regular Wednesday evening quartet gig at the New Orleans. The quartet never fails to impress, and veteran educator Standifer always slips in a little learnin' to go with his enthralling bebop.

### THURSDAY APRIL 7

- C\* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave. N., 206.694.0055, 8  
 JA Clark Terry, 7:30 and 9:30  
 JW Pasquale, 7  
 RZ Floss with Paul Harding, 10:30  
 TU Bert Gulhaugen/John Hansen Vocal Showcase, 8  
 UW Chris Stover, And(&) Trio, Frieze Of Life, 7:30

### 7/14/21/28 GREG SCHROEDER

The trombonist appears with his quartet (with Chuck Kistler, bass; Greg Williamson, drums; and a guest pianist each week) each Thursday from 8-10pm at Lumette - Firefly, an Italian restaurant on upper Queen Anne (2128 Queen Anne Ave N; 694-0055; no cover; all ages).

### FRIDAY APRIL 8

- C\* Andy Shaw, Teaching and Performance Studio, 10722 Lake City Way NE, 8  
 GR Laura Welland, Call for time  
 GT Inhabitants, 8  
 JA Clark Terry, 7:30 and 9:30  
 JW Kristin Woodbury, 7  
 NO Tucker Roundtree Jazz Group, Call for time  
 SF Mark McMillen, 9  
 SY Victor Janusz, 8:30  
 TU Tim Armacost/Chris Fagan Quintet, 8:30

### 8 PATENTLY JAZZY

Tula's presents the jazz musician who rightly boasts of being the only red-headed, patent-holding, engineer-pianist-trumpeter-bassist in Seattle. Who sings. One doubts there are many elsewhere, either. Laura Welland was a mechanical engineer with several patents to her name who sold her company to play jazz full time. On her debut CD last year, Love is Never Out of Season, she sang, with support from her bass mentor, veteran John Clayton, and from top-flight sidemen, drummer Joe LaBarbera and pianists Bill Mays and Larry Fuller. Here, she presents her local quartet.

### 8-9 ARMACOST & FAGAN

New York tenor saxophonist Tim Armacost spent seven years from the mid- 1980s in

Amsterdam's fertile new-jazz world, then moved to New Delhi, where he became a student of the tabla master Vijay Ateet, learning Hindustani classical music. He performed often with Indian jazz and classical musicians, and continues to perform, and compose, in that vein. He also has been a frequent visitor to Japan, during the last 25 years, and, in addition to studying culture and religion there, has performed with leading Japanese traditional musicians. His partner in this quintet, however, is Chris Fagan who, says Paul deBarros in the Seattle Times, has a "juicy, piquant tone on alto, a brisk, non-clichéd sense of phrasing and a dynamite feel for swing." A collaborator with Tim Armacost since their college days in California, Fagan studied with fabled clarinetist John Carter, trumpeter Bobby Bradford and drummer Dick Berk. In New York since 1986, where he studied with tenor titan David Murray, he went on to play with organist Jack McDuff, trumpeter Dave Douglas, and others, before moving in 1991 to Amsterdam, for a year, to work as a trumpet instructor at the Sweelinck Conservatory, where Armacost headed the saxophone department. Back in New York, he made his debut recording, *Lost Bohemia*, in 1992 with a star lineup: Reggie Workman on bass, Andrew Cyrille on drums, and long time mentor, Bobby Bradford on trumpet. He has been in Seattle since 1995, and released his second CD here, *Signs of Life* with fellow New York refugees to this city, bassist Chuck Bergeron and drummer Brian Kirk, along with pianist John Hansen. As all that suggests, this should be a stellar show. At Tula's, 8:30-12:30, cover \$12.

#### SATURDAY APRIL 9

- C\* Ernestine Anderson, The Museum Of Flight 9404 E. Marginal Way S. Seattle, 7
- C\* Pearl Django & Bjorn Thoroddsen, Nordic Heritage Museum 3014 NW 67th, 8
- C\* Ronnie Pierce Ensemble with the Eric Verlinde Trio, WHISKY BAR 2000 2nd Ave. Belltown, 10
- C\* Andy Shaw, Teaching and Performance Studio, 10722 Lake City Way NE, 8
- GR Trish Hans and Phil, Call for time
- GT 2bit Trio, \$5 + free beer, 8
- JA Clark Terry, 7:30 and 9:30
- JW Tony Grasso and Karin Kajita, 6:30
- NO Teri Derr Blues, Call for time
- PK Marc Smason Trio, 4
- SF Mark McMillen, 9
- TU Tim Armacost/Chris Fagan Quintet, 8:30

#### SUNDAY APRIL 10

- C\* 2 bit Trio, Die Bier Stube- 6106 Roosevelt Way NE, 10
- JA Clark Terry, 6:30 and 8:30
- JW Howard Bulson, 5
- SF Anne Reynolds and Tobi Stone, 6:30
- TU Jim Cutler Jazz Orchestra, 8
- TU Jazz Police Big Band, 3

#### 10 KATAHDIN'S EDGE

With their own variation on the standard jazz piano trio, Katahdin's Edge (pianist Willie Myette, bassist John Funkhouser, and drummer Mike Connors) fuse straight jazz, complex Balkan rhythms, and groove beats, emulating the likes of The Bad Plus, Jacob Fred Jazz Odyssey, and E.S.T. Their sound is described as "a streamlined update of the dervish kickoff to Dave Brubeck's famous "Time Out" album, *Blue Rondo à la Turk*. Myette, who has studied with piano great Fred Hersch, attended Berklee College of Music, while Funkhouser graduated from New England Conservatory but now teaches at Berklee. Connors learned the drum trade from master Alan Dawson (Tony Williams's teacher), among others. Their music, as captured on their CD *Step Away*, is described as likely to satisfy fans of everyone from Harry Connick to Medeski, Martin & Wood." At the Triple Door

#### 10 TWO BIG BAND

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



Percussionist Jeff Bush performed with the Jovino Santos Neto Quintetto in March at Cornish College of the Arts

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. At Tula's.

#### MONDAY APRIL 11

- NO New Orleans Quartet, Call for time
- RD Doug Reid and Friends, 7:30
- TD Charting Change: Jazz And African American Culture, Hosted By UW Alumni Assn., 7:30
- TU Darin Clendenin Trio Jazz Jam, 8

#### TUESDAY APRIL 12

- C\* Clarence Belt, Golden West Saloon, 5228 South Tacoma Way, Tacoma, 8
- TU Emerald City Jazz Orchestra, 8

#### 12 RED EYE FLIGHT

Free of charge at the Triple Door's Musicquarium bar area, at 9pm: Red Eye Flight Band, a Seattle collective formed by producers Blake Whitaker and Daniel Rapport, to recreate their electronic, computer-based fazz-funk-rock compositions live. On their two independently produced albums, they presented original instrumentals layered with electronic samples and loops, while on their new album *Peanut Butter and Jams* they work with singers Darliene Star from Moka and Kelly Montague from the Flood, among others. The live lineup includes album musicians Daniel Rapport (guitar, musical director), Keith Judelman (bass), Jason

Chambliss (trumpet), Arie Pytel (guitar, effects), and Phil Parisot (drums), as well as featured singers.

#### 12 EMERALD CITY JAZZ ORCHESTRA

Another of the city's great big bands, and one of the most spirited ones, Emerald City Jazz Orchestra features the work of Matso Limtiaco, whose compositions and arrangements have been used for years in local high schools and colleges, and the talents of top younger players. Led by trumpeter Kevin Seeley, the ECJO 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 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. At Tula's.

### 12-13 COREY HARRIS / HENRY BUTLER

Guitarist/vocalist/songwriter Corey Harris and pianist/vocalist/songwriter Henry Butler appear together. Harris burst onto the scene in 1995 with his debut recording of acoustic rural blues, *Between Midnight and Day*, then in 1997 won the W.C. Handy Award for *Fish Ain't Bitin'*. His next CD, *Daily Bread*, is due out next month. New Orleans pianist Henry Butler, 20 years Harris's senior, appeared together impressively on *Vü Dü Menz*, a 2000 disc, on songs ranging in style from New Orleans, to straight-ahead blues to funk, jazz, and gospel. And they toured together for three years after its release. Butler, classically trained and a five-time W.C. Handy piano-blues award winner, combines the percussive style of McCoy Tyner and the New Orleans slanging of Professor Longhair, fuses jazz, Caribbean, classical, pop, R&B, and blues influences. At Jazz Alley, at 7:30pm, cover \$20.50-\$22.50.

### WEDNESDAY APRIL 13

GT Paul Hoskin/Beth Fleenor/Arrington de Dionysio/Jesse Canterbury, 8  
TU Dawn Clement Trio, 8

### 13 DAWN CLEMENT

Not much else going on, so you might as well check out one of the most promising pianists to appear on the Seattle scene in years. As demonstrated on her two trio discs on Seattle's Conduit label, Clement has grasped that jazz tradition is as fully about considering the vanguard as relying on what has come before. Her playing and composing is packed with ideas, and her variations of tone, pacing, and style are truly exciting. At Tula's, 8pm, cover \$7.

### THURSDAY APRIL 14

C\* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave N, 694-0055, 8  
GT Tempered Steel, Valois, 8  
JA David Benoit, 7:30 and 9:30  
JW Jazzukha, 7  
SE Jovino Santos Neto, 5:30  
TU Dina Blade Quartet, 8

### 14-17 DAVID BENOIT

Popular contemporary-jazz pianist David Benoit appear at Jazz Alley with Andy Suzuki (saxophone), David Hughes (bass), and Jamey Tate (drums), touring in support of *Right Here, Right Now* (Verve). Set times are Thursday through Saturday at 7:30pm and 9:30pm and Sunday at 6:30pm and 8:30pm.

### 14 ART OF JAZZ

Brazilian piano great, Jovino Santos Neto, appears at the monthly third-Thursday Art of Jazz series, sponsored by Earshot and staged in the foyer space at the Seattle Art Museum. Free with museum admission, from 5:30-7:30pm.

### FRIDAY APRIL 15

GR Shear Jazz, Call for time  
JA David Benoit, 7:30 and 9:30  
JW Kristina Wibel, 7  
NO Beth Wulff and the Howlers, Call for time  
SF Fred Hoadley, 9  
SY Victor Janusz, 8:30  
TU Kelley Johnson Quartet, 8:30  
WL Anita Rose Culver/Ken Olenford, Call for time

### 15 KELLEY JOHNSON

With her quartet, at Tula's, at 8:30pm, the stylish, swinging vocalist Kelley Johnson. Inspired and encouraged early in her career by Mark Murphy, Johnson won the 2002 International JazzConnect Vocal Jazz Competition. She has also been awarded a Best Northwest Jazz Vocalist title by Earshot Jazz and the Northwest jazz community. An instructor at Cornish College of the Arts and Musicworks Northwest, she has also completed a State Department jazz-ambassador tour. "With a strong, engaging voice that's winsome without being sweet, Johnson is the kind of singer you can lose yourself in for an evening," Mark D. Fefer wrote in *The Seattle Weekly*. She's simply one of the finest vocalists around, as has been testified to by area fans for

several years. She arranges her numbers herself, largely, and to great effect, as she showed in particular on her CD *Music is the Magic*. With one track from it, "Tea for Two," she won first place in the 2002 International JazzConnect Vocal Jazz Competition. An improvising singer who values lyrics, Kelley is known for her tasteful, understated phrasing and relentless swing. As an arranger, she reworks standards creating modern jazz out of classics while keeping the stories intact.

### SATURDAY APRIL 16

BP Greta Matassa/Randy Halberstadt, 8  
BX Greta Matassa/Randy Halberstadt, 8  
C\* Ronnie Pierce Ensemble with the Eric Verlinde Trio, WHISKY BAR 2000 2nd Ave. Belltown, 10  
GT Paul Plimley, Lecture Series #3  
GR Shear Jazz, Call for time  
JA David Benoit, 7:30 and 9:30  
JW L.J. Porter and Karin Kajita, 6:30  
NO Mark Hummell, Call for time  
SF Leo Raymond, 9  
TU Susan Pascal Quartet, 8:30

### 16 SEATTLE-KOBE SONG COMP

The finals of the first annual Seattle-Kobe Female Jazz Competition, organized and judged by the Seattle Kobe Sister City Association (SKSCA), will get under way at 9:30am, and run until about 2pm, at Jazz Alley (cover charge \$3). The winning high-school and adult female jazz vocalist from the greater Seattle area will win a trip to Kobe, Japan, to take part in a concert to celebrate the 100th anniversary of the "birth" of jazz in Japan and commemorate the 10th anniversary of the Kobe earthquake. The competition resulted from conversations with the Shinkaichi Music Street Executive Committee in Kobe that annually organizes the Kobe Jazz Vocal Queen contest. Every fall for the last five years the winner of the Kobe Jazz contest has flown to Seattle to debut in the United States at Jazz Alley. This year, the Seattle-Kobe Sister City Association is hosting this jazz vocalist competition to start a reciprocal event to send two Seattle female jazz vocalists to Japan. Two winners will perform in a special event on October 1, 2005 at the amphitheater at the Minatogawa Park in Seattle's sister city of Kobe, Japan.

### SUNDAY APRIL 17

JA David Benoit, 6:30 and 8:30  
JW Howard Bulson, 5  
SF Anne Reynolds and Tobi Stone, 6:30  
TU Jim Cutler Jazz Orchestra, 8  
TU Garfield Bands/Jay Thomas Big Band, 4  
17 Whole Lot o' Band  
Two stellar big bands, the Garfield High outfit, and Jay Thomas's, at Tula's at 4pm.

### MONDAY APRIL 18

NO New Orleans Quartet, Call for time  
RD Doug Reid and Friends, 7:30  
TU Kelley Johnson/John Hansen Vocal Jazz Jam, 8

### TUESDAY APRIL 19

C\* Clarence Belt, Golden West Saloon, 5228 South Tacoma Way, Tacoma, 8  
JA Claudia Villela and Ricardo Peixoto, 7:30  
TU Roadside Attraction Big Band, 8

### 19-20 VILLELA & PEIXOTO

With special guest, pianist Jovino Santos Neto, Brazilian vocal/guitar duo Claudia Villela and Ricardo Peixoto appear for two nights at Jazz Alley with special guest pianist Jovino Santos Neto (one set each night, 7:30pm, cover \$18.50-\$20.50). Villela and Peixoto, who were both Rio-born but met in the Bay Area in 1984, are renowned for their improvisation, haunting vocals, and brilliant guitar playing, as they merge the music of Brazil with indigenous African and European styles. Their guest, Jovino Santos Neto, is a Brazilian-born pianist, flutist, and composer who moved in 1993 from his hometown in Rio de Janeiro to Seattle, after spending 15 years playing in the ensemble led by the legendary Hermeto Pascoal. He has remained much-acclaimed, here.

### WEDNESDAY APRIL 20

JA Claudia Villela and Ricardo Peixoto, 7:30  
TU Greta Matassa Jazz Vocal Workshop, 8

### 20 GRETA MATASSA

A performance by singing great Greta Matassa and her students. Matassa is one of the area's finest vocalists – "human, detailed, full of love and passion," as Andrew Freund wrote in these pages. At Tula's, at 8pm.

### THURSDAY APRIL 21

C\* Wayne Horvitz and Sweeter Than the Day, Seattle City Hall, 12 noon  
C\* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave. N., 206.694.0055, 8  
GT Janet Feder/ Amy Denio, 8  
JA Poncho Sanchez Latin Jazz Band, 7:30 and 9:30  
TU Milo Peterson and the Jazz Disciples, 8

### 21-24 PONCHO SANCHEZ

At Jazz Alley, four nights of the outstanding Poncho Sanchez Latin Jazz Band. The leader, "one of the most dynamically dependable symbols of Latin Jazz" – Leonard Feather), inherited the tradition of Tito Puente, Cal Tjader, and Mongo Santamaria, funky, danceable, soulful. He added the boogaloo sound of his youth, and now performs R&B and soul tunes with jazzy cha-cha tempos, and has produced 21 albums to great acclaim. Band members include Poncho Sanchez (congas), George Ortiz (timbales), Tony Banda (bass), Serafin Aguilar (trumpet, flugelhorn), David Urquidi (baritone sax), Javier Vergara (sax), Francisco Torres (trombone), Salvador Vasquez (bongos, tres) and David Torres (piano). Set times are Thursday through Saturday at 7:30pm and 9:30pm and Sunday 6:30pm and 8:30pm.

### FRIDAY APRIL 22

GR Deems Tsutakawa, Call for time  
JA Poncho Sanchez Latin Jazz Band, 7:30 and 9:30  
NO Becky Sue and the Big Rockin' Daddies, Call for time  
SF Kiko Freitas, 9  
SY Victor Janusz, 8:30  
TU Hadley Caliman Quartet, 8:30

### SATURDAY APRIL 23

C\* Ronnie Pierce Ensemble with the Eric Verlinde Trio, WHISKY BAR 2000 2nd Ave. Belltown, 10  
C\* 2 bit Trio, Trabant Chai Lounge- 1309 NE 45, 8  
GT Beth Fleenor/Mark Oi/Josh Rawlins/Nate Omdal/Adam Kessler/Denney Goodhew, 8  
GR Deems Tsutakawa, Call for time  
JA Poncho Sanchez Latin Jazz Band, 7:30 and 9:30  
JW Katie King and Karin Kajita, 6:30  
NO Stick Shift Annie, Call for time  
SF First Circle, 9  
TU Greta Matassa Quartet, 8:30

### SUNDAY APRIL 24

C\* 2 bit Trio, Die Bier Stube- 6106 Roosevelt Way NE, 10  
JA Poncho Sanchez Latin Jazz Band, 6:30 and 8:30  
JW Howard Bulson, 5  
NO Everett Youth Jazz, Call for time  
SF Alex Guilbert, 6:30  
TD Wayne Horvitz, Robin Holcomb, Odean Quartet, 7:30  
TU Jim Cutler Jazz Orchestra, 8  
TU Fairly Honest Jazz Band, 3

### MONDAY APRIL 25

NO New Orleans Quartet, Call for time  
RD Vocal Jazz Jam with Karin Kajita and Kevin McCarthy, 7:30  
TU Darin Clendenin Trio Jazz Jam, 8  
TUESDAY APRIL 26  
C\* Clarence Belt, Golden West Saloon, 5228 South Tacoma Way, Tacoma, 8  
JA Dena DeRose, 7:30  
PS New Bop Brigade, 8:00pm  
TU Hal Sherman's Monday Night Jazz Orchestra, 8

# 2005 Art of Jazz at SAM

We are please to join forces once again with the good people at the Seattle Art Museum in programming and presenting the Art of Jazz series now in its 11th year in SAM's spacious 1st Ave lobby.

Always well attended, the after-work concerts are free with museum admission — a great bargain given the two-for-one line up of great jazz artists and major art exhibits set for 2005.

The series starts out strong and stays compelling throughout the year. It welcomes back some old friends, showcases exciting artists from out of the region, and presents Seattle musicians in new creative settings.

## April 14 Jovino Santos Neto Quinteto

Grammy nominated Brazilian Jazz from the keyboard wizard

## May 12 Peter Malenverni

Stylish New York pianist with vocalist Jody Sandhaus

## June 9 Denney Goodhew & the Qhromatics

A new creative project from Seattle's enduring sax master

## July 14 Johnny Conga's Tumba Caliente

Hot Latin Jazz for a Seattle summer night

## August 11 Floyd Standifer Quartet

Seattle's Jazz treasure leading one of our finest groups

We are grateful to the Seattle Art Museum for their support of this series, and for inviting us to be a part of it. Thanks, too, to KPLU Radio for their support of the Art of Jazz. We would especially like to thank Jim Wilke, who records most of the concerts for broadcast on his Jazz Northwest program, Saturday afternoons, from 4pm to 5pm on 88.5, KPLU.

Join us for the Art of Jazz, 5:30 to 7:30, in the SAM lobby.

## September 8 Seattle Repertory Jazz Orchestra Dectet

Clarence Acox and Michael Brockman lead an all-star tribute to Gerry Mulligan

## October 13 Nancy King and Steve Christoferson

One of the finest jazz singers with swinging piano accompaniment

## November 10 Randy Halberstadt Quintet

The pianist/composer/educator performs new compositions for a new group

## December 8, Seattle Women's Jazz Orchestra

SWOJO Swings Big Band Jazz!

### 26-27 DENA DEROSE

Rising piano/vocals star Dena DeRose spends two evenings at Jazz Alley (7:30pm, \$18.50-\$20.50) with Steve Barnes (drums) and Christopher Luty (bass). With her fine phrasing, time, and swing, she "interprets standards in a deliciously laconic, no-nonsense manner, accompanying herself on piano with hard swinging grace" — New York Times. She became a singer after carpal tunnel syndrome and arthritis interrupted her piano playing for two years, so she worked exclusively as a jazz vocalist. She then reintegrated piano playing. She says: "I didn't listen to a lot of singers before I started sing, so there wasn't anybody I was trying to sing like." But once she started

playing piano again, "I could feel a difference in my playing right off the bat. Before it was just swing, swing, swing. But whenever I took a solo or played a melody line, I'd phrase with the words in mind — the story. Even when I was palyng an instrumental number, it would sound like I was singing it." Of the results, Shirley Horn's former manager-producer, now jazz critic, Joel E. Siegel: the "most creative and compelling singer-pianists since Shirley Horn."

### WEDNESDAY APRIL 27

JA Dena DeRose, 7:30

GT John Butcher/Chris Cogburn/Dave Dove, 8

TD Tord Gustavsen Trio, 7:30

TU Hansen Nikolaev Parisot Hamar Quartet, 8

### 27 ONE OF THE GREATS

In case you haven't heard, John Butcher is one of the world's greatest saxophonists, in any genre. Here in the Seattle area, we've been lucky to have the phenomenal British player visit fairly often, and at every appearance, he provides an invaluable experience with the most astonishing emotional, intellectual, and instrumental range and depth. Nonsequitur Records, the nonprofit music producer and presenter (<http://lists.drizzle.com/mailman/listinfo/nonsequitur>), and Gallery 1412 present Butcher (saxophone, electronics) who has carved out an unusual niche for himself in the world of free improvisation, exploring the subtlest details of his instrument at the limits of its dynamic and tonal range - often enhanced with live electronic

**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:

\$25 Newsletter only  \$35 Individual

\$60 Household  \$100 Patron

\$200 Sustaining  \$300 Lifetime

Sr. Citizens – 30% discount at all levels

Canadian and overseas subscribers

please add \$8 additional postage (US funds).

Regular subscribers – to receive news

letter 1st class, please add \$5 for extrapostage.

Contact me about volunteering.

## EARSHOT JAZZ MEMBERSHIP

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

PHONE # \_\_\_\_\_

EMAIL \_\_\_\_\_

EMPLOYER, IF IT PROVIDES MATCHING GRANTS \_\_\_\_\_

WHERE DID YOU PICK UP EARSHOT? \_\_\_\_\_

**Please mail to: Earshot Jazz  
3429 Fremont Pl., #309, Seattle, WA 98103**

Earshot is a non-profit, tax-exempt jazz presenting organization.

manipulation. A revered veteran of the European improvised music community, he has played with everyone and tours relentlessly. (More info: [www.johnbutcher.org.uk](http://www.johnbutcher.org.uk).) On this trip Butcher is joined by two exciting young players from Texas: Austin drummer Chris Coghurn has worked with Houston trombonist/educator Dave Dove since 2002; their new CD with legendary saxophonist Joe McPhee is slated for release on Pauline Oliveros' Deep Listening label. The two have played with national and international improvisers including Joelle Leandre, Sean Meehan, Susan Alcorn, Tatsuya Nakatani, Pauline Oliveros, Eugene Chadbourne, Peter Kowald, Jack Wright, and many others. Among the most telling aspects of Butcher's biography is that he started playing the saxophone at Surrey University while studying physics, and only opted for a full-time career in music after obtaining a Ph.D. on the theoretical properties of charmed quarks at Imperial College in 1982. At Gallery 1412 (formerly Polestar Music Gallery), 1412 18th Ave. & Union, at 8pm; admission \$5-15 sliding scale.

### 27 TORD GUSTAVSEN

At the Triple Door at 7:30pm (cover \$15), the Norwegian pianist Tord Gustavsen presents his trio, Harald Johnsen (bass) and Jarle Vespestad (drums), who play in the impressionistic style of many ECM, Scandinavian jazz(ish) outfits. They emphasize singing melody in live performances as on their Cd Changing Places, which Stereophile's Richard Lehnert called a "record to die for," and "the least grandstanding great jazz album I have heard since Miles Davis's Kind Of Blue." Their new release is The Ground.

### 27 NIKOLAEV ET AL

Tenor saxophonist Alexey Nikolaev has been making quite a splash on the Seattle scene since he arrived here in 2000 from Moscow. As Jason West wrote in All About Jazz of one Nikolaev performance: "Employing a huge note range and complete control of his instrument, Nikolaev's solos were show-stoppers; they never failed to get a rise out of the audience. And, while some may consider the constant display of musical pyrotechnics too flashy, such solos are fun to listen to, if for no other reason than to wonder, How in the world did he do that?" He grew up outside Moscow, learned to love jazz listening to Charlie Parker and John Coltrane records, and then began working in the top-flight MKS Big Band. He moved to Seattle with his now-wife, whom he had originally met here. That has been Seattle's good fortune. Here, he is heard with pianist John Hansen, drummer Phil Parisot, and bassist Jon Hamar. At Tula's, 8pm, \$7.

### THURSDAY APRIL 28

C\* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave. N., 206.694.0055, 8

JA Earl Klugh, 7:30 and 9:30

TU Beth Winter Vocal Showcase, 8

### FRIDAY APRIL 29

C\* Andy Shaw, Teaching and Performance Studio, 10722 Lake City Way NE, 8

C\* Guitarslinger, Rockfish Grill, 320 Commercial Ave, Anacortes WA 98221 (360) 588-1720, 9

GR Michael Powers Group, Call for time

JA Earl Klugh, 7:30 and 9:30

SF Ruthie Dornfeld and John Miller, 9

SY Victor Janusz, 8:30

TD Kenny Garrett Quartet, 7:30

TU Ray Vega Quintet w/ Thomas Marriott, 8:30

### 29 RAY VEGA PLUS

Ray Vega, the multitalented trumpeter, percussionist, composer, and arranger who has emerged as the most innovative of salsa and Latin jazz band leaders, joins trumpeter Thomas Marriott, a spirited, imaginative player who is undoubtedly one of Seattle's finest-ever jazz products. Joining them are three of the most respected and dynamic players on the Seattle jazz scene, saxophonist Rick Mandyck, bassist Geoff Harper, and drummer Byron Vannoy. Tula's at 8:30pm.

### SATURDAY APRIL 30

C\* Ronnie Pierce Ensemble with the Eric Verlinde Trio, WHISKY BAR 2000 2nd Ave. Belltown, 10

C\* Garfield Jazz Gala, Jerry Brockey Center at South Seattle Community College, 6000 16th Avenue SW, 20, 5:30

GR Michael Powers Group, Call for time

JA Earl Klugh, 7:30 and 9:30

JW Nadine Shanti and Karin Kajita, 6:30

SF Katie Bourne Trio, 9

SF K. Bourne Trio, 9pm

TD Kenny Garrett Quartet, 7:30

TU Ray Vega Quartet, 8:30

### 30 GARFIELD JAZZ GALA

Help support a great cause — training young jazz players into one of the country's most accomplished high-school jazz outfits — by attending the annual Garfield Jazz Gala, held at South Seattle Community College's Jerry Brockey Center. Tickets are \$50 (contact [gala@garfieldjazz.org](mailto:gala@garfieldjazz.org)), but you can pay more. The evening includes silent and live auctions, dinner, fine wine & beer, and performances by Garfield's Jazz Ensembles I, II, III, & IV with special guest, the stellar vocalist Ernestine Anderson.



**PIONEER SQUARE**

**102 South Jackson Street  
Seattle, Washington**

Phone (206) 628-0445

## APRIL SHOWS

**Mondays:** New Orleans Quintet

**Tuesdays:** HoloTrad Band

**Wednesdays:** Floyd Standifer Group

**Thursdays:** Ham Carson Quintet

**regular weekday shows are FREE!**

**Piano Jazz after Seahawks home games**

**1 · Red Hot Blues Sisters**

**2 · Mark Whitman All-Stars with Sweet Talkin' Jones**

**3 · Garfield High School Vocal Jazz Showcase**

**8 · Tucker Roundtree Jazz Group**

**9 · Teri Derr**

**15 · Beth Wulff and the Howlers**

**16 · Mark Hummell**

**22 · Becky Sue and the Big Rockin' Daddies**

**23 · Stick Shift Annie**

**24 · Everett Youth Jazz**

**Call 622-2563 for dinner reservations.**



114 FIRST AVENUE S  
IN PIONEER SQUARE

# CLASSIFIEDS

Guitar Instruction by Cornish Graduate. All ages, all interests. Theory, improvisation, composition. Your home, (East side and Seattle) or my studio. (425) 221-0201 or [ytrana@hotmail.com](mailto:ytrana@hotmail.com)

*Classifieds cost \$10 for 25 words or less, 50 cents per additional word. Copy and payment accepted through the 15th of the month prior to publication at Earshot Jazz, 3429 Fremont Pl. #309, Seattle WA 98103. Fax: 547-6286, Email: [jazz@earshot.org](mailto:jazz@earshot.org)*

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.

KPLU's Jim Wilke is Master of Ceremonies. Doors open 5:30pm; advance tickets on sale until April 15.

## 30 RAY VEGA

The multitaleented trumpeter, percussionist, composer, and arranger who has emerged as the most innovative of salsa and Latin jazz band leaders, joins three of the most respected and dynamic players on the Seattle jazz scene, saxophonist Rick Mandyck, bassist Geoff Harper, and drummer Byron Vannoy. Tula's at 8:30pm.

## SUNDAY MAY 1

JA Earl Klugh, 6:30 and 8:30  
MT Marc Smason & The Chicago 7 - Vintage Jazz!, 8pm

## Pascal, from page 5

Chuck Deardorf; and drummers Mark Ivester and Portland-based Gary Hobbs. She also works regularly with guitarist Dave Peterson. "The sound with guitar and sound with piano is really different," she said. "I love aspects of each one, and I wish I could take certain aspects and role them together. The guitar has that beautiful long sustain and beautiful tone, and there's a lot more space. With the piano, it has that percussive crunch, and I love the percussive aspect."

Despite the vibraphone's unique sound and unconventional reputation, Pascal has built an impressive music career — a career as amazing as the instrument she performs. "People will say, 'I never saw that before. I never heard it in person before,'" she said. "Maybe they heard it on the radio. But when people see it, they're really excited about it. On the vibes, I think that kinetic, visual thing is fun for people. It's fun to watch."





Earshot Jazz  
3429 Fremont Pl., #309  
Seattle, WA 98103

Change Service Requested

NON-PROFIT ORGANIZATION  
U.S. POSTAGE  
**PAID**  
PERMIT No. 14010  
SEATTLE, WA

## Time dated material

 2214 Second Ave Seattle, WA 98121 for reservations call (206) 443-4221 <a href="http://www.tulas.com">www.tulas.com</a>								
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY		
					1 Rich Cole Quartet 8:30-12:30 \$12	2 Thomas Marriott Quartet 8:30-12:30 \$12		
3 Reggie Goings/ Hadley Halliman Quintet 3-7 \$7 Jim Cutler Jazz Orchestra 8-12 \$5	4 Greta Matassa Jazz Jam 8-12 \$7	5 Jay Thomas Big Band with Becca Duran 8-12 \$5	6 Steve Treseler Group 8-12 \$7	7 Bert Gulhaugen/ John Hansen Vocal Showcase 8-12 \$8	8 Tim Armacost/ Chris Fagan Quintet 8:30-12:30 \$12	9 Tim Armacost/ Chris Fagan Quintet 8:30-12:30 \$12		
10 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	11 Jazz Jam with the Darin Clendenin Trio 8-12 \$7	12 Emerald City Jazz Orchestra 8-12 \$5	13 Dawn Clement Trio 8-12 \$7	14 Dina Blade Quartet 8-12 \$7	15 Kelley Johnson Quartet 8:30-12:30 \$12	16 Susan Pascal Quartet 8:30-12:30 \$12		
17 Garfield HS Bands III & IV Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	18 Jazz Vocal Jam with Kelley Johnson and John Hansen 8-12 \$7	19 Roadside Attraction Big Band 8-12 \$5	20 Greta Matassa Jazz Vocal Workshop 8-12 \$8	21 Milo Peterson and the Jazz Disciples 8-12 \$7	22 Hadley Caliman Quartet 8:30-12:30 \$12	23 Greta Matassa Quintet 8:30-12:30 \$12		
24 Fairly Honest Jazz Band 3-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	25 Jazz Jam with the Darin Clendenin Trio 8-12 \$7	26 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	27 Hansen/Nikolaev/Parisot/Hamar Quartet 8-12 \$7	28 Beth Winter Vocal Showcase 8-12 \$7	29 Ray Vega Quintet w/ Thomas Marriott 8:30-12:30 \$12	30 Ray Vega Quartet 8:30-12:30 \$12		