

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2009 Vol. 25, No. 2  
Seattle, Washington



## Seattle Improvised Music Festival

Wilson Shook, Wally Shoup, Gust Burns

Photo by Daniel Sheehan

## Notes

### Affordable Health Care

The new Artist Clinic at Country Doctor Community Clinic is offering artist- and musician-focused office hours every Wednesday from 5:30-8:30 pm as part of the Artist Trust's Washington Artist Health Insurance Project (WAHIP). Under WAHIP, low-income and uninsured artists and musicians can qualify for low-cost health services. During the program's trial first year, a limited number of subsidies are available on a first-come, first-served basis.

Country Doctor Community Clinic is located at 500 19th Ave. E. in Capitol Hill. Artists of all disciplines are encouraged to call (206) 299-1600 to make an appointment.

For more information about WAHIP and program eligibility, visit [www.wahip.org](http://www.wahip.org). This website also includes a list of resources for musicians in need of health insurance.

### Seattle OnHold Submissions

The Office of Arts and Cultural Affairs seeks locally produced music for Seattle OnHold. This program treats callers to local music when they call the city and are placed on hold. More than 10,000 city phone lines feature the music, and listeners can buy the music they hear on iTunes, CD Baby, and Amazon.com. The OnHold website also offers a free podcast of local music and includes links to the websites of featured musicians.

Musicians in all genres are encouraged to submit recordings for consideration. Visit [www.seattle.gov/html/OnHold](http://www.seattle.gov/html/OnHold) for application requirements. Playlists rotate quarterly.

### Call for SIMF Volunteers

The Seattle Improvised Music Festival needs help as it prepares for its annual festival. If you can provide lodgings for visiting musicians, put up posters

around town, or work the door for festival events, contact Gust Burns at [toneactionhouse@gmail.com](mailto:toneactionhouse@gmail.com). Volunteers receive free entry to shows.

### Jack Straw Production Classes

Jack Straw Productions, the nonprofit sound-arts organization, is holding classes this winter that will cover basic studio recording techniques, an introduction to Pro Tools, and advanced Pro Tools. The workshops are designed for aspiring and professional musicians, sound artists, writers, journalists, documentarians, and filmmakers. All classes will be held in the professional recording studios at Jack Straw Productions, with instructors from various fields of sound production.

For more information, call (206) 634-0919 or e-mail [workshops@jackstraw.org](mailto:workshops@jackstraw.org). Early registration is recommended and registration for each class closes one week before the class date. Classes include: Beginning Pro Tools, February 25-27, \$250 members/\$285 non-members; Studio Recording Workshop, March 12 & 13, \$135/\$160; and Intermediate Pro Tools, March 18-20, \$250/\$285.

### CityArtist Project Grants

The Office of Arts and Cultural Affairs is now accepting applications from performing artists for the 2009 CityArtist Projects. The program provides support to individual Seattle artists to conceive, develop, and present new, in-progress, or finished works. Funding awards up to \$10,000 are available.

Applications are due by 11:00 pm on Tuesday, February 17. For more information, an online application, and application guidelines, visit [www.seattle.gov/arts/funding/individual.asp](http://www.seattle.gov/arts/funding/individual.asp).

The Office of Arts and Cultural Affairs is offering opportunities for artists to receive feedback on drafts of their applications from project managers

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## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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## Mission Statement

*Earshot Jazz is a non-profit arts and service organization formed in 1986 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.*

## In One Ear

We are sad to report the passing of drummer **Theodore "Teo" Sutton Jr.** on January 15, at the VA Medical Center in Tomah, Wisconsin. Originally from Philadelphia, Sutton was a sideman on the Seattle free-jazz scene during the late 1980s. He performed with trumpeter Barbara Donald, saxophonist Hadley Caliman, and bassist Michael Bisio and can be heard on Bisio's 1987 album, *In Seattle*. Here, Sutton's complex, yet subtle drumming created the perfect backdrop for Bisio's improvisations. Teo Sutton was 64.

Congratulations to the **Washington Blues Society (WBS)** who celebrates its twentieth anniversary this month. And to top it off, they will receive the 2009 Keeping the Blues Alive Award from the Blues Foundation, a national organization. The award, which will be presented on February 7 in Memphis, honors WBS for its ongoing efforts to support and promote the blues throughout our state. To learn more about WBS and their activities visit [www.wablues.org](http://www.wablues.org).

**Sonarchy**, recorded live in the studios of Jack Straw Productions, a sound-arts nonprofit, kicks off the month with **Matt Shoemaker** on February 7. Employing microphones, recorders, computers, and acoustic instruments, Shoemaker creates compositions that uniquely imagine a space encrypted to the point of vanishing.

On February 14, **Manghis Kahn** performs African and Caribbean inspired jazz with **Yaw Amponsah** on Ashanti drums and djembe; **Tony Grasso** on trumpet; **Viren Kamdar** on cajon and congas; and **Tim Carey** on bass.

On February 21, the **Baker-Moore Duo** presents a complex meditation on sound. **Dean Moore** reveals the interior world of gongs and metal, while **Tom**

**Baker** adds the ambient textures of a fretless electric guitar.

On February 28, the **Andrew Oliver Kora Band** combines elements of jazz and traditional West African music to create a soul-stirring sound. With **Andrew Oliver** on piano; **Kane Mathis** on kora and guitar; **Jim Knodle** on trumpet; **Brady Millard-Kish** on bass; and **Mark DiFlorio** on drums.

Sound wiz **Doug Haire** produces *Sonarchy* and comes up with the band

descriptions appearing above. The show airs on KEXP 90.3 FM from midnight to 1 am every Saturday night (in other words, the first hour of Sunday).

If you miss the show, you can always find it for two weeks on KEXP's website. This month's shows will also be available one week after they air as podcasts at [www.kexp.org/podcasting.asp](http://www.kexp.org/podcasting.asp).

Do you want to take your band to the people? Call Doug Haire at 206-634-1019.



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# Chuck Smart



Self portrait digitally enhanced by Chuck Smart

Our old friend Chuck Smart passed away on December 29. The Seattle-area artist and frequent Earshot Jazz contributor was 67-years-old and died from pancreatic cancer, in hospice care, with his brother, Sydney, and his wife, Dawn, at his side.

Chuck Smart self-identified as an artist without hesitation. His broad and deeply held cultural sensibilities were expressed with equal parts joy and bone-chilling seriousness, through music, travel, poetry, and visual art, and seemed to revolve around an axis of jazz music, which, in turn, revolved around his particular power cell of drums and percussion.

Chuck grew up in Cleveland and was schooled in music and performing arts at the Cleveland Institute of Music and the Karamu House Theater for Dance and Music. He taught and served as the Associate Dean of Students at Antioch College in Yellow Springs, Ohio, for sixteen of the most turbulent years of American racial, academic, and cultural evolution.

He moved to the Seattle area in the late 1980s, settling in the Kitsap peninsula, where Dawn grew up. He came to public attention, especially the jazz-loving public, as a host on KBCS-FM, 91.3, and at Bud's Jazz Records, on 1st and Jackson. He also participated in world-percussion programs and performed with several ensembles mixing performance poetry with multimedia jazz and world music.

Chuck Smart was one of the pioneers of digital mixed-media visual art in this region. He developed

a remarkably organic vocabulary using the computer to reimagine the potential for photographic collages that often related to his passions for music, travel, cultural exploration, and personal expression. Chuck provided the artwork for the 1996 Earshot Jazz Festival, cover art for several Earshot Jazz publications, and travel stories on the Havana Jazz Festival, among other things.

Chuck could tell a story. I won't go into them here. He had a singular personal style; evident in the way he dressed, spoke, created, and processed musical and interpersonal information. He was an artist. And the world needs artists.

*-John Gilbreath*

*A memorial gathering will be held on Friday, February 6, 2009, from 5-9pm as part of the First Friday Art Walk, in the space that Chuck shared with collaborator Ann Sweet, Studio 608, at 608 4th Street, Bremerton (about a five-block walk from the ferry dock).*

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# Milton Flynn: One Last Bow

BY KIMBERLY M. REASON

It is often said that people take their final bows during the holidays, a myth that rings remarkably true for some of the most cherished members of Seattle's jazz community.

A year ago in November, singer-legend Woody Woodhouse passed away after a series of major illnesses. Two months later, Floyd Standifer, veteran trumpeter, alto saxophonist, vocalist and grand elder of the Seattle jazz scene, succumbed to cancer. And this December, one week to the day before the death of famed singer and actress Eartha Kitt, Milton Flynn, longtime Seattle jazz aficionado and man-about-town, died at 86 from complications due to congestive heart failure.

Flynn, as he was widely known to those who knew him, will be greatly missed.

Known as much for his deep ties to jazz artists far and wide as he was for his famously trite play on words, Flynn was a lifetime mainstay on the local and national jazz scene. A Wednesday night regular at the New Orleans Creole Restaurant, frequent patron of Tula's and Jazz Alley, and an annual contributor to the Seattle Repertory Jazz Orchestra (SRJO), Milton Flynn belonged to a venerable set of die-hard loyalists who spent every waking moment living, breathing, and being a part of jazz.

His music collection included home-recorded cassette tapes of old radio shows, bootleg recordings of rare, live concerts, and years-old videotapes of legendary artists in their early days (imagine a twenty-seven-year-old Marlena Shaw in a svelte, shimmering black pantsuit throwing down her trademark soulful phrasing with the Count Basie orchestra, or Billie Holiday at her prime singing "Fine and Mellow" with Lester Young). Visitors were frequently treated to Flynn's uncataloged, but reverently



Milton Flynn with Larry Fuller

kept music library, complete with personal stories and anecdotes of his relationships with each performer.

Flynn exclusively favored straight-ahead jazz – bebop, blues, and swing. In fact, he eschewed fusion and free-form jazz, he said, because those genres didn't swing. He had such a well-honed, discerning ear that Floyd Standifer affectionately nicknamed him "The Critic" – a moniker that stuck.

Born on May 17, 1922, in Shreveport, Louisiana, Flynn was the only child of licensed barber and ordained Baptist minister Milton M. Flynn, Sr., and professional dancer Genevieve Johnson, who worked under Josephine Baker at the Cotton Club in New York. The relationship between his father and mother was short lived, however, and between the Reverend's church duties and his mother's out-of-town commitments,

Flynn's paternal grandmother assumed primary guardianship over him.

Still, Genevieve Johnson returned home as often as her show schedule allowed. Her periodic visits dazzled her son, who found himself deeply drawn to her glamorous lifestyle. "She was like a star," Flynn would later tell his granddaughter, Andrea Allen. "She'd show up in a big, fancy car, all dressed up with some good-looking man friend ... and then she'd always take me on a big shopping trip. We'd be gone all day. Before she went back on the road, she would leave money with my grandmother to help take care of me."

Flynn's big break came in his early teens, when he sang in his school's talent show – and won. Afterward, a big band leader in the audience approached him about an opportunity to go on the road. "By that time, the show biz bug had bit

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me,” Flynn said. “I knew from then on that all I wanted to do was sing.” He left school to join the medicine show tour, which traveled extensively throughout the United States. From New York to Los Angeles, Flynn sang with grown men who were sometimes jealous of the “very special boy” (as he was often introduced onstage) for pulling down the same pay as they did.

As much as he enjoyed performing, Flynn was enthralled most by the thicket of celebrities circling in his orbit. During his time on the road, he met and befriended a reference book of jazz luminaries, from Charlie Parker and Billie Holiday to Duke Ellington, Count Basie, and Blue Mitchell. Known as “the cool kid,” Flynn spent all of his time hanging out with band members, eventually becoming the confidant of legends. “Charlie Parker was the smartest cat I ever met,” Flynn would later say. “He could talk quantum physics or cats and dogs – it didn’t matter. He was not only a musical genius, he was brilliant about everything.”

Tenor saxophone player Hadley Caliman says of Flynn: “He was in the scene back when all the sessions were going on down in San Francisco and L.A. He knew Dexter Gordon, Milt Jackson, Stanley Turrentine. He knew all the old cats, and he knew the young ones. He knew everybody.”

Jazz Alley Manager Rob Perry, who met Flynn years later, tells it this way: “When Milton first started coming to Jazz Alley, he would tell me that he was here to see people he knew – Ray Brown, Cedar Walton, Stanley Turrentine. I’d say to myself, ‘Okay, so this guy thinks he knows these people.’ And then they’d come in and the moment they saw Milton, their faces would break into a big smile and they’d give him a big hug. Obviously they were very glad to see him. After that, whenever Milton said he knew someone, I’d take him on his word.”

Flynn was in. So “in” that his rarified access would later inspire pianist Larry Fuller, another longtime friend and confidant, to compose the tune “In Like Flynn” for Fuller’s Easy Walker album.

Flynn’s associations lasted longer than his singing career, though, and by 1945 he enlisted in the U.S. Army at Fort McClellan in Anniston, Alabama, for two years of basic training. He moved to California and then to Texas, where he completed his high school equivalency. After a brief marriage, Flynn relocated to Seattle in 1966 and began working at the Bon Marche Department Store. He met Nellie Pankey through a mutual friend six years later, and soon announced his desire to marry her. Pankey demurred, noting they should get to know one another better. “Well, can’t we be engaged to be engaged?” Flynn joked, charming her.

“We really hit it off,” says Nellie. “I liked that Milton was kind, understanding, and soft spoken.” When they married later that year, Flynn began inviting his cohorts to their home. “I wasn’t interested in jazz before I met Milton,” Nellie now says, “so I wasn’t star struck when they all started coming to the house. I would cook for them and entertain them, and found them to be very nice and friendly people. They were always so kind to me; we all were like family. They added a fun element to my life that I didn’t have before.” For the next three decades the Flynn’s tri-level house in Madrona became home to almost every jazz icon who came through town.

Marlena Shaw recalls: “When I first met Milton and Nellie, they invited me to stay at their home while I was performing at Jazz Alley. They ended up boarding my bass player and drummer. How’s that for the kind of a guy he was? Always supportive of the people in jazz.”

“He provided lodging for me when I moved to Seattle, back when I was play-

ing with Nate Breedlove,” remembers Caliman. “I stayed with him a whole semester. He was just wonderful.”

“We grew up singing, eating and jamming with big-named musicians,” says Allen. “Back then, we kids didn’t know just how phenomenal it all was – but we figured it out later,” she laughs. “Stanley Turrentine, Kenny Burrell, Clark Terry, Red Halloway, Sonny Stitt, Blue Mitchell, Ernestine Anderson, Mel Brown – they all came and stayed with my grandparents. It was the place to go. There were always famous people stopping by and staying for two or three days, however long they were in town. They never stayed in hotels. They’d come over and my grandparents would throw big parties. The musicians would take out their instruments and play all night, and Grandpa would sit in and tell jokes. It was a very fun and happy environment.”

Flynn’s jokes and verbal turn arounds were as legendary as his friendships, if not for the conventional wisdom that he was the one most often amused by his notoriously corny sleights of tongue. During Standifer’s Wednesday night gigs at the New Orleans, for example, it was typical for Flynn to lean over, tug on his tablemate’s sleeve, and peer intensely into his companion’s eyes. “Floyd SIT-a-fer,” he would say emphatically over the music, as if his life depended on the revelation. Then he’d lean back and break into almost soundless laughter, his body convulsing over the sheer joy of it. “Reggie COME-ings” he’d say another night, playing off of the Seattle singer’s last name, Goings. One evening during a set break, Flynn approached Standifer to share his latest. The band leader, clearly weary after a long day, told his friend point-blank: “Look man, I’m not in the mood for that right now.” Unruffled, Flynn walked away, giggling and shaking his head at his own, untold joke.

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“There was no clock with Milton,” says Joan Smallwood, a dear friend of Flynn’s and SRJO volunteer for many years. “He’d call me at midnight to tell me a joke. Once, he sent me handcuffs padded with red fur for Valentine’s Day. Another time, he sent me a bikini – I laughed so hard, I couldn’t believe it. What am I going to do with a bikini? Of course, Nellie knew all about his pranks – we all did. I have so many fond memories of the times we shared.”

“Kicks, he was nothin’ but a bunch of kicks,” says Randall Victor, longtime

New Orleans patron and former disc jockey and “Fancy Free” program host for KRAB radio (Seattle’s community-supported jazz and noncommercial station from 1963 to 1984). “Just to show you: One time here recently, I called to ask him if he knew who was going to pick him up from the hospital. He said he hoped –” (and here Victor starts laughing so hard he has to stop to catch his breath) “– he said he hoped it wouldn’t be Bonney-Watson [the funeral home],” Victor finishes, delivering Flynn’s punch line. “That’s just how he was.”

“Milton was a funny guy,” says Garfield High School Jazz Band leader Clarence Acox. “He had a joke for every occasion. I’d love to tell you a lot of them, but I can’t,” he laughs. “They’re not printable.”

While Flynn’s wit may have veered from the off-color to the dubiously funny, his love for music was contagious. “My grandfather loved jazz,” says Allen. “He had the whole house wired for music long before it became the thing to do. That way, when he got out of his car after listening to music there, he could turn it on right away once he got into the house. Sometimes, we’d be talking and he’d stop me. ‘You hear that?’ he’d say, referring to a song playing over the system. ‘Just ... beautiful!’”

“He was an avid fan,” says Caliman. “And he could sing and play the piano. You’d go to his house and he’d be at the piano singing Ivory Joe Hunter tunes.”

Acox agrees: “I know of no one with more passion for jazz than Milton Flynn. He truly loved the music and the musicians who played it.”

“Milton often offered to volunteer for Jazz Alley – to help out with whatever the musicians needed,” says Perry. “I never took advantage of his offers because I wanted him to come in and just enjoy himself. He clearly loved being with the musicians, and he was such a gentleman that I always made sure to take care of him.”

Flynn could never get enough of being with musicians. Whenever a visiting celebrity or big band came to town, he’d regularly worked his way behind the scenes to shoot the breeze with the likes of Clark Terry, Monty Alexander, or Gerald Wilson. One night, after socializing backstage with members of the SRJO at the Nordstrom Recital Hall during intermission, Flynn began walking across the stage back to his seat. Just as he approached the top steps leading down to the auditorium the lights dimmed, signaling that the music was



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about to begin. The crowd reciprocated with warm, anticipatory applause – and Flynn, absconding with the cue, took a showman's gracious bow. The audience gaped at him for a moment, stunned – and then burst into laughter.

That was Flynn. Whether relishing a hot solo or delivering a perfectly-timed gag, Milton Flynn lived in the moment, enjoying a life consumed completely by his love for jazz and the people – his family, friends, fellow musicians, and jazz fans – who had the joy and privilege of sharing it with him.

“He was a true friend,” says Gaye Anderson, owner of the New Orleans. “He'd drop in at the most unexpected times and just brighten my day. He'd bring me roses and hot peppers – and I mean hot, hot peppers – from his garden. The four of us would go out together and have a friggin' blast.”

“I'm going to really miss him,” says Victor. “We talked every day. I don't have anybody left I can talk music to, now. Rene Strange, Milton – everybody I was close to are gone.”

Describing why their friendship was so special, Caliman offers personal insight into the roots of jazz and its profound impact on race, culture, and self-identity. “Me and Milton – we were close in age, so we had a lot to talk about,” he recalls. “We shared being black at a time when nobody white could play jazz. It gave us a false sense of superiority. Black musicians didn't just dominate the scene; we were the scene. Bird, Duke Ellington, Lionel Hampton, Lester Young – we were it. We all had a strong sense of pride. Cities that had cohesive black communities always had musicians. Families were large and ate dinner together. We were all very close. Those were special times – times you just don't see anymore.”

*A memorial celebrating the life of Milton Flynn will be held on Sunday, February 15 from 3:00-6:00 pm at the New Orleans Creole Restaurant at 114 First Ave. S. in Seattle.*

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## Venue Profile

There is a long-standing tradition of experimental music in the Emerald City, and this month's Seattle Improvised Music Festival, now in its twenty-fourth year, is one of many testaments to the city's active and thriving scene. Another performance venues like Gallery 1412, which has devoted itself to the presentation of adventurous, underground art.

Gallery 1412 got its start in 2005 when Gust Burns, Nathan Levine, and Tom Swafford took over the lease for the Polestar Music Gallery, established by Henry Hughes in 2002. After Hughes moved on to new projects, the trio of co-founders quickly recruited other like-minded musicians to keep the space open and available for experimental artists throughout the region. Unlike Polestar, which focused exclusively upon music and sound art, Gallery 1412 broadened its scope to include dance, poetry, and visual arts. The gallery specializes in the non-mainstream and non-commercial, with a preference for work that crosses boundaries and defies categorization.

While discussing Gallery 1412 and its mission, pianist Gust Burns explains: "What sets us apart from other spaces that have similar programming philosophies (i.e. the Chapel [Performance Space], grand though it is) is that we are also absolutely grass roots. We are running on the ground. There is no money. We are doing this ourselves. So it is a real cooperative spirit. We are experimental musicians creating a space for our and others' work."

The emphasis upon *we* is important, because Gallery 1412 is a collective and has been since its inception. Gallery members contribute monthly dues to pay for rent and other bills. A smaller committee of members also contributes their time. They help clean and maintain the space, buy supplies, update the

website, schedule performances, and run shows. In exchange, all members are able to use the space for rehearsals and concerts.

"We provide a kind of DIY (do it yourself) art environment," says Jesse Canterbury, clarinetist and collective member. "We don't offer a lot of support in terms of lighting, fancy staging, carefully designed acoustics, or personnel to do things other than open the door and turn on the lights. We don't sell any sort of refreshments or any kind of merchandise other than artists' work. But we do offer the basics – a small, but adequately sized room with a PA and a decent piano. There's not much for an audience to do at the Gallery other than experience art, which in many cases is really ideal. Artists presenting at the Gallery can be confident that they'll have pretty complete control over the presentation of their work, in addition to being sure that they'll have a very attentive audience, even if it's relatively small."

Co-founder Tom Swafford, a composer and violinist now based in Brooklyn, agrees: "I think the idea of developing creatively without worrying about drawing a crowd is what makes Gallery 1412 special. Also, the fact that it is a quiet, intimate space for listening and designated specifically for adventurous music makes it an excellent place to foster the growth of a creative, artistic community."

"This is the place where new music gets developed," says Burns. "The musicians who perform here are in the process of making the next steps – they represent the very farthest reaches of Seattle's experimental rhizomes."

With its bare-bones approach and non-commercial philosophy, Gallery 1412 fills an essential niche within the Seattle music community. It provides a space for the presentation of music that

# Gallery 1412



might not otherwise be heard. And as Canterbury reminds, "if there's not an outlet, I think artists are less willing to invest the time and effort in creating something in the first place."

It is not easy keeping a performance space like Gallery 1412 open. "We are always on the brink of crumbling away," explains Burns, "yet we are always fine and always still here." In fact, they continue to grow and mature. The Gallery, which celebrated its fourth anniversary in December, presents two to three concerts a week, often more, and for the first time they have an executive director: up-and-coming saxophonist and improviser Wilson Shook.

That said, Burns is quick to urge people to come out and support the Gallery and its artists: "We need your help in this endeavor. Come to a concert. Come to many concerts. Support this totally autonomous, cooperative venue run by Seattle's most truly adventurous experimental musicians."

- Elaine Hayes

*Gallery 1412 is located at 1412 18th Ave (18th Ave and Union St) in Seattle. For a complete listing of upcoming events, visit [www.gallery1412.org](http://www.gallery1412.org).*



Lê Quan Ninh, photo by daniel.theunynck-www.jazzaddict.com

The Seattle Improvised Music Festival is now in its twenty-fourth year, making it easily the most long-toothed such event in North America.

That's a remarkable achievement, but the event's real bona fides are its lineups, which year after year offer plenty for anyone curious about non-idiomatic, freely improvised music – music created in the moment, without the assurance of existing structures and styles.

This year's event will take place on February 13, 14, 15, 20, 21, and 22 at the Chapel Performance Space (Wallingford) and Gallery 1412 (at 18th and Union on Capitol Hill). Performers will come from as far away as Lebanon, France, and Germany, as well as from New York, Massachusetts, Connecticut, Oregon. And, from Seattle.

The festival includes showcased performances from visiting soloists and ensembles as well as nonce groupings of performers who have never before played together.

Highlights? Always hard to predict. The nature of the performances is such that little-known performers may whip up something just as thrilling as better-established ones. You may gravitate to exciting visitors like the

# 2009 Seattle Improvised Music Festival

February 13-15 & 20-22

Chapel Performance Space & Gallery 1412

French percussionist Lê Quan Ninh, or Seattle's own stalwart of unfettered sound, saxophonist Wally Shoup, or the live electronics and guitar of Portland's Doug Theriault.

But you won't get many opportunities, in our town, or this country, to hear the Berlin clarinetists Michael Thieke and Kai Fagaschinski, or the French/Lebanese alto saxophonist Christine Sehnaoui.

Some of the performers may simply knock your socks off, or offer surprising sonorities and tonalities – like, Liz Tonne, a vocal sound artist who draws from sources as varied as jazz and bird-song, and uses, she says, “techniques taken from *bel canto*, wheezing, and the mimicry of machinery.”

As for The International Nothing, the German clarinet duo of Kai Fagaschinski and Michael Thieke, since 2002 they have been developing what they describe as “a kind of pipe-organ style” in which they seek to make their two instruments sound like one, or more than two, using looped sounds.

As some gruff, moon-calf philosopher once put it (Caliban, that is): *Be not afeard; the isle is full of noises, / Sounds and sweet airs, that give delight and hurt not.*

Also on tap are **some free events**. On the two Saturdays, February 14 and 21, at noon, Gallery 1412 will host hands-on improvisation workshops led by festival performers. On the Sundays, February 15 and 22, also at noon, local and visiting improvisers hold panel discussions, again at Gallery 1412.

As for the music, there are full evenings' lineups, all starting at 7pm, as below.

For a full schedule of events, and bios of the performers, see [www.seattleimprovisedmusic.com](http://www.seattleimprovisedmusic.com).

## Friday, February 13

### Chapel Performance Space

- (1) Greg Kelley / Doug Theriault / Kelvin Pittman Trio; Liz Tonne, solo
- (2) Greg Kelley / Gust Burns / Mara Sedlins / Mark Collins / Wilson Shook, quintet; Andrew Drury, solo
- (3) Christine Sehnaoui, solo; a large ensemble

## Saturday, February 14

### Chapel Performance Space

- (1) Greg Kelley, solo; Christine Sehnaoui / Liz Tonne / Mara Sedlins, trio
- (2) Kelvin Pittman, solo; Wally Shoup / Greg Kelley / Andrew Drury, trio
- (3) Doug Theriault, solo; a large ensemble

## Sunday, February 15

### Gallery 1412

- (1) Kelvin Pittman / Andrew Drury, duo
- (2) Christine Sehnaoui / Greg Kelley / Doug Theriault / Gust Burns, quartet
- (3) a large ensemble

## Friday, February 20

### Chapel Performance Space

- (1) International Nothing (Kai Fagaschinski / Michael Thieke, duo)
- (2) Rachel Thompson / Jonathan Zorn, duo
- (3) Lê Quan Ninh & guest, duo



Michael Thieke, by Marion Innocenzi 2006

### Saturday, February 21

#### Chapel Performance Space

- (1) Lê Quan Ninh, solo; Andrew Drury / Tari Nelson-Zagar / guest, trio
- (2) Lê Quan Ninh / Gust Burns / Michael Thieke, trio; special guest, solo
- (3) Lê Quan Ninh / special guest / Jonathan Zorn / Rachel Thompson / Kai Fagaschinski / Michael Thieke, sextet

### Sunday, February 22

#### Gallery 1412

- (1) Michael Thieke / Jonathan Zorn, duo; Michael Thieke / Jonathan Zorn / Mark Collins / Wilson Shook, quartet
- (2) Kai Fagaschinski / Rachel Thompson, duo; Kai Fagaschinski / Rachel Thompson / Gust Burns / Mara Sedlins, quartet
- (3) a large ensemble

*All shows begin at 7:00 pm. Admission is \$10-25 on a sliding scale. Gallery 1412 (1412 18th Ave, at Union St. & 18th Ave) and Chapel Performance Space (4649 Sunnyside Ave. N, in Wallingford) host all events.*

## Call for Vocalists - New Jazz Venue at Local Color

Local Color in the Pike Place Market is now offering live jazz Friday and Saturday nights, and is looking to book quality vocalists backed by top-talent ensembles. The spacious, centrally-located venue offers validated parking, wine, beer, espresso, and light fare. The house provides a sound system (including one mic), keyboard and drum kit. Vocalists interested in being considered for bookings should send a website link with music samples to: [info@LocalColorSeattle.com](mailto:info@LocalColorSeattle.com) or a demo CD to Frank Albanese, 1606 Pike Place, Seattle, WA 98101-1529, 206.714.2450.

For more information on Local Color, go to [www.LocalColorSeattle.com](http://www.LocalColorSeattle.com).

## Notes, from page 13

on February 2 and 5. Visit the website above for times and locations. Space is limited and an RSVP is required for the workshops and individual meetings.

## Bumbershoot Applications

Bumbershoot is now accepting applications for presenters at the 2009 festival, which runs September 5-7. Interested musicians, writers, visual artists, dancers, thespians, and performance artists should visit [www.bumbershoot.org/apply.htm](http://www.bumbershoot.org/apply.htm) for more information. All applications must include work samples in order to be considered, and applicants to the music program must apply through Bumbershoot's partner site, Sonicbids, an online service that matches bands and promoters. The deadline for music submissions is March 23.

## Call for Newsletter Volunteers

We are looking for volunteers who can deliver this publication to venues, shops, and cafes in their neighborhood.

We are also in need of volunteers who can help build the calendar that appears in this publication using press releases that come to our office and listings from venue and artist websites.

If you would like to be a part of either of these projects, please contact [karen@earshot.org](mailto:karen@earshot.org) or call (206) 547-6763.

## Event Listings & News Items

Please send gig listings to [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org). Be sure to format your gig listings to keep with the appearance of this issue's calendar.

Also, if you have news of your jazz projects, or of anything at all related to your career, please feel free to e-mail them to [editor@earshot.org](mailto:editor@earshot.org), as we are always looking for items to use in "In One Ear" and as fodder for feature articles in this publication.

## Preview

February 23-28  
Edmonds Center for the Arts

For the past thirty-three years, the Friends of Frank DeMiero Jazz Festival has teamed up with Edmonds Community College, Edmonds Center for the Arts, and area school districts to present a six-day celebration of music, arts, education, and community. This year's event features performances and workshops by Sara Gazarek, John Pizzarelli, and Carmen Bradford.

During the first three days of the festival, guest artists travel throughout the region and teach in-school workshops to students and music educators. Then the festivities shift to Edmonds, where students from more than forty elementary, middle, and high school jazz choirs and bands converge to participate in a collection of artistic experiences. During the day, students receive instruction from jazz musicians and perform for their peers, and at night, they attend concerts showcasing the musicians they just worked with.

Unlike other festivals of its kind, the Friends of Frank DeMiero Jazz Festival places a premium upon non-competitive performances. Following the vi-

# Friends of Frank DeMiero Jazz Festival

sion of founder and namesake, Frank DeMiero, the festival aims to create supportive learning environments that reward participation and encourage students to pursue their personal goals, be they in music or elsewhere.

While the public is welcome to attend all of the daytime and nighttime events, the evening concerts are likely to be of the greatest interest to jazz aficionados.

## Sara Gazarek Thursday, February 26

Vocalist Sara Gazarek, a graduate of Roosevelt High School's award-winning jazz program and a regular participant in the Friends of Frank DeMiero Jazz Festival (both as a student and educator), captivates audiences with her gorgeous voice, which can be light and lilting one moment then sassy and swinging the next. Although steeped in the jazz tradition, she is not afraid to embrace the music that moves her generation.

A rising star, Gazarek first gained attention as a high school senior when she



Sara Gazarek

won the first-ever Ella Fitzgerald Charitable Foundation Outstanding Jazz Vocalist Award at the Essentially Ellington Festival in 2000. In 2003, she was awarded the *Down Beat* Student Music Award for Best Collegiate Vocalist and performed with Oleta Adams, Karrin Allyson, and Diane Schuur as the "as yet undiscovered talent" in the Concord Jazz Festival tour. And in 2004,

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she graduated from the University of South California with a degree in Jazz Studies.

In 2007 she released her second studio album, *Return to You*, a collection of contemporary standards. The album has garnered praise from critics and was ranked the third-best jazz CD of 2007 by NPR/KPLU.

**John Pizzarelli**  
**Friday, February 27**



John Pizzarelli, by Andrew Southam

Guitarist, vocalist, and bandleader John Pizzarelli has established himself as one of the premier contemporary interpreters of the American songbook. Following in the footsteps of his father, fellow guitarist Bucky Pizzarelli, John

began playing the guitar at the age of six and cites Erroll Garner, Les Paul, and Django Reinhardt as important influences.

Pizzarelli specializes in updating classics, and critics have praised his creative take on the works of Nat “King” Cole on *Dear Mr. Cole* (RCA 1994) and *P.S. Mr. Cole* (RCA 1998), Frank Sinatra on *Dear Mr. Sinatra* (Telarc 2006), The Beatles on *John Pizzarelli Meets the Beatles* (RCA 1998), and others. His most recent release, *With a Song in My Heart* (Telarc 2008), pays tribute to Richard Rodgers.

All told, Pizzarelli has appeared on more than forty albums, twenty-three of these as a leader. Along the way he has worked with the likes of George Shearing, Rosemary Clooney, Buddy DeFranco, Christian McBride, and Benny Green.

**Carmen Bradford**  
**Saturday, February 28**

Los Angeles-based singer Carmen Bradford has been immersed in music her entire life. Daughter of trumpeter Bobby Bradford and vocalist Melba Joyce, she was discovered by Count Basie in the early 1980s and performed with his band for nine years. During her tenure with the Count Basie Orchestra, she appeared on two Grammy award-

winning albums. Bradford picked up a third Grammy in 1991 for her collaboration with guitarist George Benson on his album *Big Boss Band* (Warner Bros, 1990), and a fourth in 1996 for her participation on *The Benny Carter Songbook* (Music Masters), an all-star tribute to the legendary saxophonist.

Bradford made her solo debut in 1992 with *Finally Yours* (Evidence Records), which was followed by *With Respect* (Evidence Records) in 1995. In response to her 2004 release, *Home With You* (Azica Records), a collection of intimate duets with pianist Shelly Berg, Christopher Loudon of *JazzTimes Magazine* proclaimed: “Bradford remains a force to be reckoned with – a virtual tornado of talent and imagination.”

She has performed in more than forty countries and recorded with Frank Sinatra, Lou Rawls, Tony Bennett, James Brown, Willie Nelson, Herbie Hancock, Wynton Marsalis, Nancy Wilson, and many others.

*All evening shows begin at 7:00 pm. General Admission is \$30 for a one-day pass, \$80 for a 3-day pass. VIP and Premium packages are also available. Edmonds Center for the Arts (410 Fourth Avenue, Edmonds). For tickets and more information visit [www.frankdemierojazz-festival.com](http://www.frankdemierojazz-festival.com).*

## ORIGIN RECORDS

**JEFF JOHNSON** “tall stranger” • **JOE LOCKE** “force of four” • **BENNY POWELL** “nextep”  
**COREY CHRISTIANSEN** “roll with it” • **DAN HECK** “compositionality” • & new releases by  
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**February 25**

## Bill Frisell & Russell Malone

The *New York Times* recently proclaimed: "It's hard to find a more fruitful mediation on American music than in the compositions of guitarist Bill Frisell." For this concert, the Seattle treasure pairs with up-and-coming guitarist Russell Malone, who is making his mark in the jazz world by blazing his own, decidedly unique trail into "The Great American Songbook." Not to be missed.

The Triple Door, 7:00 & 9:30 pm  
Tickets: 206-838-4333 & [www.triple-door.com](http://www.triple-door.com).



Toshiko Akiyoshi, by Daniel Sheehan

**March 7 & 8**

## Toshiko Akiyoshi with the Seattle Repertory Jazz Orchestra

NEA Jazz Master pianist and composer with Seattle's all-star big band.

March 7, Benaroya Hall, Nordstrom Recital Hall, 7:30 pm

March 8, Kirkland Performance Center, 3:00 pm

Tickets: [www.srjo.org](http://www.srjo.org)

**March 31**

## Habib Koite & Bamada

Africa's hardest working and tightest band

The Triple Door, 7:00 & 9:30 pm

Tickets: 206-838-4333, [www.triple-door.com](http://www.triple-door.com)

**April 3**

## Ab Baars Trio w/ Ken Vandermark

Amsterdam's top improvisers with Chicago's MacArthur-winning sax titan

Seattle Art Museum, downtown auditorium, 8:00 pm

Tickets: 206-547-6763, [www.earshot.org](http://www.earshot.org)



Habib Koite, by Dirk Leunis

**April 5**

## Steve Coleman's Five Elements

One of the foremost seekers and great alto saxophonists in jazz

The Triple Door, 7:30 pm

Tickets: 206-838-4333, [www.triple-door.com](http://www.triple-door.com)

**April 28**

## Peter Brotzmann Trio with Eric Revis & Nasheet Waits

The German sax giant teams with young American jazz stars

Cornish College of the Arts, Poncho Concert Hall, 8:00 pm

Tickets: 206-547-6763, [www.earshot.org](http://www.earshot.org)

**April 30**

## The Thing (Mats Gustafsson w/ Paal Nilssen-Love & Engebrikt Håker Flaten)

Norway's most ferocious and refined improvisers

Cornish College of the Arts, Poncho Concert Hall, 8:00 pm

Tickets: 206-547-6763, [www.earshot.org](http://www.earshot.org)



## CD Review



### Cliff Colon *ContraBand*

Hey Phil! Records

This late '80s childhood flashback is brought to you by tenor saxophonist Cliff Colon's *ContraBand*. Many men in their late-20s and early-30s – and maybe some women too – will rejoice upon discovering Colon's latest album, which features music from Konami's 8-bit Nintendo masterpiece, *Contra*. Colon adapted the game's music, written by Kyouhei Sada and Hidenori Maezawa, to fit a jazz context by adding chord changes to its original melody and harmony lines. Colon's sextet tears

through the music of the game's short "Intro," each of its seven levels, and its triumphant "End Credits."

Although *Contra* is my favorite video game of all time, I was horrible at it, so the further into *ContraBand* I get, the less familiar the music becomes. After digging the game out to reacquaint myself, I found that Colon's arrangements are extremely close to the original's musical and timbral qualities. The close voicings, the blend of alto and tenor saxophones, and the use of electronic instruments in the rhythm section re-create, to modern ears, the classic low-tech synth music of the video game genre. The sextet effectively captures the game's side-scrolling forward motion, and as such, replicates the progression of the game's narrative; these fellas are on a mission. *ContraBand* brings back all of the urgency, excitement, and nervousness I felt as a child as I tensely clutched the controller, hung on to my last life by a thread, and begged to get to the next level.

For the most part, the excellent arrangements follow the standard head-solos-head form, but the lack of background parts that keep the tune's

music in the listener's ear during the solos, diminish the importance of the game's music. Those who either don't know or don't like *Contra* will find *ContraBand*'s solos satisfying nonetheless. Alto saxophonist J. Charles comes out guns-a-blazin' with his fierce bebop solos on the up-tempo pieces "Jungle" and "Waterfall," and keyboardist Eric Verlinde's less pyrotechnic, more cautious Fender Rhodes statement on "Base" fits the tune's stealthy feel and is appropriate for infiltrating an enemy base. Colon's and Charles's simultaneous, raucous solos on "Snow Field" are laden with tension and excitement that stems from their entwined wails, trills, and quick scalar runs.

Will *ContraBand* appeal to the *Contra* uninitiated? Because I'm biased, it's hard to say. Will its music be added to the jazz canon just as popular music has been co-opted by jazz performers for generations? Probably not, as it almost borders on kitsch, but when I showed my brother-in-law the band's website, he said: "now that's a band." He almost got it: it's a *rad* band."

- Chris Robinson



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# Jazz AROUND THE SOUND

## SUNDAY, FEBRUARY 1

- BA Here. Now., 7:30  
 C\* Dina Blade & Hans Brehmer Vocal Workshop, [www.dinablade.com](http://www.dinablade.com), 1  
 C\* Elijah Clark Quintet, Poncho Concert Hall (710 E Roy), 8  
 C\* Lee Redfield Trio & Jam Trio, Lucid (5241 University Way NE), 7:30  
 FB Legacy Band w/ Clarence Acox, 6  
 FG Vunt Foom, 9  
 JA Al Di Meola, 7:30  
 MN Tim Kennedy, 8  
 SY Victor Janusz, 10am  
 WB Brazilian Jazz, 9:30

## MONDAY, FEBRUARY 2

- C\* Better World w/ Marc Smason & Joanne Klein, Poggie, 8  
 FG Brendan O'Donnell Trio, 9  
 MM Ruby Bishop, 8  
 NO New Orleans Quintet, 6:30  
 TD Golden Ear Awards w/ Hadley Caliman & Das Vibebass, 7  
 TO Michael Shrieve's Spellbinder, 9  
 TU Vocal jam w/ Greta Matassa, 7:30  
 WB Brazilian Jazz, 9:30

### 2 GOLDEN EAR AWARDS

It is time, once again, to honor the very best in Seattle jazz. Tonight the annual Golden Ear Awards take place at the Triple Door, and it is sure to be an exciting evening filled with great music. At 7:00 pm veteran tenor saxophonist Hadley Caliman kicks off the evening with his new quintet featuring Thomas Marriott on trumpet, Matt Jorgensen on drums, Phil Sparks on bass, and Marc Seales on piano.

Then the always amiable and engaging Jim Wilke hosts the awards ceremony at 8:00 pm, followed by a special send-off concert by Das Vibebass as they prepare for their collective move to New York City. Nominated for Best Jazz/Experimental act in *Seattle Weekly's* Best of 2006, the quartet blends classic jazz sounds with contemporary grooves to create a collection of fresh sounds, ranging from the atmospheric and moody to downright funky. With Josh Clifford on tenor saxophone, Justin Sorensen on vibes, Geoff Larson on double bass, and JC Bockman on drums, they are sure to please. Admission is \$15 general, \$13 senior/student/Earshot members; \$7 working musicians. Reservations available through Triple Door (216 Union St.) by calling (206) 838-4333 or by visiting [www.tripledoor.com](http://www.tripledoor.com).

## TUESDAY, FEBRUARY 3

- DC Eric Verlinde, 7  
 DH Tim Kennedy Trio, 9  
 JA Strunz & Farah, 7:30  
 MM Karin Kajita, 8  
 MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
 NO Holotradband, 7  
 TU Jay Thomas Big Band, 8  
 WB City Jazz, 9:30

## WEDNESDAY, FEBRUARY 4

- DC Eric Verlinde, 7  
 JA Strunz & Farah, 7:30  
 MM Bonnie Birch, 8  
 NI Buckshot Jazz, 6:30  
 NO Legacy Band w/ Clarence Acox, 8  
 PC Susan Pascal & Friends, noon  
 TK Ron Weinstein Trio, 8  
 TU Beth Winter Vocal Showcase, 7:30

- WB Jazz w/ RnB, 9:30  
 WI Ronnie Pierce, 10

## THURSDAY, FEBRUARY 5

- AY Jazz Jam, 9:30  
 C\* Bryan Smith Trio, Lucid (5241 University Way NE), 9  
 EB Jeni Wren, 9  
 JA Ramsey Lewis Trio, 7:30 & 9:30  
 LF Teaching, 9  
 MM Sandra Locklear, 8  
 MY Hans Teuber Trio, 10:30  
 NO Bob Jackson First Thursday Band, 7  
 OY Who Da Bossa, 6  
 TD Marco Bevento Trio, 7:30  
 TH HB Radke & Jet City Swingers, 8  
 TK Jeff Alberts, Jeff Johnson & Tad Britton, 8  
 TU Susan Carr Ensemble, 8  
 WB Brazilian Jazz, 9:30

## FRIDAY, FEBRUARY 6

- C\* Gail Pettis Quartet, Rockfish Grill (320 Commercial Ave, Anacortes), 9  
 C\* Finn Hill Jazz Quartet w/ Kay Bailey, Cafe Harlequin (107 Lake Street, Kirkland), 8  
 C\* Das 3. Jazz Infused Cinema, Lucid (5241 University Way NE), 10  
 DL Who Da Bossa, 9  
 EB Dina Blade Trio, 7  
 GB Trish Hatley Trio, 8:30  
 HA Kay Bailey, 9  
 HS Jazz & Sushi, 7:30  
 JA Ramsey Lewis Trio, 7:30 & 9:30  
 LC Jim & Beth Wulff, 7  
 MM Joseph Rojo, 8  
 NC Bassic Saxx, 8  
 NO Danny Ward & Reality

**Get your gigs listed!** To submit your gig information go to [www.earshot.org/data/gigsubmit.asp](http://www.earshot.org/data/gigsubmit.asp) or e-mail us at [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org) with details of the venue, start-time, and date. As always, the deadline for getting your listing in print is the 15th of the previous month. The online calendar is maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

### CALENDAR KEY

- |   |  |
|---|--|
| AY Asteroid Cafe, 3601 Fremont Ave N, 547-9000                          | MN Mona's, 6421 Latona Ave NE, 526-1188                              |
| BA BalMar, 5449 Ballard Ave NW, 297-0500                                | MX MIX, 6006 12th Ave S, 767-0280                                    |
| BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335    | MY May Thai Restaurant, 1612 N. 45th St, 675-0037                    |
| C* Concert and Special Events   | NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447 |
| CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N | NI Nijo Sushi, 83 Spring St, 340-8880                                |
| DC Dulces Latin Bistro, 1430 34th Ave, 322-5453                         | NO New Orleans Restaurant, 114 First Ave S, 622-2563                 |
| DH Dexter & Hayes Public House, 1628 Dexter Ave N, 283-7786             | OY Oliver You, 8516 Greenwood Ave N, 706-4121                        |
| DL District Lounge, 4507 Brooklyn Ave NE, 547-4134                      | PC Plymouth Congregational Church, 1217 6th Ave, 622-4865            |
| EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621                | PM Pampas Club, 90 Wall St, 728-1140                                 |
| FB Seattle First Baptist Church, 1111 Harvard Ave, 325-6051             | SD Seattle Drum School (12510 15th Ave, NE), 364-8815                |
| FG Faire Gallery Café, 1351 E Olive Way, 652-0781                       | SE Seattle Art Museum, 100 University St, 654-3100                   |
| GB El Gaucho Bellevue, 555 110th Ave NE, Bellevue, 425-455-2734         | SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188                     |
| GT Gallery 1412, 1412 18th Ave  | TD Triple Door, 216 Union St, 838-4333                               |
| HA Cafe Harlequin, 107 Lake St, Kirkland, 425-296-1616                  | TH 13 Coins Restaurant, 125 Boren Ave N, 382-1313                    |
| HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966                  | TK Thaik, 5410 Ballard Ave NW, 706-7807                              |
| JA Jazz Alley, 2033 6th Ave, 441-9729                                   | TO ToST, 513 N 36th St, 547-0240                                     |
| LC Local Color, 1606 Pike Pl, 728-1717                                  | TU Tula's, 2214 2nd Ave, 443-4221                                    |
| LF Lo-Fi, 429B, Eastlake Ave E, 254-2824                                | UM Ugly Mug Coffeehouse, 11425 Rainier Ave S, 772-3151               |
| MM Martin's Off Madison, 1413 14th Ave, 325-7000                        | WB Wasabi Bistro, 2311 2nd Ave, 441-6044                             |
|   | WI Whiskey Bar, 2000 2nd Ave, 443-4490                               |
|   | WS Sixth Avenue Wine Seller, 600 Pine St # 300, 621-2669             |

PM Brian Nova Quartet, 6  
TU Jay Thomas Quartet, 8  
WS Victor Janusz, 5

## SATURDAY, FEBRUARY 7

BP Pearl Django, 7:45  
C\* Royce Shorter Jr & Friends, Lucid (5241 University Way NE), 9  
C\* Garfield High School Jazz Band, Bellevue Community College Jazz Festival, BCC (3000 Landerholm Circle SE, Bellevue)  
C\* Jazz in the Corner, Wayward Coffee House (8570 Greenwood Ave N), 8  
C\* Illuminating Langston, Langston Hughes Performing Arts Center (104 17th Ave S), 6  
C\* Dina Blade Trio, Rainier Beach Pool (8825 Rainier SO, noon  
EB Rooms for Roots American Series: Thornton Creek, 11  
EB Starlings, 9  
EB Manghis Khan, 7  
GB Trish Hatley Trio, 8:30  
HA Emily McIntosh & Karin Kajita, 8  
JA Ramsey Lewis Trio, 7:30 & 9:30  
NO Lonnie Williams Band  
PM Brian Nova Quartet w/ Stephanie Porter, 6  
SY Victor Janusz, 10am  
TU Kelley Johnson Quartet, 8  
UM Jazz Gitan Americain, 10am

## SUNDAY, FEBRUARY 8

BA Here. Now., 7:30  
C\* Craig Hoyer & Marc Smason, Le Pichet (1933 1st Ave), 2:30  
C\* Jacob Stickney, Poncho Concert Hall (710 East Roy St), 8  
C\* Lee Redfield Trio & Jam Trio, Lucid (5241 University Way NE), 7:30  
FG Vunt Foom, 9  
JA Ramsey Lewis Trio, 7:30  
MN Tim Kennedy, 8  
SY Victor Janusz, 10am  
TU Jim Cutler Jazz Orchestra, 8  
WB Brazilian Jazz, 9:30

## MONDAY, FEBRUARY 9

FG Brendan O'Donnell Trio, 9  
MM Ruby Bishop, 8  
NO New Orleans Quintet, 6:30  
TO Michael Shrieve's Spellbinder, 9  
TU Clark Gibson Quartet, 8  
TU Jazz Police Big Band, 3  
WB Brazilian Jazz, 9:30

## TUESDAY, FEBRUARY 10

C\* Eastside Jazz Club, Sherman Clay Pianos Bellevue (1000 Bellevue Way NE), 7:30  
DC Eric Verlinde, 7  
DH Tim Kennedy Trio, 9  
EB Ben Fisher, 9  
EB Eric Elven & Dust Free High, 7  
JA Mose Allison, 7:30  
MM Karin Kajita, 8  
MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
NO Holotradband, 7  
TU Emerald City Jazz Orchestra, 7:30  
WB City Jazz, 9:30

## WEDNESDAY, FEBRUARY 11

C\* Dennis Moss, Tempest Lounge (913 Martin Luther King Jr Way, Tacoma), 8  
DC Eric Verlinde, 7  
EB Vocal jam, 9

JA Mose Allison, 7:30  
MM Bonnie Birch, 8  
NI Buckshot Jazz, 6:30  
NO Legacy Band w/ Clarence Acox, 8  
PC Susan Pascal & Friends, noon  
TK Ron Weinstein Trio, 8  
TU BCC Jazz Orchestra w/ Hal Sherman, 7:30  
WB Jazz w/ RnB, 9:30  
WI Ronnie Pierce, 10

## THURSDAY, FEBRUARY 12

AY Jazz Jam, 9:30  
C\* NW Choro Collective, Westlake Whole Foods (2210 Westlake Ave), 5  
C\* Kirkland Jazz Nights, www.kirklanddowntown.org, 7  
C\* Hochiwichi, Lucid (5241 University Way NE), 9  
JA Mindi Abair, 7:30 & 9:30  
LF Teaching, 9  
MM Sandra Locklear, 8  
MY Hans Teuber Trio, 10:30  
NO Ham Carson Quintet, 7  
OY Who Da Bossa, 6  
SE Art of Jazz: Steve Korn Group, 5:30  
TH HB Radke & Jet City Swingers, 8  
TK Jeff Alberts, Jeff Johnson & Tad Britton, 8  
TU Nelda Swiggett Trio, 7:30  
WB Brazilian Jazz, 9:30

### 12 ART OF JAZZ: STEVE KORN GROUP

This month's presentation in the Art of Jazz series is the straight-ahead jazz of the Steve Korn Group. Seattle-based drummer Steve Korn is known as a musician's musician because he always makes musical content and quality his first priority. "Steve's greatest attribute is his sensitivity to the arrangement . . . where he succeeds in creating structure and continuity . . . very nice, indeed," praised *Drum Magazine*. Music begins at 5:30 pm in the Brotman Forum of the Seattle Art Museum (100 University St), and admission to the concert is free with museum admission.

## FRIDAY, FEBRUARY 13

BP Lorraine Feather & Shelly Berg, 7:45  
C\* Finn Hill Jazz Quartet w/ Kay Bailey, Cafe Harlequin (107 Lake Street, Kirkland), 8  
C\* Chief Sealth Jazz Band w/ West Seattle Big Band, www.chiefsealthmusic.org, 6  
C\* Alfonse Somebody & Jr Detectives Hotwire Coffee House (17551 15th NE, Shoreline), 7:30  
C\* Fysah Thomas & Company, Lucid (5241 University Way NE), 9  
CH Seattle Improvised Music Festival, 7  
DL Who Da Bossa, 9  
EB Menagerie of Extravagance, 11  
EB Far Corner/Dick Valentine Birthday Celebration, 9  
EB Susan Car Ensemble, 7  
GB Trish Hatley Trio, 8:30  
HA Kay Bailey, 9  
HS Jazz & Sushi, 7:30  
JA Mindi Abair, 7:30 & 9:30  
LC Rebekka Goldsmith, 7  
MM Joseph Rojo, 8  
NC Fred Hoadley Trio, 8  
NO Paul Green & Straight Shot  
PM Brian Nova Quartet, 6  
TU Hadley Caliman Quartet, 8  
WS Victor Janusz, 5

## Recurring Weekly Performances

### MONDAY

FG Brendan O'Donnell Trio, 9  
MM Ruby Bishop, 8  
NO New Orleans Quintet, 6:30  
TO Michael Shrieve's Spellbinder, 9  
WB Brazilian Jazz, 9:30

### TUESDAY

DC Eric Verlinde, 7  
DH Tim Kennedy Trio, 9  
MM Karin Kajita, 8  
MX D. Mock, S. Kim, C. Nordstrom, 9  
NO Holotradband, 7  
WB City Jazz, 9:30

### WEDNESDAY

DC Eric Verlinde, 7  
PC Susan Pascal & Friends, noon  
NI Buckshot Jazz, 6:30  
NO Legacy Band w/ Clarence Acox  
TK Ron Weinstein Trio, 8  
WB Jazz w/ RnB, 9:30  
WI Ronnie Pierce, 10  
MM Ronnie Birch, 8

### THURSDAY

AY Jazz Jam, 9:30  
LF The Teaching, 9  
MM Sandra Locklear, 8  
MY Hans Teuber Trio, 10:30  
NO Ham Carson Quintet, 7  
OY Who Da Bossa, 6  
TH HB Radke & Jet City Swingers, 8  
TK J. Alberts, J. Johnson & T. Britton, 8  
WB Brazilian Jazz, 9:30

### FRIDAY

DL Who Da Bossa, 8  
GB Trish Hatley Trio, 9  
HS Jazz & Sushi, 7:30  
MM Joseph Rojo, 8  
PM Brian Nova Quartet, 6  
WS Victor Janusz, 5

### SATURDAY

GB Trish Hatley Trio, 9  
PM Brian Nova Quartet w/ Stepahnie Porter, 6  
SY Victor Janusz, 10am  
UM Jazz Gitan Americain, 10am

### SUNDAY

BA Here. Now., 7:30  
FG Vunt Foom, 9  
SY Victor Janusz, 10am  
MM Tim Kennedy, 8  
WB Brazilian Jazz, 9:30

## SATURDAY, FEBRUARY 14

BP Karin Plato Quartet, 7:45  
C\* Gail Pettis, David Joyner & Dennis Hastings, Music Center, Pacific Lutheran University (12180 Park Ave S, Tacoma), 8  
C\* OWCHARUK 5, Skylark Cafe (3803 Delridge Way SW), 9  
C\* Dina Blade Jazz Ensemble, Rosehedge Valentine's Day Dinner Dance, Arctic Building (700 3rd Avenue)  
CH Seattle Improvised Music Festival, 7  
EB Julie Cascioppo, 9  
EB Riverpeople w/ Casey Garland, 7  
GB Trish Hatley Trio, 8:30  
HA Emily McIntosh & Darrius Willrich, 8  
JA Mindi Abair, 7:30 & 9:30  
LC Cheryl McLin, 7  
MM Eric Lane Barnes, 8  
NO Paul Green & Straight Shot  
PM Brian Nova Quartet w/ Stephanie Porter, 6  
SY Victor Janusz, 10am  
TD Sinatra at the Sands, 6:00 & 8:30  
TU Pat Johnson, Dee Brown & Jerome Watson, 3

TU Greta Matassa Quintet w/ Gary Scott, 8  
UM Jazz Gitan Americain, 10am

## SUNDAY, FEBRUARY 15

BA Here. Now., 7:30  
C\* Lee Redfield Trio & Jam Session, Lucid (5241 University Way NE), 7:30  
FG Vunt Foom, 9  
GT Seattle Improvised Music Festival, 7  
JA Mindi Abair, 7:30  
MN Tim Kennedy, 8  
SY Victor Janusz, 10am  
TU Garfield High School Jazz Band, 3  
TU Jim Cutler Jazz Orchestra, 8  
TU Jay Thomas Big Band, 4  
WB Brazilian Jazz, 9:30

## MONDAY, FEBRUARY 16

FG Brendan O'Donnell Trio, 9  
MM Ruby Bishop, 8  
NO New Orleans Quintet, 6:30  
TO Michael Shrieve's Spellbinder, 9  
TU Jazz jam w/ Darin Clendenin Trio, 7:30

WB Brazilian Jazz, 9:30

## TUESDAY, FEBRUARY 17

DC Eric Verlinde, 7  
DH Tim Kennedy Trio, 9  
EB Jump Ensemble, 7  
JA Jane Monheit, 7:30  
MM Karin Kajita, 8  
MX Don Mock, Steve Kim & Charlie Nordstrom, 9  
NO Holotraddband, 7  
TD McTuff, 7:30  
TU Roadside Attraction, 7:30  
WB City Jazz, 9:30

### 17 MCTUFF PRESENTS: THE MUSIC OF DAVE LEWIS

The grandfather of the fine Seattle drummer D'Vonne Lewis has been called "The Godfather of Northwest Rock & the King of Seattle R&B." From the late 50's through the 70's, Dave Lewis was a major force in Northwest music. He was signed to A & M Records and released several albums, with hits such as "David's Mood" and "Little Green Thing." His tasty Hammond B3 organ playing was a huge draw in clubs. Tonight, McTuff, as an organ trio with Joe Doria, Andy Coe, and D'Vonne Lewis, without saxophonist Skerik, pays loving tribute to the funk and polish of the Dave Lewis sound. Triple Door (216 Union St.), 7:30 pm. Tickets: \$20 advance, \$25 day of show. Call (206) 838-433 for reservations, or visit [www.tripledoor.com](http://www.tripledoor.com) <<http://www.tripledoor.com>> .

## WEDNESDAY, FEBRUARY 18

C\* Mark Levine Jazz Piano Workshop, Sherman Clay (1624 4th Ave), 10am  
DC Eric Verlinde, 7  
EB Vocal jam, 9  
EB Cindy Phillips & Darin Clendenin, 7  
JA Jane Monheit, 7:30  
MM Bonnie Birch, 8  
NI Buckshot Jazz, 6:30  
NO Legacy Band w/ Clarence Acox, 8  
PC Susan Pascal & Friends, noon  
TD John Jorgenson Quintet, 7:30  
TK Ron Weinstein Trio, 8  
TU Alan Keith Group, 7:30  
WB Jazz w/ RnB, 9:30  
WI Ronnie Pierce, 10

### 18 JAZZ PIANO WORKSHOP

Pianist, author, and noted jazz educator Mark Levine presents the workshop "Playing and Teaching Jazz Piano" at the Sherman Clay Pianos in downtown Seattle (1624 4th Ave). Levine has written three books on jazz piano and jazz theory, including *The Jazz Theory Book*, which *Jazz Times Magazine* ranked as its number-one recommendation for a basic jazz library. The one-day workshop begins at 10:00 am and is free, but advanced reservations are required. Contact Ben Klinger at (206) 622-7580 or [ben\\_klinger@sclay.com](mailto:ben_klinger@sclay.com) to reserve your spot. For more information about Mark Levine and his books visit [www.marklevine.com](http://www.marklevine.com).

## THURSDAY, FEBRUARY 19

AY Jazz Jam, 9:30  
C\* Das 3. Jazz Infused Cinema, Lucid (5241 University Way NE), 9  
EB Avi Wisnia, 7  
JA Jane Monheit, 7:30 & 9:30

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the earshot jazz golden ear awards with hadley caliman  
quintet, das vibenbass, and emcee jim wilke  
Join us for Seattle's premier jazz awards.

THU/FEBRUARY 5 • 7:30PM  
marco benevento trio feat. reed mathis & andrew barr  
One of the most visionary young keyboardists to emerge in the last decade  
celebrating with the "Me Not Me" CD Release Tour.

SAT/FEBRUARY 14 • 6PM & 8:30PM - VALENTINE'S DAY!!!  
sinatra at the sands  
Jim Ker's Swing Session big band and Joey Jewell will take you back to the heyday of  
Las Vegas and the reigning king of the strip, Frank Sinatra.

TUE/FEBRUARY 17 • 7:30PM  
mctuff presents the music of dave lewis  
NW Hammond organist, Joe Doria brings together some of the areas finest with "McTuff".  
An ode to some of the organ greats in soul jazz, McTUFF is about letting it all go and having fun.

WED/FEBRUARY 25 • 7PM & 9:30PM  
bill frisell / russell malone  
An evening with two jazz guitar orients. Frisell mixes rock and country with jazz and blues, and has found  
what connects them: improvisation and a sense of play. Malone is inspired by everything from R&B,  
gospel, rock, and blues to cabaret and country.

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- LF Teaching, 9  
 MM Sandra Locklear, 8  
 MY Hans Teuber Trio, 10:30  
 NO Ham Carson Quintet, 7  
 OY Who Da Bossa, 6  
 TH HB Radke & Jet City Swingers, 8  
 TK Jeff Alberts, Jeff Johnson & Tad Britton, 8  
 TU Sonando, 8  
 WB Brazilian Jazz, 9:30

## FRIDAY, FEBRUARY 20

- C\* Crossover Concerto w/ Yuri Bashmet & Igor Butman, Benaroya Hall (200 University St), 8  
 C\* Finn Hill Jazz Quartet w/ Kay Bailey, Cafe Harlequin (107 Lake Street, Kirkland), 8  
 C\* Change Runner, Lucid (5241 University Way NE), 9  
 CH Seattle Improvised Music Festival, 7  
 DL Who Da Bossa, 9  
 EB JL Stiles, 11  
 EB MJ Bishop Farewell Show, 7  
 GB Trish Hatley Trio, 8:30  
 HA Kay Bailey, 9  
 HS Jazz & Sushi, 7:30  
 JA Jane Monheit, 7:30 & 9:30  
 LC Fathia Atallah, 7  
 MM Joseph Rojo, 8  
 NC David George Trio, 8  
 NO Charles White Band  
 PM Brian Nova Quartet, 6  
 TU East/West Trumpet Summit w/ Thomas Marriott, Ray Vega & New Stories, 8  
 WS Victor Janusz, 5

### 20 CROSSOVER CONCERTO AT BENAROYA

Tonight classical music meets jazz as violist Yuri Bashmet teams up with saxophone virtuoso Igor Butman, Russia's premier jazz musician, to cross boundaries between the two genres. The concert, aptly titled *Crossover Concerto*, features pieces from the classical repertoire of the Moscow Soloists Chamber Orchestra—which, along with its conductor Yuri Bashmet, garnered a 2008 Grammy Award—and jazz arrangements of Russian classics by Tchaikovsky and Rachmaninoff, performed by Igor Butman and his big band. Also featured will be "Jazz Suite for Viola, Saxophone, Piano, String Orchestra and Big Band" by pianist and composer Igor Raykhelson.

Igor Butman is one of the most popular jazz musicians in Russia. For the past decade, he has toured throughout Russia with his Big Band and regularly appears at Moscow's top jazz venue, Le Club, where he is artistic director and a musical ambassador connecting Russian and American jazz musicians. Along the way, he has performed and recorded with Dave Brubeck, Chick Corea, Jack DeJohnette, Randy Brecker, Pat Metheny, Louie Bellson, Grover Washington, Jr., Billy Taylor, Lionel Hampton, Eddie Gomez and many others.

Fellow Russian Yuri Bashmet is well known to fans of classical music. Hailed by *The Times* of London as "without a doubt, one of the world's greatest living musicians," he has performed with top orchestras around the world.

Tickets are \$35-85 and available by calling (206) 292-2787 or visiting [www.ticketmaster.com](http://www.ticketmaster.com). The concert begins at 8:00 pm; Benaroya Hall (200 University St).

### 20 & 21 TRUMPET TITANS AT TULA'S

Seattle's own Thomas Marriott and Brooklyn-based, Latin trumpeter extraordinaire, Ray

Vega, grace Tula's stage for two nights of dueling trumpets. They are sure to be evenings of contrasts as these talented artists bring their unique styles and musical sensibilities to the table. This special collaboration, which will be recorded by Origin Records for a live album, will include new originals by both Marriott and Vega written especially for the event.

Ray Vega is a veteran of the bands of Tito Puente, Mongo Santamaria, and Ray Barretto, and he has recorded with the likes of Joe Henderson, the Duke Ellington Orchestra, Paul Simon, and Lionel Hampton. His two recordings on the Concord-Picante label, as well as his two albums on the Palmetto label, have earned wide critical praise, including a four-star rating from *Down Beat*.


Thomas Marriott's star continues to rise. He followed up the success of his 2007 release, *Both Sides of the Fence*, which made it into jazz radio's top ten and received more than 3,300 spins nationally, with *Crazy: The Music of Willie Nelson*, which was ranked one of the top albums of 2008 by *Jazz Times Magazine*. Closer to home, Marriott also

picked up two more Golden Ear awards, one for Northwest album of the year and another for instrumentalist of the year, making a grand total of five Golden Ears.

Tula's is located at 2214 Second Ave in Belltown. Music begins at 8:00 pm; cover \$18. Reservations strongly recommended.

## SATURDAY, FEBRUARY 21

- CH Seattle Improvised Music Festival, 7  
 EB Wally Schnalle CD release, 9 & 11  
 EB Hayburners, 7  
 GB Trish Hatley Trio, 8:30  
 GT Seattle Improvised Music Festival, 7  
 HA Emily McIntosh & Darrius Willrich, 8  
 JA Jane Monheit, 7:30 & 9:30  
 LC Benjamin Doerr, 7  
 MM Karin Kajita & Jim Knodle, 8  
 NO Kim Fields & Mighty Titans of Tone  
 PM Brian Nova Quartet w/ Stephanie Porter, 6  
 SY Victor Janusz, 10am  
 TU East/West Trumpet Summit w/ Thomas Marriott, Ray Vega & New Stories, 8



2214 Second Ave, Seattle, WA 98121  
[www.tulas.com](http://www.tulas.com); for reservations call (206) 443-4221

**FEBRUARY 2009**

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 <b>CLOSED for Superbowl</b>	2 <b>VOCAL JAM with Greta Matassa</b> 7:30pm \$8	3 <b>BIG BAND JAZZ Jay Thomas Big Band</b> 8:00pm \$5	4 <b>Beth Winter Vocal Showcase</b> 7:30pm \$10	5 <b>Susan Carr Ensemble</b> 8:00pm \$10	6 <b>Jay Thomas Quartet</b> 8pm \$15	7 <b>Kelley Johnson Quartet</b> 8pm \$15
8 <b>Jazz Police Big Band</b> 3-7 \$5 <b>Jim Cutler Jazz Orchestra</b> 8pm \$5	9 <b>Clark Gibson Quartet</b> 8pm \$7	10 <b>BIG BAND JAZZ Emerald City Jazz Orchestra</b> 7:30pm \$5	11 <b>BIG BAND JAZZ BCC Jazz Orchestra w/ Hal Sherman</b> 7:30pm \$7	12 <b>Nelda Swiggett Trio</b> 7:30pm \$10	13 <b>Hadley Caliman Quartet</b> 8pm \$15	14 Valentine's Day <b>Pat Johnson Dee Brown Jerome Watson</b> 3-6pm \$10 <b>Greta Matassa Quintet w/ Gary Scott</b> 8pm \$18
15 <b>Jay Thomas Big Band</b> 4-7 \$5 <b>Jim Cutler Jazz Orchestra</b> 8pm \$5	16 <b>JAZZ JAM with the Darin Clendenin Trio</b> 7:30pm \$8	17 <b>BIG BAND JAZZ Roadside Attraction</b> 7:30pm \$8	18 <b>Alan Keith Group</b> 7:30pm \$5	19 <b>LATIN JAZZ Sonando</b> 8pm \$10	20 <b>East/West Trumpet Summit w/Thomas Marriott, Ray Vega &amp; New Stories</b> 8pm \$18	21 <b>East/West Trumpet Summit w/Thomas Marriott, Ray Vega &amp; New Stories</b> 8pm \$18
22 <b>Fairly Honest Jazz Band</b> 3-7 \$5 <b>Jim Cutler Jazz Orch.</b> 8pm \$5	23 <b>Open World Russian All-Stars</b> 7:30pm \$10	24 <b>BIG BAND JAZZ The Little Big Band</b> 7:30 \$5	25 <b>Dorothy Rodes Quartet w/ Jeff Johnson, Dave Peterson &amp; Drums</b> 7:30pm \$10	26 <b>Greta Matassa Jazz Workshop</b> 7:30pm \$10	27 <b>Susan Pascal Quartet</b> 8pm \$15	28 <b>Greta Matassa Quartet</b> 8pm \$15

**MONDAY thru THURSDAY:** Make dinner reservations and arrive before 7:00 pm to receive a 10% discount on all food items.

**FRIDAY and SATURDAY:** Make dinner reservations and arrive before 7:00 pm to receive a \$5 discount on your cover charge.

## Practice This!

It's been two years since the first edition of *Practice This!* appeared in *Earshot Jazz*, so we thought it was time to compile some golden nuggets from the many talented musicians who have lent us their time, insight, and knowledge. If making practicing a priority was one of your New Year's resolutions, you'd be hard pressed to find a better place to start than this group of tips and ideas:

1. Practice everything in all twelve keys. (Bill Anschell, April 2007)

2. The first step is to familiarize yourself with the chord tones in a linear fashion throughout the range of your instrument. (Chris Spencer, March 2007)

3. The key to using a scale is to learn them in every key and to get comfortable enough with them to play them starting on any note of the scale and on every chord tone. (Jay Thomas, February 2007)

4. As a daily exercise, take your instrument and create sounds you have never produced before. (Neil Welch, December 2008)

5. We know our own comfort zone, so with the risk of possibly making a

mistake, try a different combination of notes, play something you might normally play but in reverse, play something soft instead of loud. (Paul Rucker, December 2007)

6. Attack your weaknesses. (Bill Anschell, April 2007)

7. You can get bogged down with patterns and scales and all the nuts and bolts of playing an instrument and forget the bigger picture of playing music, which is to convey something to the listener. For most musicians, style is the way they get their message across. (Mark Taylor, July 2007)

8. When improvising, I like to use the intervals in the melody of a tune to play off of. If the last two notes of a tune's melody are an interesting interval, rather than just using the last two notes as a starting place to improvise, I can think of the interval between those two notes as a starting point. (Dawn Clement, June 2007)

9. One way to practice using space is to try to play things that you don't already hear in your head, that is not already lodged in your mind. Then, you can make each of your musical collabo-

rations a conversation, fresh and new. (Hans Teuber, October 2007)

10. Instead of changing the melody of the tune and improvising a new melody, which is the common practice among jazz improvisers, you can start with just changing the rhythm of the melody. (Greta Matassa, November 2007)

11. Practice staying out of the upper register of the instrument until you need to create excitement in the solo. Going from low to high is one of the easiest ways to create excitement. (Rick Mandyck, January 2007)

12. Focus less on note choices and more on playing with a good time feel (and remember that swing feel is triplet based). (Dave Anderson, October 2008)

13. Try devoting part of your practice time to developing a direct line of communication between what you hear and the physical act of playing your instrument. (Steve Treseler, August 2008)

14. Explore the full range of grooves and feels, instrumentation, and musical possibilities you have at your disposal. (Thomas Marriott, June 2008)

15. Start recording yourself on some level. Record with your voice, or pri-



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mary instrument, or whatever makes you feel comfortable. (Kevin Nortness, May 2008)

16. Anyone can improvise by stretching the time and playing in different tempos, but it's important to keep your place in the tune and maintain a sense of the pulse with the rest of the band. (Steve Korn, May 2007)

17. Whatever a band is trying to do, all the members have to work together to achieve that specific goal. (Marc Seales, August 2007)

18. Be sure to practice the tunes you like in a variety of styles and tempos. (Marc Fendel, April 2008)

19. Remember that by intentionally doing these things when you practice, you are training your intuitive ear to hear this way; the idea is not to think this way while improvising, but to spontaneously create the same drama. (David Marriott, September 2008)

20. Gravitate towards what it is you like and investigate that. Be open to new things and to experiencing new forms of expression. (Stuart MacDonald, September 2007)

Wow! I don't know about you, but I'm inspired to practice just writing this article! If you'd like to read any of the complete articles, or to play the corresponding audio and video clips, they are all available online at <http://www.earshot.org>. We'd love to hear your suggestions – if there is a local artist you'd like to have discuss practice strategies and techniques, let us know! Until next month, here are our twenty tips from two years of *Practice This!* to get you going in 2009.

- David Marriott

**Practice This!** is an educational project organized by David M. Marriott, Jr. for Earshot Jazz with sponsorship from The Seattle Drum School. Each month new lesson by a different local jazz artist will appear for students to learn from and for non-musician readers to gain insight into the craft of improvising. An expanded video version of the lesson can be linked to from [www.earshot.org](http://www.earshot.org).

UM Jazz Gitan Americain, 10am

## SUNDAY, FEBRUARY 22

BA Here. Now., 7:30

C\* Lee Redfield Trio & Jam Session, Lucid (5241 University Way NE), 7:30

FG Vunt Foom, 9

JA Jane Monheit, 7:30

MN Tim Kennedy, 8

SY Victor Janusz, 10am

TU Jim Cutler Jazz Orchestra, 8

TU Fairly Honest Jazz Band, 3

WB Brazilian Jazz, 9:30

## MONDAY, FEBRUARY 23

FG Brendan O'Donnell Trio, 9

MM Ruby Bishop, 8

NO New Orleans Quintet, 6:30

TO Michael Shrieve's Spellbinder, 9

TU Open World Russian All-Stars, 7:30

WB Brazilian Jazz, 9:30

## TUESDAY, FEBRUARY 24

DC Eric Verlinde, 7

DH Tim Kennedy Trio, 9

EB Jason Parker Quartet, 7

JA Elaine Elias, 7:30

MM Karin Kajita, 8

MX Don Mock, Steve Kim & Charlie Nordstrom, 9

NO Holotradband, 7

TU Little Big Band, 7:30

WB City Jazz, 9:30

## WEDNESDAY, FEBRUARY 25

DC Eric Verlinde, 7

EB Vocal jam, 9

EB Dave Anderson Quartet, 7

JA Elaine Elias, 7:30

MM Bonnie Birch, 8

NI Buckshot Jazz, 6:30

NO Legacy Band w/ Clarence Acox, 8

PC Susan Pascal & Friends, noon

TD Bill Frisell & Russell Malone, 7 & 9:30

TK Ron Weinstein Trio, 8

TU Dorothy Rodes, Dave Peterson, Jeff Johnson, 7:30

TU Dorothy Rodes Quartet w/ Jeff Johnson, Dave Peterson & Drums, 7:30

WB Jazz w/ RnB, 9:30

WI Ronnie Pierce, 10

## THURSDAY, FEBRUARY 26

AY Jazz Jam, 9:30

C\* Sara Gazarek, Edmonds Center for the Arts (410 4th Ave N, Edmonds), 7

C\* Trio Subtonic, Lucid (5241 University Way NE), 10

EB Red Dress, 7 & 9

JA Jeff Lorber, Christian Scott, Kyle Eastwood, 7:30 & 9:30

LF Teaching, 9

MM Sandra Locklear, 8

MY Hans Teuber Trio, 10:30

NO Ham Carson Quintet, 7

OY Who Da Bossa, 6

TH HB Radke & Jet City Swingers, 8

TK Jeff Alberts, Jeff Johnson & Tad Britton, 8

TU Greta Matassa Jazz Workshop, 7:30

WB Brazilian Jazz, 9:30

## FRIDAY, FEBRUARY 27

C\* Michael Owcharuk: Slava! Ukrainian Carols, Trinity Episcopal Church (609 8th Ave)

C\* Alfonse Somebody & Jr Detectives, Wayward Coffee House (8570 Greenwood N), 8

C\* Finn Hill Jazz Quartet w/ Kay Bailey, Cafe Harlequin (107 Lake Street, Kirkland), 8

C\* John Pizzarelli, Edmonds Center for the Arts (410 4th Ave N, Edmonds), 7

C\* Fysah Thomas & Company, Lucid (5241 University Way NE), 9

DL Who Da Bossa, 9

EB Sunship, 7

EB Passarim, 11

EB Speak w/ Alex Pinto, 9

GB Trish Hatley Trio, 8:30

HA Kay Bailey, 9

HS Jazz & Sushi, 7:30

JA Jeff Lorber, Christian Scott, Kyle Eastwood, 7:30 & 9:30

LC Jeni Wren, 7

MM Joseph Rojo, 8

NC Doug Reid Quartet, 8

NO Voices Of Seattle w/ Elnah Jordan, Katie King And Reggie Goings, 8

PM Brian Nova Quartet, 6

TU Susan Pascal Quartet, 8

WS Victor Janusz, 5

## 27 SLOVAK CHRISTMAS RESCHEDULED!

One of the many concerts cancelled last December during our extreme winter weather was "Slava! Ukrainian Carols and New Christmas Music," pianist Michael Owcharuk's ambitious project to celebrate his cultural heritage and put on a free concert in the spirit of the holiday season. Fortunately, the concert has been rescheduled, and while Christmas, and thank goodness, the snow, has passed this innovative project merits a special trip.

Owcharuk commissioned seven composers, Jim Knodle, Peter Stevens, William Falconer, Michael Catts, Josh Rawlings, Nate Omdal, and himself, to each write an original holiday tune and a new arrangement of a traditional Ukrainian carol. The composers have a seven-piece band to write for and can use the instruments in any combinations they see fit. With Beth Fleenor on clarinets, Jim Knodle and Jason Parker on trumpet, Cara Sawyer on French horn, Nate Omdal on bass, Cody Rahn on drums, and Michael Owcharuk on piano and accordion. The results should be a lot of fun, and who says you can't have Christmas in February!

Trinity Episcopal Church on First Hill (609 8th Ave) has generously donated their space for the rescheduled performance. The concert begins at 7:00 pm and it is free.

## SATURDAY, FEBRUARY 28

BP David Lanz, 7:00

C\* Carmen Bradford, Edmonds Center for the Arts (410 4th Ave N, Edmonds), 7

EB Jim Knodle & Distract Band, 11

EB Lisa Marshall & Dirty Girls, 9

EB Tom Baker Quartet, 7

GB Trish Hatley Trio, 8:30

HA Emily McIntosh & Karin Kajita, 8

JA Jeff Lorber, Christian Scott, Kyle Eastwood, 7:30 & 9:30

LC Maggie Laird, 7

NO Mark Defrense Band

PM Brian Nova Quartet w/ Stephanie Porter, 6

SY Victor Janusz, 10am

TU Greta Matassa Quartet, 8

UM Jazz Gitan Americain, 10am

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

February 2009 Vol. 25, No. 2  
Seattle, Washington



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