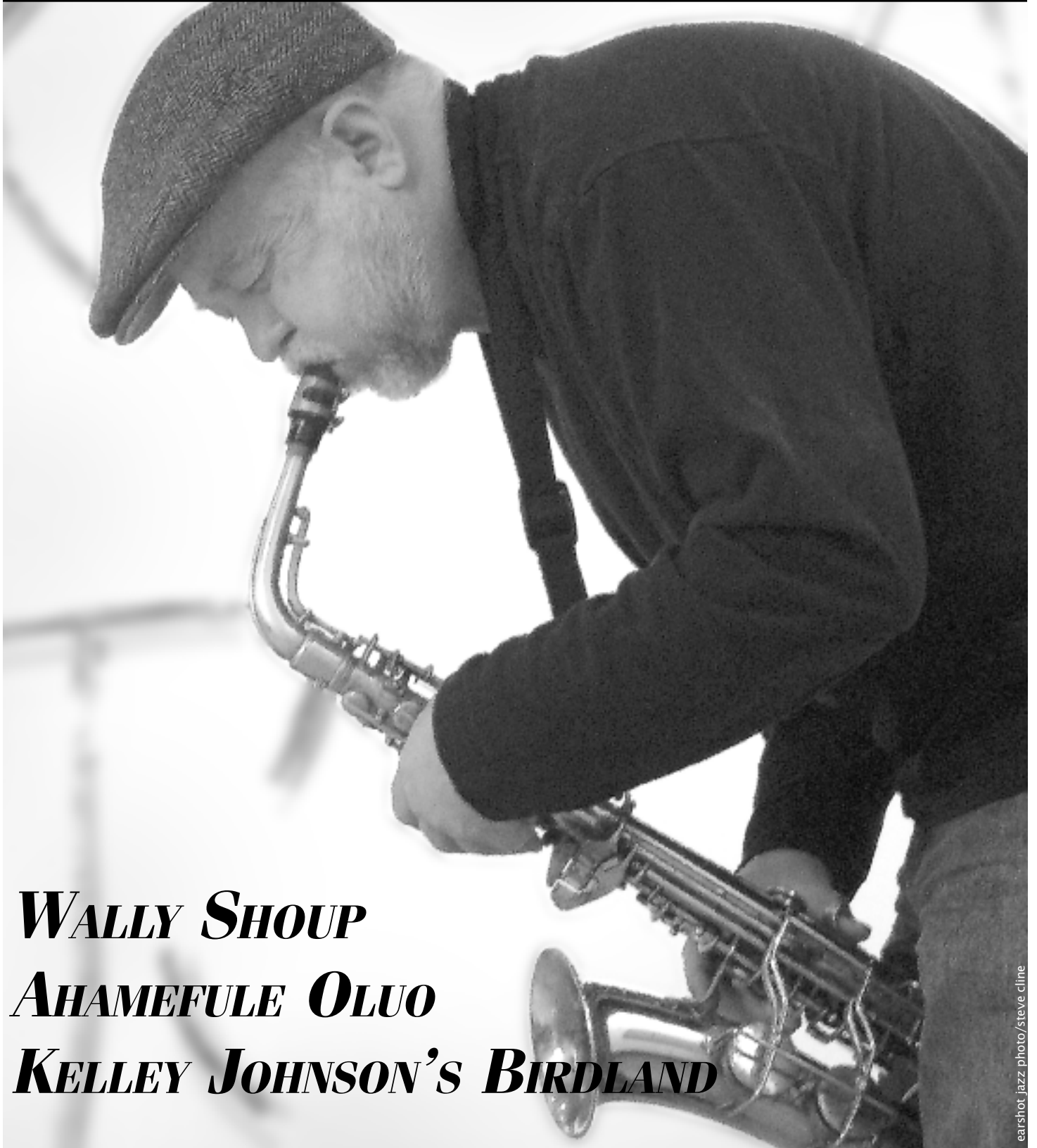


**A Mirror
and Focus
for the
Jazz
Community**

EARSHOT JAZZ

August 2003 Vol. 19, No. 8
Seattle, Washington



WALLY SHOUP

AHAMEFULE OLUO

KELLEY JOHNSON'S BIRDLAND

Notes

GIANT STEPS ON THE JAZZNET ENDOWMENT CAMPAIGN

Four years ago Earshot Jazz was selected as one of only fourteen organizations in America to receive funding in the Doris Duke Charitable Foundation's JazzNet initiative.

JazzNet is unique in several ways. First, because it establishes a funding partnership with the National Endowment for the Arts that provides programming support for five consecutive years to the selected organizations. Secondly, because it provides additional matching funds and administrative support to help the organizations build endowments that will generate income in perpetuity.

JazzNet has been both a Godsend and a challenge for Earshot Jazz. Though ultimately, it will benefit Seattle Jazz for a long, long time. As one of the smaller organizations in the JazzNet family, Earshot Jazz was challenged to raise \$200,000 from our community to be matched with \$300,000 from the Duke Foundation. And we had five years to do it.

For an organization with an annual budget just over \$300,000, a fundraising goal of \$200,000 is a tall order.

We are proud to report that, thanks to two major donations, one from a very generous individual and another from the Allen Foundation for Music, and thanks to more than 100 donations from other individuals, we have raised 95% of our \$500,000 goal.

When the program was designed in the late 1990s, it was envisioned that the half-million dollar endowment would generate *significant* income for our jazz programming and education in perpetuity. Of course all of our economic realities have changed in recent years. But this Earshot Jazz Endowment remains a significant feather in our collective cap, one that we never would have imagined, even five years ago. We should all be proud.

We need your help now raising the final \$20,000 of the Earshot Jazz Endowment, and to make the final match from the Duke Foundation. While we may decide to grow the endowment at some

later time, we need to finish this segment of the JazzNet program now, this Fall.

Please help us down the home stretch. Make a donation to the JazzNet Endowment. Become a member of Earshot Jazz. Attend concerts. Support our school jazz programs. Let the world know that Seattle is indeed a jazz town.

LET US HEAR FROM YOU!

Please don't hesitate to let us know your thoughts on our programs and presentations. We remain open and eager for your input. Feel free to contact us with your suggestions by phone (206) 547-6763, e-mail (jazz@earshot.org), or regular U.S. Mail (3429 Fremont Pl. N. #309 Seattle, WA 98103).

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6 · David Friesen
8,9 · Lil Bill & the Blue Notes
10 · Seattle Weekly Music Awards Show
15 · KBCS Fund Raiser with Carvey Bell and Kid Ramos
16 · Nick Vigarino & Meantown Blues
17 · Michael Bisio Trio
22 · Harmonica Playboys
23 · Rent Collectors
24 · Joe's Horn System
29,30 · Fat Cat Blues
31 · Frank Clayton

Call 622-2563 for dinner reservations.



EARSHOT JAZZ

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General Information: (206) 547-6763
Fax: (206) 547-6286
email: jazz@earshot.org
Web Site: 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, Fred Gilbert, Alan Jones, Todd Matthews, Peter Monaghan, Gordon Todd, Paul West, Bill White, John Whitton
Photography: Steve Cline, Daniel Sheehan, David Wight
Layout: Steve Cline
Illustration: Steve Cline, Chuck Smart
Distribution Coordinator: Fred Gilbert
Distribution Manager: Ellie Rapp
Mailing: Lola Pedrini

Board of directors: Richard Thurston (president), Peter Monaghan (vice-president), Lola Pedrini (treasurer), Taina Honkalehto (secretary), George Heidorn, Hideo Makihara, Jane Eckels
Program Manager: Bryce Montgomery

Calendar information:
3429 Fremont Pl., #309, Seattle, WA 98103
Fax: (206) 547-6286
Email: jazz@earshot.org

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Earshot Jazz mission statement

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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.

Bake's is Back

The luscious east-side jazz venue and restaurant **Bake's Place** holds its grand re-opening on Friday, August 1 and Saturday, August 2. The new location is 4135 Providence Point Drive SE, in Issaquah.

The grand opening celebration will feature music from 6pm to 10:30pm with the trio of pianist **Bill Anschell**, bassist **Jeff Johnson**, and drummer **John Bishop**; and joining the trio a long list of guests including **Gretta Matassa**, **Andy Shaw**, and **Karin Plato**. Visit www.bakesplace.org for details on the opening and future events, or call (425) 391-3335.

Kudos to Seattle Times jazz columnist **Paul DeBarros** who was among seven journalists selected for a fellowship through the National Arts Journalism Program and Columbia University in New York City. For the academic year 2003-2004, DeBarros will attend Columbia and submit work to the study *Reporting the Arts*, the first comprehensive national assessment of how the arts are covered by the news media across America.

The Seattle Weekly's 2003 music awards nominee's for the jazz category include the **Jay Thomas Quartet**, **Layla Angulo Sextet**, **Floyd Standifer**, **Pearl Django**, **HB Radke & the Jet City Swingers**, **Mark Taylor Quartet**, and **Matt Jorgensen +451**. Also, among the nominee's for the "Groove/Jam" category is **Zony Mash**, **Living Daylights**, **Das Rut**, and **Siamese**. Included in the (somewhat ambiguous) MVP category is saxophonist **Skerik**,

Speaking of... **Skerik's** new recording, **Skerik's Syncopated Taint Septet**, debuted at #16 on the Billboard jazz chart. The group includes **Joe Doria** (Hammond organ), **John Wicks** (drums), **Steve Moore** (trombone, Wurlitzer), **Hans Teuber** (reeds), **Dave Carter** (trumpet), and **Craig Flory** (baritone saxophone).



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Master guitarist **Djelimady Tounkara** will return to Seattle with his acoustic ensemble, **Sigui**, for a benefit performance for **Real Change News**, the newspaper by and for the Seattle homeless. Tounkara will perform at Meany Hall on the UW campus on August 20. Visit www.realchangenews.org for details.

Sound artists are encouraged to submit work for a sound exhibition, **Suspension: Sonic Absorption**, which will be installed at Consolidated Works in February 2004. Visit www.collegeart.org/caal/conference/2004/member_exhibit.html for complete details.

BBQ Jazz Nights Return To Interbay

Interbay Golf Center, located at 2501 15th Ave. W, continues through August to host live music on Thursday evenings, with its BBQ Jazz Nights series. The performances are free and run from 5pm to 8pm.

There is increased seating in the outdoor location after the well attended 2002 season. For additional information, call (206) 285-2200

August 7: Don Lanphere Quintet
August 14: Cynthia Mullis Quartet
August 21: Floyd Standifer Group
August 28: Jay Thomas Quartet

Earshot Jazz Festival turns Fifteen

Highlights include Keith Jarrett Trio and International Artists

Save the dates! The 15th Anniversary edition of the Earshot Jazz Festival kicks off October 24 and continues through November 15. It's shaping up to be one of the most exciting jazz festivals we've ever offered.

Praised by *Down Beat* magazine as "Seattle's most important annual jazz event" the festival features return visits by Keith Jarrett, Dave Holland, Jessica Williams, David Murray, and Joshua Redman; and first-time Earshot concerts by Ravi Coltrane, Mavis Staples, Terence Blanchard, and Virginia Rodrigues. As always, the festival brings important musicians from around the world and presents many of Seattle's finest jazz artists in a world-class festival setting.

There are many highlights of this year's festival. The spectacular "Standards Trio" of Keith Jarrett, Gary Peacock and Jack DeJohnette, returns to Seattle celebrating its 20th year; and gospel great Mavis Staples performs her soul-stirring tribute to the legendary spirituals singer, Mahalia Jackson. Bill Frisell's diverse group, the Intercontinentals, which premiered at the Earshot festival two years ago, will perform on November 8. And bassist Dave Holland's Quintet, one of the finest groups in jazz, returns to the Earshot Jazz Festival by popular demand.

Exciting new ensembles from saxophonists Joshua Redman and Ravi Coltrane, and trumpeter Terence Blanchard, are sure to draw enthusiastic audiences. There will be "big band" concerts by the all-star Seattle Repertory Jazz Orchestra with special guest



Keith Jarrett appeared at the 2001 Earshot Jazz Festival

earshotjazz photo/daniel sheehan.com

Slide Hampton, and there will be intimate small-ensemble dates by the Bill Mays trio, Dino Saluzzi, Jessica Williams, vocalist Rene Marie, and others.

The festival features "world" concerts by Brazilian vocalist Virginia Rodrigues, Nubian Oud master Hamza El Din, the Indian/Persian ensemble Ghazal, and Cuban pianist Omar Sosa. Also scheduled are the notable Cuban-influenced Marc Ribot Y Los Cubanos Proditos and tenor sax titan David Murray with his Latin Big Band.

Celebrating the jazz tradition of expansion and progression are drummer Susie Ibarra's Trio, piano sensation Hiromi, guitarist Fred Frith, and the phenomenal German clarinetist Gebhard Ullman with his quartet, Conference Call. There will also be a night of improvised large-ensemble work by the Monktrail Creative Concern.

In any large gathering of internationally-known

jazz musicians there are bound to be current or former Seattle residents. This year's Earshot festival will welcome former residents Briggan Krause, Chris Speed, Brad Shepik, Gary Peacock, Aaron Parks, Reuben Radding, and others, either leading their own groups or playing alongside other artists.

Northwest artists scheduled to appear include pianist Marc Seales, Matt Jorgensen +451, and trombone legend Julian Priester with his award-winning quartet. There will also be a special concert with the Garfield High School big band, winner of this year's Essentially Ellington competition at Lincoln Center in New York.

More artists and concerts are being added. A complete line-up will be announced late in August.

In addition to the festival's traditional "Main Stage" venue — On The Boards in lower Queen Anne — concerts will also take place at Benaroya Hall, Town Hall Seattle, the Moore Theater, and the spec-



Ghazal

See Festival, page 9

Wally Shoup: The Transformative Expression

BY STEVE CLINE

“I like music that bristles, that says ‘this isn’t going to be an intellectual exercise,’” says Wally Shoup.

The qualities of his own voice, through the alto saxophone, represent the power of expression through improvisation, but fail to betray the complications an artist must negotiate in transcending the thought process while directly accessing the action of expression. In other words, he makes it all look too easy.

What is truly extraordinary is that he didn’t begin to play music until he was nearly 30 years old. When he did, though, it was total commitment. His story is about the power of art to change lives. But for Shoup, neither the change nor the art itself is mystical or otherworldly, but the result of aforesaid total commitment.

A giant in Seattle’s creative music scene since moving here in 1985, Shoup arrived fresh from traveling Europe and full of creative energy. “When I came to Seattle, I played with anybody and everybody,” he says.

When he performs on September 3, at Polestar Music Gallery, Wally will be joined by Davey Williams and La Donna Smith, a pair of artists who were integral to his rapid development as a musician during the early 1980s.

But that development began a decade earlier, when Wally moved to Atlanta from his home in Charlotte, North Carolina. Early in his life he had taken an interest in the black radio stations that were playing blues, early Rock ‘n Roll, and R&B. In late 1960s Atlanta, he began to hear something else. “Living in Atlanta, there was an explosion of counterculture at the time,” he says. “There was a radio show at midnight on Saturdays. He played Braxton, AACM guys... At the same time Hendrix, Zappa, and Beefheart were coming out, and I was getting into that stuff; it was very expansive for me. It was not just about jazz or rock. It was about what sound was permitted to be musical.”

The music was part of a period of intense self-evaluation for Shoup. And his cultural exposure fed a need to leave the south. “I moved to Manitou Springs, Colorado in 1970,” he says. “I had a friend who



had moved there, and I felt like making a change. I had broken from my rationalist, conservative background and just wanted to go to a different part of the country.”

Wally’s interest in creative music only intensified while living in Colorado. With frequent trips to Denver he sought out all the recordings of improvised music he could find and attended any performance that came around. He began painting as well. “I was really obsessed from ‘70 to ‘75 with studying art on my own. I didn’t have an objective of ‘oh, I’m going to become an artist.’ It was all part of what I was doing at that time: becoming a rounded human being. At some point that wasn’t sustaining me and I had to start *doing it*. I had to make the attempt, to see what I could do.”

The discovery of the London free improv scene became a pivotal point in his musical progression from enthusiast to participant. “It was incomprehensible, but I could get into the emotion of it. It didn’t go verse/chorus/verse. My idea of form started to broaden. When I first heard the British free stuff, it was so abstract and illogical relative to the free jazz that I was listening to.”

The music of Evan Parker, John Stevens, and Derek Bailey began to change Shoup’s

relationship to the music. “The breakthrough was when I started hearing the rhythm and movement that could be linked to a radically personal style of playing. I realized that I could get into this style of playing and I wouldn’t have to deal with the problem of inauthenticity.”

Shoup began to seek out other people who had a desire to play improvised music. He hosted gatherings in Colorado Springs. “I nurtured a free-improvising group, the Creative Music Ensemble. I had the bug for good.” The group was focused on activity and developing their musicianship through listening and working together. “When I started getting involved, my attitude was ‘bring it all!’ It was very much a kitchen sink attitude. The music was just about listening closely to what the others were playing; getting a mind-set of microscopic listening and macroscopic listening simultaneously. When that is happening, the music leads you. We were into sound sculpture.”

The work of the Creative Music Ensemble brought Shoup together with Ross Rabin and in 1981, the pair produced a self-released record, *Scree-Run Waltz*. In 1983 Shoup left Colorado, returning

See Shoup, page 8

Ahamefule Oluo's Fresh Sound

BY PAUL WEST

Ahamefule J. Oluo is one busy guy. He works full-time, plays the trumpet professionally, has a debut album in the works and still spends time with his wife and child, who are preparing for baby number two, due in October.

And he's just barely 21 years old to boot.

Add this to his impressive roster: on August 14, as part of the *Art of Jazz: Voice and Vision* concert series presented by Earshot and the Seattle Art Museum, Oluo's quintet will unleash its fresh, experimental sound. Cost is \$3 (museum admission). Start time is 7pm, at the Seattle Asian Art Museum in Volunteer Park.

Getting to the root of Aham Oluo's music is challenging, since its passionate, free-form style isn't easily classifiable. But his style developed after several years of fascination with — and careful practice of — jazz music.

Oluo was born to a Caucasian mother and African-American father in Texas but raised mostly in the Seattle area. He says that although race and ethnicity are important parts of music and art, his primary concerns are about bringing something new to the creative music table. "[Fewer musicians] are bringing anything new to the table with the black experience," says Oluo. "I am by no means suggesting black musicians are better than white musicians... [but] I don't feel that blackness is being sufficiently represented in this music, especially in the more experimental avenues."

When he was 13 years old, he became fascinated with music and wanted to play professionally. He chose the trumpet, although somewhat serendipitously.

"I wanted to play an instrument and it was the cheapest one," he jokes.

That led to several gigs in high school and some teaching instruction by local saxophonist Hadley Caliman. That instruction further helped Oluo compose his own work and nearly two and a half years ago he formed his group, the Ahamefule J. Oluo Quintet. Also in the group are Kevin Buster, alto sax; Adam Weiss, tenor sax; Willie Blair, bass; and D'vonne Lewis, drums.

"The only way to get [original music]



Ahamefule Oluo

earshot jazz photo/daniel sheehan.com

played, especially the way you want it played, is to put together your own group," Oluo says, adding that he plays weekly at Coffee Messiah on Capitol Hill.

The group's improvisational style develops through repetition. They play the same song over and over, until they fully internalize it, and then, gradually, they add variations here and there, until a cohesive improvisation emerges. A recent KEXP radio broadcast showcased their sound. It was not unlike the jam-session style of John Coltrane in his more radical years, with the free-form virtuosity of Eric Dolphy. It was madness, but not without a method.

Although Oluo plays trumpet, his checklist of jazz influences includes a who's-who of saxophone legends, including Lee Konitz, Anthony Braxton, Charlie Parker ("He's central in everything I do") and Jackie McLean ("his music is so raw and urgent and emotional at the same time").

Volunteering at a jazz festival a couple of years ago, Oluo was surprised (and delighted) when Konitz even gave him an impromptu two-hour teaching session, pulling no punches.

"He was harsh," Oluo says of Konitz. "He'd stare at me! He never let me get out three seconds at a time." But Konitz's uncompromising teaching style helped Oluo perfect his craft.

Like many musicians, Oluo is torn when it comes to classifying his own work. After a little deliberation, he says his music is like "experimental, free-form music" in a somewhat classic jazz tradition, imbedded with bebop.

Oluo doesn't favor performing at bars and clubs, normally popular avenues for aspiring musicians. Why? Because, he says, silence plays an integral role.

"In clubs and bars, there's never really silence," Oluo says. "There's a whole element of music that's lost."

In addition to his own quintet, Oluo is part of the Monktaill Creative Music Concern, which advocates experimental music performed by thriving, Seattle-based composers, musicians and artists.

See Oluo, page 8

Kelley Johnson Approaches Birdland Directly

BY JESSICA DAVIS

"I'm not a flashy singer. And, ironically, I think that worked to my advantage," said Kelley Johnson, grand-prize winner of the third annual Jazzconnect Vocal Jazz Competition.

Johnson, from Seattle, was selected on Dec. 29, 2002 out of 197 singers who applied for the competition worldwide. Her prize included a gig at the legendary Birdland jazz club in New York City. The evening was recorded live, and is soon to be released on CD.

Johnson discovered the web-exclusive competition through a friend who encouraged her to apply. Participants had three months to sign up for the competition. They were required to enter with a song that had the melody simply stated in the first chorus and improvised in the second chorus. All songs were posted on Jazzconnect's website for review.

Contestants were judged on diction, phrasing, intonation and interpretation. Half of the vote was split between six judges, four of whom were vocalists. Johnson was the top pick amongst three of the six judges. Visitors to the website accounted for the other half of the vote.

"I had the good fortune of just recording a brand new album in New York," said Johnson, who chose to enter the winning song "Tea for Two" from her newest album, *Music is Magic*. "I think that cut had a charm to it," she said.

Johnson's recording of "Tea for Two" includes a piano solo and a verse unknown to many. It also has a funny ending, she said. "You can't top a funny ending."

"Tea for Two" was one of numerous songs to be heard during Johnson's gig at the legendary jazz club Birdland on June 18. She performed two sets with her husband John Hansen on piano, Ugonna Okegwo on bass and Jon Wikan on percussion. Ingrid Jensen was featured on trumpet.

"She moves me to pieces," said Johnson of Jensen. "She's a really beautiful spirit."

Johnson said she knew the musicians would be comfortable with her arrangements and give her the sound she needed.

"We were all pretty much on the same

page," said Johnson of the band.

"I felt really comfortable, yet I didn't get to take the chances I normally get to live," she added. "I would like to relive the experience without having to record."

Although the timing of Johnson's concert coincided with the JVC Jazz Festival in New York, "We had one of the best Wednesdays they'd had in recent months," said Johnson. Birdland, which seats about 220 people, was about three-quarters full.

Johnson admits she was nervous about performing live at the venerable Birdland. "Tony Bennett said, 'If you're not nervous, your dead.' I had to tell myself that was perfectly okay."

This was not, however, Johnson's first gig in New York. Just last January, she performed at the 55 Bar. She also played at Birdland's old location in 1994.

"I think what I learned from the whole experience was: people really respond to straight-forward singing," said Johnson. "It doesn't have to be flashy, loud or in your face in order for people to be moved."

Jazzconnect will sell the Birdland recording, possibly in the Fall, on its website, www.jazzconnect.com. The album is currently in the process of being mixed.

"I think there's going to be a really nice project there when it's all said and done," said Johnson. "I guess I'm pretty proud of it come to think of it."

Johnson continues to perform at Tula's twice every month (the third Monday of the month with a Vocal Jazz Jam and monthly with her trio). On September 14 at 6pm, she will perform on the mainstage of ArtsWest's second annual West Seattle Jazz Festival. For more information about Kelley Johnson, visit her website at www.kelleyjohnson.com.

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Shoup, from page 5

south to Birmingham, Alabama, where La Donna Smith and Davey Williams, a pair of musicians he had met a few years earlier, were working.

"Davey Williams and LaDonna Smith were the first American improvisers I heard who had taken the European language and run it successfully through their background in American music," Shoup says. "I was very attracted to their work. They were more advanced than me and had been doing it longer. They were forging ahead with this new language. They were into this cross of surrealism and non-idiomatic improvising. That was crucial to my development. Their way of improvising was developed and coherent."

Two years of working with Smith and Williams helped to solidify Shoup's musical identity, which he brought to Seattle in 1985. The beat-up guitars, contact mikes, and various sound producing devices he utilized in Colorado had been paired down to an alto-saxophone. "I got tired of hauling all this stuff around and I felt like I was not getting deeply into these things. So eventually I focused on the saxophone."

Most Seattle-area audiences would think of Shoup as a masterful saxophonist, with his startling, dynamic range and thick sound. But Shoup finds that term incompatible with his philosophy. "I think of it as a life-long experience, playing this instrument and this music," he says. "I really don't believe in the idea of mastering an instrument. I do have better command of the instrument. I'm not a virtuoso. I work at it. It suits me and I enjoy practicing it."

Shoup downplays the definition of his music as a career in favor of a more comprehensive conception of his artistic activity as a *way of living*.

"That is important to communicating your commitment to the listener. This music does not function with people who are playing half-hearted. To be in the moment for the music, as improviser, or listener, requires full commitment to the moment. And it's a transformative experience! It's transforming you and everyone. I want people at the end of a gig to feel like we've all been through an experience together, and that we are better for it. Because that's what happened to me in the early '70s. I was changed in ways I couldn't have anticipated or thought possible."

Upcoming Wally

August 1

Project W
Wally Shoup with Brent Arnold (cello) and Greg Campbell (drums)
Garde-Rail Gallery, 4860 Rainier Ave S, Columbia City, 8:30pm,

August 28

Wally Shoup with Dan O'Brien (bass) and Matt Crane (drums)
Lo-Fi Performance Space, 429B Eastlake, 9pm

September 3

Wally Shoup with Davey Williams (guitar) and La Donna Smith (violin, viola)
Polestar Music Gallery 8pm

November 6

Wally Shoup Trio with Reuben Radding (bass) and Bob Reese (drums)
Seattle Asian Art Museum (Earshot Jazz Festival) 8pm

Oluo, from page 6

"There's no one else in Seattle doing what Monktil is doing," Oluo says. "Monktil makes free music fun. You look into the audience [at] a Monktil show and you see huge smiles on people's faces."

As Aham Oluo prepares for this upcoming event, he plans to run the musical gamut, performing some new works as well as older selections he wanted to further develop. Now that he's redone his own past works, he believes they feel new again.

"I think the music is pretty original," he says.

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Festival, from page 4

tacular new downtown music club, The Third Door. As always, visiting artists will conduct workshops and master classes in area education centers.

The Earshot Jazz Festival is supported by the *JazzNet* initiative of the Doris Duke Charitable Foundation and the National Endowment for the Arts. It is also supported by the Washington State Arts Commission, and the King County and Seattle Cultural Authorities. Community partners for the Earshot Jazz festival include the Allen Foundation for Music, Corporate Council for the Arts, and many businesses and individual supporters. Media support is gratefully acknowledged from the Seattle Weekly and KPLU, KEXP, and KBCS Radio. This year the festival welcomes HEAR Music as a promotional sponsor.

Tickets for the Earshot Jazz festival will be on sale in mid August through Earshot Jazz, all TicketMaster locations, and various Seattle jazz spots. Complete con-

cert information is available at www.earshot.org or at the Jazz Festival Hotline at (206) 547-9787.

A list of artists currently slated for the 15th Annual Earshot Jazz Festival: Ravi Coltrane Quartet - Keith Jarrett/Gary Peacock/Jack DeJohnette - Terence Blanchard Sextet - Omar Sosa/John Santos Trio - Dave Holland Quintet - Hamza El Din - Joshua Redman Elastic Band - Ghazal - Rene Marie - Dino Saluzzi Trio - Hiromi - Marty Erlich Quartet - Marc Seales - Wally Shoup Trio - Bill Frisell and the Intercontinentals - John Hollenbeck's Claudia Quintet - Conference Call w/ Gebhard Ullmann - Julian Priester Quartet - Jessica Williams - Fred Frith - The Bad Plus - Wayne Horvitz/Briggan Krause duo - Bill Mays Trio - Frank Gratkowski Trio - Mavis Staples' Mahalia Jackson Tribute - Seattle Repertory Jazz Orchestra w/ Slide Hampton - Marc Ribot Y Los Cubanos Proditos - David Murray Latin Big Band - Virginia Rodrigues - Garfield High School Big Band - and more.



Joshua Redman

City Arts, from page 3

The Seattle Office of Arts & Cultural Affairs is funding 28 Seattle artists in the first year of the new funding program, CityArtists. The program supports the development and/or presentation of new or remounted work by an independent, individual artist or group of artists based in Seattle. Among those selected for the 2003 program are **Michael Bisio**, **Gust Burns**, **Wayne Horvitz**, **Susie Kozawa**, and **John D. Silverman**.

The Office of Arts & Cultural Affairs promotes the value of arts and cultural in and of communities throughout Seattle. The 15-member Seattle Arts Commission, citizen volunteers appointed by the Mayor and City Council, supports the City agency.

Sonarchy is heard live from the studios at Jack Straw Productions on KEXP 90.3 every Saturday night from 11pm to midnight. These live music and sound broadcasts are produced and mixed by Doug Haire for Jack Straw Productions. Jack

Straw is now in its 41st year of supporting the sonic arts in the Pacific Northwest.

August 2 — **Iguales** is a jazz/rock/improv trio featuring **Andy Coe** (guitar), **Jeff Rose** (bass) and **Aaron Walker-Loud** (drums).

August 9 — Recorded November 1998, this broadcast features the late bassist **Matthew Sperry** with **Carla Kihlstedt** (violin) and **Gino Robair** (percussion and piano). This is a remarkable interaction.

August 16 — **Shibumi** is **Adrian Woods**, **Andrew Woods**, **Sammy Lett** and **Five Philpin**. Seattle has a powerful electric jam band scene and **Shibumi** is one of the latest exponents of this music.

August 23 — Didjeridu duets. Australian master of this ancient instrument, **William Barton**, joins the extraordinary **Stuart Dempster** for an hour of fantastic radio.

August 30 — **Quasi Nada** is a marriage of Cuban and Brazilian percussion, funk

and hip hop drumming, soulful melody and jazz sensibility. **Chris Stromquist**, **Jim Schaefer**, **Tom Armstrong**, **Justin Cayou**, **Stefan Nelson**, **Njoli Brown**, **Jay Roulston** and **Steve Scalfati**.

Contact Doug Haire at Jack Straw Productions for more information at (206) 634-0919 or www.jackstraw.org.



Don Lanphere Where Do You Start? Origin Arts

In 2003, the surviving musicians who were present on 52nd Street for the birth of bop in the mid-to-late 1940s can practically be counted on the fingers of one hand. Here in the Pacific Northwest, we're privileged to have one of those survivors in our midst. Don Lanphere played and recorded with Fats Navarro, played with Charlie Parker, and — as a leader — recorded the first session ever released on Prestige, one of the most prolific independent labels through the ensuing two decades.

Although Lanphere came of age concurrent with the rise of bop, and spent two productive stints with Woody Herman's Herds, he's never been content to revisit past glories or indulge in nostalgia. His ears have definitely been open to the myriad changes and developments in the music. On this recent sextet recording, his composition "Methuselah's Big Duck" demonstrates both a wry sense of humor and an affinity for modern writing techniques; it's closer to Carla Bley or Willem Breuker than it is to Bird, Bud, or Monk. The only piece on *Where Do You Start?* that originated in the bop era is Tadd Dameron's "The Scene is Clean," heard in an exuberant Latin-tinged arrangement with lengthy solos by all three horns and piano, and (curiously) credited to John Sims on the insert, although Jim Wilke's liner notes correctly attribute it to Dameron.

As you might expect from a mature player with such a liquid, full-bodied tenor saxophone sound, there are some beautiful ballad performances. Jim Knapp penned the arrangement of "Where Do You Start?" Inspired by Shirley Horn's version of this Mandel-Bergman song, Lanphere caresses its poignant contours with finesse and feeling. The closing "Cottage for Sale" — another song rarely recorded by instrumentalists — is also heartfelt, elegant yet earthy.

Cornetist Jonathan Pugh, trombonist Jeff Hay, pianist Marc Seales, bassist Doug Miller and drummer John Bishop are all long-time Lanphere associates, and form a most compatible unit. Miller contributed two compositions to the program, with

Pugh and Seales adding one apiece. Miller's "Ming's Dream" is a floating, languid meditation on beauty with Lanphere on soprano; his "Wilke's Grin" has a bright, breezy quality that belies the complexities of its time shifts between six and four. "Ragazza de la Mer" by Seales opens the disc in a reflective slow waltz mood redolent of an idyllic Mediterranean vacation. Pugh's "Blues Away" is a straight-ahead minor shuffle that would be right at home on a 1960s Blue Note album. Guitarist Jim Hall's "All Across the City" completes the program; it's a lovely melody, interpreted with a contemplative after hours ambiance.

This world-class recording is sure to withstand the test of time.

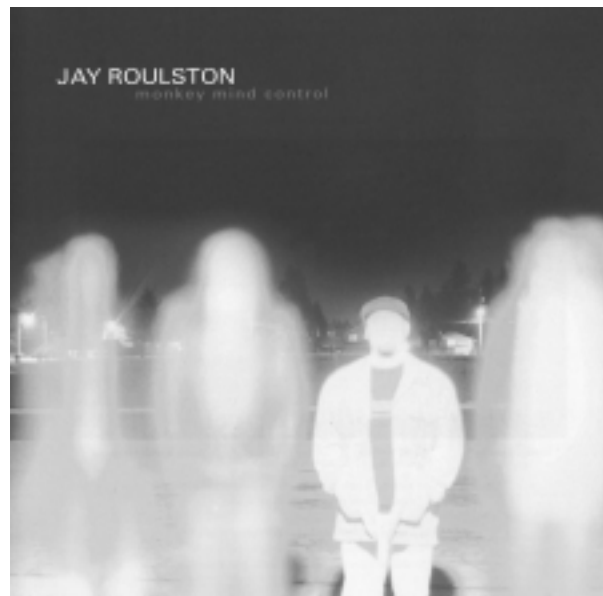
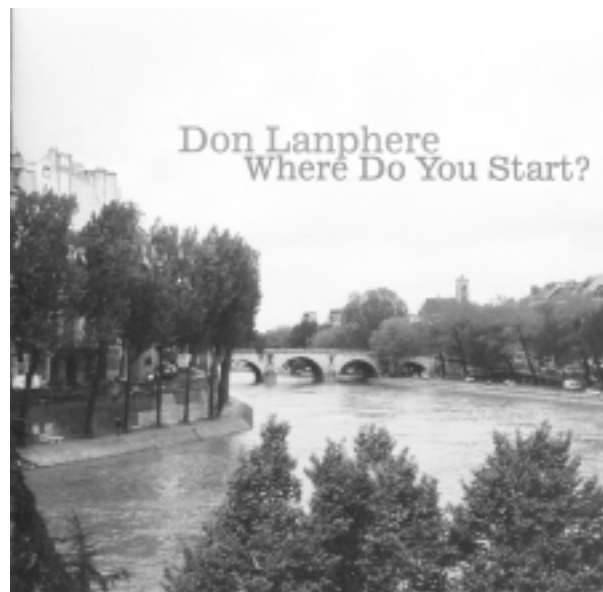
— Bill Barton

Jay Roulston Monkey Mind Control Conduit Records

While electronic sound processing is definitely central to trumpeter Jay Roulston's music on this, his debut recording, the music is nothing like the moody dreamscapes of Bill Dixon, or the sputtering aleatory of Axel Dörner or Greg Kelley. Even at its most free moments, Roulston's lines could easily be re-imposed on a swinging, post-bop rhythm section and sound perfectly appropriate.

The eleven tracks on *monkey mind control* run the field from subdued grooves (alá *In a Silent Way*) to twin-guitar jam band wailing. Indeed, a fascinating aspect of this set is hearing guitarist Beck Henderer-Peña negotiate sonic territory with Roulston. "Cobra Command," the opening track of the record, begins with a low buzzing guitar line that strikes the ears as strange in its articulation because it is in fact Roulston's trumpet.

"Cobra Command" quickly moves into *Bitches Brew* territory: a groove busy with rhythm — courtesy of the always extra



ordinary drumming of Byron Vannoy — while Roulston and Henderer-Peña play off of and into one another stomping effects pedals along the way.

"Four Point Landing" follows, and highlights Roulston's hard-blowing, hard-bop chops. Starting with a trumpet/drum duet, the track moves straight into a trumpet solo with the rhythm section playing a straight swing feel. No melody is ever stated, explicitly at least, until the guitar solo merges seamlessly with Roulston's background line into a repeated, descending phrase for Vannoy to solo over.

A distinct highlight of the record is "Cycles Of Life," a gorgeous bit of deep-listening quartet interplay that is propelled by brilliant drumming and a cohesive overarching sense of structure.

After “Drift” settles the mood way down, monkey mind control moves into a different pattern. After four lengthy statements open the record, a series of short, texturally oriented tracks lead to “For Tom,” perhaps the centerpiece of the album, and its longest track.

“For Tom” begins with a lengthy, languid bit of group improvisation and moves on into a pattern of groove construction/deconstruction that doesn’t always blend perfectly. The emergence, for example, of a rock backbeat during Roulston’s solo seems momentarily misplaced until the guitar ramps up the energy and then begins to loosen the groove into freer territory.

A drum solo (“Big Spaceship, Sharpening Coins”) and a quick bit of electronica (“Apparition”) lead to the album’s final statement, a three-part work titled “Trilogy” which manages to sum up the multi-threaded journey that *Monkey Mind Control* presents.

While demanding listening, with dense sonics and diverse directions, the music is compelling and worth repeated spins. *Monkey Mind Control* is an ambitious piece of future-jazz.

— Steve Cline

Dawn Clement Hush Conduit Records

Here’s a remarkable recording that confirms a growing sense around Seattle jazz: that in pianist Dawn Clement, a real talent has arrived.

The Cornish College graduate and instructor debut disc as a leader follows her impressive first recording, late in 2001, on Julian Priester’s *In Deep End Dance*, also on Beck Henderer’s commendable Seattle label, Conduit.

Hush offers a varied program, from deceptive simplicity based in mainstream jazz, to clattering obliqueness that pushes at the boundaries with welcome self-assurance. Clement clearly has grasped that jazz tradition is as fully about considering the vanguard as relying on what has come before.

The title of the album suggests the predominant mood of the recording, even though the album ventures out from hush into other moods. Programmatically, it seems to proceed through permutations of

sentiment in the space of a day, beginning with the emerging-from-sleep “Early Morning Rose,” a Clement original, and ending with the sleep-bound “Midnight Lullaby” of Tom Waits.

The album opens with melancholia-tinged moments, and then proceeds to the quiet reflection of Ellington and Strayhorn’s “The Star-Crossed Lovers.” Opening one’s debut album with two quiet, emotionally inflected tracks is a gutsy way for a young pianist to stake a claim to a professional career.

But those are just some of the early signs of Clement’s assurance. Another is that, immediately during the first two tracks, she establishes some of the album’s many areas of emotional engagement, and they are complex and subtle ones. When an extended, clinking, child-like single-note run in the Ellington classic leads to sweeping, rumbling bunches of notes, it is clear that the music is about musically exploring mood, not about rehearsing jazz forms and inclinations, one of which often is the mere display of chops.

Clement has chops, but she exhibits impressive measure, amid much poise, patience, and attention to sentiment and nuance. That’s to say that there’s an impressive maturity in her music, a quality that compares well with sheer prodigiousness. Moreover, that quality is as welcome

in a young player as a refusal to play things terribly safely.

Hush is often unabashedly romantic in mood and in its stylistic execution. But by the middle of the album, if not before, one realizes that Clement is up to something. In the quirky, quizzical, third track, “Big Fat Blues,” for piano trio, she coils her way, with muscular grappling, into a complex engagement with the time-honored blues form, searching for something. The tracks are seeming to unfold as if in a carefully considered progression.

The thread that runs through them seems to be moods of love, or self in love, or thoughts about love and sentiment.

See Hush, page 16



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Jazz AROUND THE SOUND

FRIDAY AUGUST 1

- BX Bill Anschell, Jeff Johnson, John Bishop, call for time
 GR Clavecon Jazz, call for time
 JA Cleo Laine and John Dankworth, 8:30 & 10:30
 LA Uptown Expressions in Jazz with Barrie, 5:30
 RP Paul Sawyer and Ken Strong, 7
 SF Woody Woodhouse sings the blues with Eddie Creed on piano, 8:30
 TU Andrienne Wilson Quartet, 8

SATURDAY AUGUST 2

- C* Mindi Abari, Richard Elliott, Jeff Golub - 6th Annual 98.9 Smooth Jazz Festival at Maymooor Park Amphitheater, Redmond, 2
 C* Karin Kajita Quintet, Anacortes Arts Festival "O" Ave and 3rd St, 11am
 BX Bill Anschell/Jeff Johnson/John Bishop, call for time
 FI Danny Godinez Band, 6
 GR Shear Jazz, call for time
 JA Cleo Laine and John Dankworth, 8:30 & 10:30
 JW Celia Chavez and Karin Kajita, 6:30
 LA Momentum Jazz Quartet, 9
 MN Urban Oasis, 8:30
 SF Leo Raymundo, 9
 TU Cyclone, 3:30
 TU Jim Knapp Quintet w/ Rob Scheps, 9

SUNDAY AUGUST 3

- C* David Sanborn, The Crusaders - 6th Annual 98.9 Smooth Jazz Festival at Marymooor Park Amphitheater, Redmond, 2
 C* Amy Stephens group, Anacortes Arts Festival Jazz Stage, 2:30
 JA Cleo Laine and John Dankworth, 6:30 & 8:30

DEADLINES etc.

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

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

- NO Jay Thomas Big Band with Becca Duran, call for time
 SF Ryan Burns, 6:30
 TU Reggie Goings/Hadley Caliman Quintet, 3
 TU Andre Thomas Jazz Jam, 8

MONDAY AUGUST 4

- TU Greta Matassa Jazz Jam, 8

TUESDAY AUGUST 5

- JA Willie & Lobo, 8 & 10
 TU Jay Thomas Big Band w/ Becca Duran, 8

WEDNESDAY AUGUST 6

- FH Bembeya Jazz, 9
 JA Willie & Lobo, 8 & 10
 NO David Friesen, call for time
 TO Wayne Horvitz, Kevin Sawka & guests, 9
 TU Charlie Smith Circle, 8

THURSDAY AUGUST 7

- IN Don Lanphere Quartet, call for time
 JA Willie & Lobo, 8 & 10

- MN Marco de Charvalho Trio, 8:30
 RP Tobi Stone & Ken Strong, 7
 TU Dave Marriott Quartet, 8

FRIDAY AUGUST 8

- BX Pearl Django, call for time
 GR Andre Thomas and Quiet Fire, call for time
 JA Dan Hicks and the Hot Licks, 8:30 & 10:30
 LA Uptown Expressions in Jazz with Barrie, 5:30
 LA Two Times Two Quartet, 9
 RP Paul Federowicz and Ken Strong, 7
 SF The Fred Hoadley Trio, 8:30
 TU Greta Matassa Quartet, 9

SATURDAY AUGUST 9

- C* The Karin Kajita Quintet, Greater Bothell Arts Fair, Downtown Bothell, 10am
 C* Marc Smason/Justin Wert/Joe Casalini & guests, Honeybear Bakery and 3rd Place Books, 6504 20th NE, 8

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

C* Concerts and Special Events

- AA Seattle Asian Art Museum in Volunteer Park, Seattle
 BH Baithouse, 5517 Seaview NW, 297-9109
 BX Bake's Place, 4135 Providence Point Dr. SE, Issaquah, (425) 391-3335
 CF Copperfield's Restaurant, 8726 S Hosner, Tacoma, (253) 531-1500
 CM Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111
 CU Cucina Cucina, 901 Fairview Ave N, (206) 447-2782
 CZ Cutter Point 7520 27th St. W. University Place, (253) 565-4935
 DH Dexter & Hayes Public House, 1628 Dexter Ave N, 283-7786
 DU Dubliner, 3517 Fremont Ave N, 548-1508
 FH Ballard Firehouse, 5429 Russell Ave NW, (206) 784-3516
 FI Fiddler's Inn, 9219 35th NE, 525-0752
 FP Floyd's Place Beer & BBQ, 521 1st Ave N, 284-3542
 GR Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600
 IB Il Bistro, 93-A Pike St, 682-3049
 IN Interbay Golf Center, 2501 15th Ave W, 285-2200
 JA Jazz Alley, 2033 6th Ave, 441-9729
 JB Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169
 JF Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686
 JU Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544
 JW Julia's of Broadway, 300 Broadway, 860-1818
 LA Latona by Green Lake, 6432 Latona NE, 525-2238

- LB Library Bistro, 92 Madison St, 624-3646
 LF Lo-Fi, 429B, Eastlake Ave E
 MK Mr. Lucky, 315 1st Ave N Seattle, 282-1960
 MN Mona's, 6421 Latona Ave NE, 526-1188
 MT Mr. Spot's Chai House, 5463 Leary Way, 297-2424
 NE Norm's Eatery, 460 N. 36th, (206) 547-1417
 NO New Orleans Restaurant, 114 First Ave S, 622-2563
 OW Owl 'n Thistle, 808 Post Ave, 621-7777
 PA Paragon, 2125 Queen Anne Ave N, 283-4548
 PC Penny Café, 1707 NW Market St, 784-6426
 PD Pink Door, 1919 Post Alley, 443-3241
 PM Pampas Club, 90 Wall St, 728-1140
 RP Romios Pizza, 3242 Eastlake Ave E, 322-4455
 SE Seattle Art Museum, 100 University St, 654-3100
 SF Serafina, 2043 Eastlake Ave E, 323-0807
 SM Simpatico, 4430 Wallingford N, 632-1000
 SN Saviano's Italian Restaurant, 4957 Lakemont Blvd SE, Bellevue, (425) 564-0927
 SU Sunset Tavern, 5433 Ballard Ave, 784-4480
 TA Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
 TO ToSt, 513 N 36th St, 547-0240
 TT Tractor Tavern, 5213 Ballard NW, 789-3599
 TU Tula's, 2214 2nd Ave, 443-4221
 VT Victrola Coffee, 411 15th Ave E, 325-6520
 WB Wasabi Bistro, 2311 2nd Ave, 441-6044
 WG Wild Ginger, 1401 3rd Ave, 623-4450

Recurring Weekly Performances

Mondays

- IB Blake Micheletto, call for time
 MK Reggie Goings & the Jazz Suspenders, call for time
 NO New Orleans Quintet, 7
 SC Scot Lee Jazz Duo, 8
 VT Casey McGill & His Blue Four, 9
 WG Sue Orfield, 9

Tuesdays

- MT Spirit Tuck, 8
 NO Ham Carson & Friends
 OW Bebop & Destruction, call for time

Wednesdays

- BH Vocal Jam w/ Karin Kajita & Kevin McCarthy, 8
 CU Brian Nova/Buddy Catlett/Greg Williamson, 8:30
 LB Glen Slayden Trio, 5
 NO Floyd Standifer Group, 8

Thursdays

- CF Monktail Music Series, 8
 CM Victory Music presents Open Mic, 6
 LF Oxygen Lounge, 9
 NO Ham Carson Quintet, 7
 PA HB Radke & the Jet City Swingers, 9
 PD Michael Bisio Trio, 8
 SM Phil Brooks/Jon Markel, 7:30
 SU Victor Noriega
 TA Urban Oasis, 7
 WB Wayne Trane, 9

Fridays

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

Saturdays

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

Sundays

- DH Rockin Teenage Combo and friends, 9
 CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 TU Origin Sessions, 8

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- BX Pearl Django
 DU Combustion Collective, 9:30
 JA Dan Hicks and the Hot Licks, 8:30 & 10:30
 LA One. Two. Three., 9
 MN Fred Hoadley Trio, 8:30
 SF Bossa Trio, 9
 TU BASH Sextet, 3:30
 TU Hadley Caliman Quartet, 9
- SUNDAY AUGUST 10
 C* Amy Stephens - Mostly Music in the Park Concert, Mercedale Park, 77th SE and SE 32nd, Downtown Mercer Island, 7
 JA Dan Hicks and the Hot Licks, 6:30 & 8:30
 NO Jay Thomas Quartet, 4
 NO Mark Taylor Quartet, 5
 NO Matt Jorgensen + 451, 6
 SF Alex Guilbert on piano, 6:30
 TU Jazz Police, 3
 TU Andre Thomas Jazz Jam, 8
- MONDAY AUGUST 11
 TU Vocal Jam Hosted by KPLU DJ Katt, 8
- TUESDAY AUGUST 12
 C* Eric Ostrowski, Open Music Workshop Field Series, I-90 Bike Tunnel, 6
 TT Joel Harrison, David Binney, Thomas Morgan, and Dan Weiss, 8:30
 TU Emerald City Jazz Orchestra, 8
- 12 OMW FIELD SERIES**
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- WEDNESDAY AUGUST 13
 C* The Karin Kajita Jazz Quintet, Concert in the Park, Richmond Beach Community Park, Richmond Beach Rd. at 21st Ave NE, Shoreline, 7:45
 PC Chuck Ogmund Quartet with Brian Owen, 8
 TU Beth Winter Vocal Showcase, 8
- THURSDAY AUGUST 14
 AA Ahamefule J. Olou Quintet, Art Of Jazz: Voice & Vision series, 7
 IN Cynthia Mulls Quartet, call for time
 MN Ryan Shea Smith & Caribbean Love Lounge, 8:30
 NE Joanne Klein/Marc Smason/Justin Wert/Joe Casalini, 8:30
 OW The Combustion Collective, 10
 RP Conlin Roser and Ken Strong, 7
 SE Cornish College Musicians, Laura Welland,
 Dawn Clement, Byron Vannoy, Galen Green, 5:30
 TU Dina Blade Quintet, 8
- FRIDAY AUGUST 15
 C* Dina Blade Quartet, Sebastian's Restaurant, 924 1st Ave, 8
 BX Mimi Fox & Greta Matassa, call for time
 FI Ari Zucker & Friends, 9
 GR Deems Tsutakawa, call for time
 LA Uptown Expressions in Jazz with Barrie, 5:30
 RP Paul Federowicz and Ken Strong, 7
 SF Karin Schwartz with Alex Guilbert, 9
 TU Kelly Johnson Quartet, 9
- SATURDAY AUGUST 16
 BX Mimi Fox & Greta Matassa, call for time
 FH Stella Chiweshe & the Trio, 6
 GR Deems Tsutakawa, call for time
 JW Celia Chavez and Karin Kajita, 6:30
 LA Anne Reynolds Trio, 9
 MN Trilogy, 8:30
 SF Leo Raymundo jazz trio w/ Sue Nixon, 9
 TU Cyclone, 3:30
 TU Becca Duran Quartet, 9
- SUNDAY AUGUST 17
 C* Mimi Fox and Greta Matassa, KPLU jazz cruise, leaving from pier 56 at 9am
 FI Quarteto Mangoson, 6
 NO Michael Bisio Trio w/ John Hanson and Greg Campbell, 7:30
 SF Alex Guilbert on piano, 6:30
 TU Jay Thomas Big Band with Becca Duran, 4
 TU Andre Thomas Jazz Jam, 8
- MONDAY AUGUST 18
 TU Kelley Johnson Vocal Jazz Jam, 8
- TUESDAY AUGUST 19
 TU Roadside Attraction, 8
- WEDNESDAY AUGUST 20
 C* Djelimady Tounkara, Meany Hall on UW Campus, Benefit for Real Change, 7:30
 TU Adrienne Wilson Vocal Showcase, 8
- THURSDAY AUGUST 21
 IN Floyd Standifer Quartet, call for time
 JB The Combustion Collective, 9
 MN Dina Blade with Hans Brehmer and Mark Bullis, call for time
 RP Brain Kent and Ken Strong, 7
 TU Adrienne Wilson Vocal Showcase, 8

See Calendar, next page

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- BX Don Lanphere & Bill Ramsey Quintet, call for time
- FI MichaelIris Band, 9
- GR The Scott Lindenmuth Group, call for time
- LA Uptown Expressions in Jazz with Barrie, 5:30
- RA Zony Mash, 9
- RP Paul Federowicz and Ken Strong, 7
- SF The Victor Nowriega Duo, Jazz Standards, 8:30
- TU Chris Fagan Quartet, 9

SATURDAY AUGUST 23

- BX Don Lanphere & Bill Ramsey Quintet, call for time
- GR The Michael Powers Group, call for time
- MN Urban Oasis, 8:30
- SF Mark Bullis Trio w/ Dina Blade and Karin Kajita, 9
- TU "Bash" Organ Quintet, 3:30
- TU Larry Fuller Trio, 9

SUNDAY AUGUST 24

- C* Duffy Bishop, KPLU Jazz Cruise, leaving from pier 56 at 9am
- SF Anne Reynolds and Tobi Stone, 6:30
- SN Dinda Blade, 6
- TU Jannie Spain & Friends, 2
- TU Andre Thomas Jazz Jam, 8

MONDAY AUGUST 25

- TU Vocal Jam Hosted by KPLU DJ Katt, 8

TUESDAY AUGUST 26

- TU Karin Kajita Jazz Sextet with Phil Randoy, 8
- TU Jim Cutler Quartet, 8

WEDNESDAY AUGUST 27

- C* The Karin Kajita Jazz Quintet, Evergreen State Fair - Snohomish County Evergreen State fairgrounds, 10:30am
- TU Beth Winter Birthday Bash, 8

THURSDAY AUGUST 28

- LF Wally Shoup/Eveline's Klang Quintet, 9
- MN Ryan Shea Smith & Caribbean Love Lounge, 8
- RP Brian Kent and Ken Strong, 7
- TU Lynn Bush with New Stories Trio, 8

FRIDAY AUGUST 29

- FP The Combustion Collective, 10
- SF Jerry Frank/Dan O'Brien, 8:30
- TU Greta Matassa Quartet, 9

SATURDAY AUGUST 30

- BX Trish, Hans & Phil, call for time
- JW Celia Chavez and Karin Kajita, 6:30
- SF Ruthie Dornfeld and John Miller, 8:30
- TU Jay Thomas Quartet, 9

SUNDAY AUGUST 31

- NO Frank Clayton, call for time
- TU Fairly Honest Jazz Band, 3
- TU Andre Thomas Jazz Jam, 8

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Time dated material

Hush, from page 11


“Venus” is the track that follows, with multihornman Hans Teuber joining in a serpentine, playful, but thoughtful meander. Later, there’s “Tension Tamer,” “Alone Together,” and “Not Yet.”

There also is passionate physicality and much else, including, again and again, the specter of melancholy that may be not far from romance, and that Clement engages with winning honesty and vulnerability. Her playing and composing is, then, packed with ideas, and her variations of tone, pacing, and style are really exciting. Sympathetically right with her on the set are Jose Martinez (drums), Geoff Cooke (bass), and Hans Teuber (flute, clarinet, sax), all attentive collaborators. They play her pieces spaciouly, and with impressive tact and engagement. Each has star turns; Martinez, in particular, impresses by being convincing whether in quiet accompaniment or driving, muscular prominence.

After six originals, as well as the Ellington standards and Astor Piazzolla’s slithering “Coral,” Clement ends with the album’s only song, Tom Waits “Midnight Lullaby.” Clement’s dulcet vocal indicates that her voice has not as fully arrived as the rest of her talents, but it is, still, as nicely inflected as it is... well, brave.

The disc gets extra marks for restraint, wrapping up at 54 minutes, virtually every one of them a pleasure and a promise of other wonderful music to come.

— Peter Monaghan

|  2214 Second Ave Seattle, WA 98121 for reservations call (206) 443-4221 www.tulas.com | | | | | | |
|--|---|---|--|---|---|--|
| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
| | | | | | FRI 1 Andrienne Wilson Quartet 9-1 \$12 | SAT 2 Cyclone 3:30-6:30 \$5 Jim Knapp Quintet w/ Rob Scheps 9-1 \$12 |
| SUN 3 Goings/ Caliman Quintet 3-7 \$7 Andre Thomas Jazz Jam 8-12 \$6 | MON 4 Greta Matassa Jazz Jam 8-12 \$6 | TUE 5 Jay Thomas Big Band w/ Becca Duran 8-12 \$5 | WED 6 Charlie Smith Circle 8-12 \$8 General \$5 Students & Seniors | THUR 7 Dave Marriott Quartet 8-12 \$7 | FRI 8 Greta Matassa Quartet 9-1 \$12 | SAT 9 Bash Sextet 3:30-6:30 \$5 Hadley Caliman Quartet 9-1 \$12 |
| SUN 10 Jazz Police Big Band 3-7 \$5 Andre Thomas Jazz Jam 8-12 \$6 | MON 11 Vocal Jam hosted by KPLU-FM DJ Katt 8-12 \$6 | TUE 12 Emerald City Jazz Orchestra 8-12 \$5 | WED 13 Beth Winter Vocal Showcase 8-12 \$6 | THUR 14 Dina Blade Quartet 8-12 \$8 | FRI 15 Kelley Johnson Quartet 9-1 \$12 | SAT 16 Cyclone 3:30-6:30 \$5 Becca Duran Quartet 9-1 \$12 |
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| SUN 24 Jannie Spain & Friends 2:30-5:30 \$5 Andre Thomas Jazz Jam 8-12 \$6 | MON 25 KPLU-FM DJ Katt 5th Anniversary Vocal Jam 8-12 \$6 | TUE 26 Jim Cutler Quartet 8-12 \$7 | WED 27 Beth Winter Birthday Bash 8-12 \$10 | THUR 28 Lynn Bush w/ New Stories Trio 8-12 \$8 | FRI 29 Greta Matassa Quartet 9-1 \$12 | SAT 30 Cyclone 3:30-6:30 \$5 Jay Thomas Quartet CD RELEASE: Blues for JW 9-1 \$12 |
| SUN 31 Fairly Honest Jazz Band 3-7 \$8 Andre Thomas Jazz Jam 8-12 \$6 | | | | | | |