

*A Mirror
and Focus
for the Jazz
Community*

EARSHOT JAZZ

January 2005 Vol. 21, No. 1
Seattle, Washington



***TOBI STONE
GOLDEN EAR AWARDS BALLOT!
2005 ART OF JAZZ AT SAM***

In One Ear

February Deadline for CityArtists' Applications

The Office of Arts & Cultural Affairs is accepting applications for the 2005 CityArtists program that supports Seattle-based individual artists in the performing arts. Artists working in choreography/dance, music composition, or theater — or in traditional/interdisciplinary arts incorporating one of those previous art forms — may apply for funding.

The City encourages a broad range of artistic and cultural expressions that reflect Seattle's diversity. The 2005 cycle supports the development and/or presentation of work by Seattle artists in a Seattle venue.

Application deadline is Monday, February 14, 2005 and applications are available at www.seattle.gov/arts/fundingapplications. Those unable to download an application from the Internet may contact Irene Gomez at (206) 684-7310.

CityArtists is one of the Office of Arts & Cultural Affairs' Civic Partnerships, which invest public funding in independent service providers to ensure Seattle residents access to a wide variety of arts and cultural opportunities. The City's Civic Partnerships foster and draw upon the full breadth and diversity of the cultural community-established and emerging-including professional organizations of all sizes and missions; community and grassroots groups; individual artists; teaching artists and educators; youth programs; traditional to experimental arts in all disciplines. Information is available at www.seattle.gov/arts.

The Office of Arts & Cultural Affairs promotes the value of arts and culture 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.

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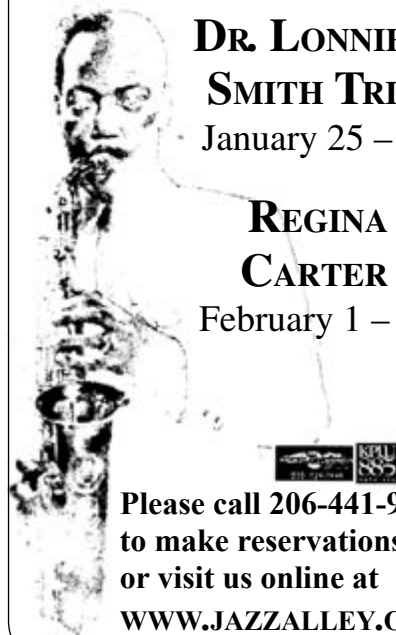
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EARSHOT JAZZ

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Earshot Jazz 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.

Earshot Jazz Golden Ear and Seattle Jazz Hall of Fame Awards

Cast your vote for your favorite jazz artist or ensemble of 2004!

Mark your calendars to join us Sunday, February 6th, 7pm at Dimitriou's Jazz Alley, 6th & Lenora, for the 15th annual Seattle Jazz Awards Party. Music by Jessica Williams & Jeff Johnson, with Jim Wilke as emcee.

Vote for one of the nominated artists or a write-in of your choice

NW Recording of the Year:

Charlie Smith Circle: Ahead and Behind
New Stories Trio: Music of Elmo Hope
Phil Kelly: Convergence Zone
Randy Halberstadt: Parallel Tracks
Other _____

NW Acoustic Jazz Group:

Dave Peck Group
Jim Knapp Orchestra
New Stories Trio
Seattle Repertory Jazz Orchestra
Other _____

"Outside" Jazz Group:

Frieze of Life
Jeff Johnson Trio
Paul Rucker LARGE Group
The Tiptons
Other _____

Jazz Concert of the Year:

Brotherhood of the Drum (Ballard Jazz Fest)
SRJO with guest Benny Golson
Tribute to Buddy Catlett
Wayne Horvitz: Joe Hill
Other _____

NW Instrumentalist of the Year:

Hans Teuber
Jovino Santos Neto
Mark Taylor
Wally Shoup
Other _____

Emerging Artist or Group:

Byron Vannoy
D'Vonne Lewis
Johanna Kunin
Paul Rucker
Other _____

NW Vocalist of the Year:

Kelley Johnson
Greta Matassa
Janis Mann
Nancy King
Other _____

Seattle Jazz Hall of Fame

(Please vote for two, not already inducted; see below)

Dean Hodges
Gaye Anderson
Hadley Caliman
John Bishop
Patti Summers
Robert Knatt
Scott Brown
Other _____

ABOUT THE NOMINATING AND VOTING PROCESS:

The Golden Ear Awards were initiated in 1990 to recognize the accomplishments of Seattle jazz artists over the previous year, and to induct significant members of the jazz community into a Seattle Jazz Hall of Fame. Over the years, the award categories have shifted slightly, but the essence of the process has remained the same.

In the last two years, we've asked a select list of Seattle jazz fans, artists, journalists, and industry professionals to help in this nominating process. The nominations included on this year's ballot are drawn from a majority consensus of the suggestions we've received for this year's Golden Ear Awards. That is, these nominees were suggested by more than one

member of the nominating committee.

We are considering work done essentially in the 2004 calendar year. We want to keep the voting process as inclusive as possible. Please vote for anyone you choose, whether they are nominated or not. We will distribute ballots to jazz destinations around the city, and have one available on our web site at www.earshot.org.

The intention with these awards is not to designate an absolute "Best" in any category, but to recognize and reward the artists and ensembles whose work for the prior year will stand out as exemplary.

We hope you'll participate by sending in your ballot now. And join us February 6th at the Dimitriou's Jazz Alley.

Already included in the Seattle Jazz Hall of Fame:

1990: Ernestine Anderson, Al Hood, Chuck Metacalf, Floyd Standifer
1991: Buddy Catlett, Don Lanphere
1992: Jabo Ward, Jim Wilke
1993: Melody Jones, Fred Greenwell
1994: Clarence Acox, Bud Young
1995: Jerome Gray
1996: Norm Bobrow, William O. (Bill) Smith
1997: Lola Pedrini, Bill Ramsay
1998: Leon Vaughn, Jan Stentz
1999: Vonne Griffin, Red Kelly
2000: Chuck Stentz, Bud Shank
2001: Julian Priestester, John Dimitriou
2002: Paul deBarros, Ken Wiley
2003: Jay Thomas, Ronnie Pierce

Tobi Stone: Rock of the Tiptons

BY TODD MATTHEWS

Consider for a moment the life of Billy Tipton.

Born Dorothy Lucile Tipton in Oklahoma City in 1914, Tipton learned to play the piano while living with her aunt in Kansas City. She developed a love for music and, by the age of 16, attended jazz clubs and played the saxophone. While auditioning for gigs, Tipton was repeatedly told that audiences wouldn't pay to see a female jazz musician. As a result, Tipton paid the ultimate price for her love of music: she became Billy Tipton and embarked on a life as a male jazz musician. The result? An impressive music career. It wasn't until

Tipton's death in Spokane, Washington, at age 75, that Tipton's biggest secret was revealed: the famous jazzman Billy Tipton was actually a woman.

I mention Tipton's story because it is an important part of a performance that took place last November at the Art of Jazz Series (sponsored in part by the Seattle Art Museum and Earshot Jazz). The Tiptons – an all-female quintet featuring Amy Denio, Jessica Lurie, Sue Orfield, and Tobi Stone on saxophones, and Elizabeth Pupo Walker on percussion -- performed for a crowd that packed the museum's lobby to hear the group create its unique sound of world-music, straight-ahead bebop, avant-garde influences, and orchestra-style arrangements. The audience was drawn to the music and the range of experiences that each musician brought to the stage – not to the fact that the group boasted all-fe-



male personnel. Though that aspect of the band could not be ignored. Chances are probably slim that a female musician was part of the last jazz performance you attended. Yet with The Tiptons, there are four female saxophonists in one band.

"I get asked, 'What's it like being a woman and playing jazz?'" says saxophonist Stone, over coffee and scones at a Seattle café. "My experience has been really good in terms of my generation. I didn't go through what women of earlier generations went through."

Women such as Tipton, for example.

"For me, it's more of a choice. It's not like The Tiptons are the only group around. I think we kind of like the all-female aspect as a selling point. It's different. It's unique. And it honors her and the idea of being a woman musician and going for it."

Her father, a classical guitarist, intro-

duced Stone to music. She began playing guitar at the age of six, and picked up the clarinet at the age of twelve. The idea to seriously pursue music didn't occur until she was fifteen years old and discovered the saxophone. "That was it," she recalls. "I had to play the saxophone." Stone played lead tenor for the Kentridge High School Jazz Band. She won soloist awards at the Reno International Jazz Festival in 1994 and 1995. She participated in a national youth jazz band at the Kennedy Center. And she performed with Dave Brubeck at the Pierce Community College Jazz Festival.

Stone entered the University of Washington School of Music with plans to study orchestral clarinet and jazz saxophone. Tendonitis derailed those plans, and she settled on one instrument: the saxophone (alto and tenor). She landed some impressive gigs throughout college,

and performed with saxophonists Don Lanphere, Bert Wilson, Warren Rand, Rob Scheps, and Michael Brockman; pianists Ann Reynolds, Gary Versace, Carolyn Graye, and John Hansen; drummers Patty Padden and Jose Martinez; bassist Geoff Cook; guitarist Mimi Fox; vocalist Nancy King; and trumpeter Jay Thomas.

She also formed a friendship with the pianist Dawn Clement. "I met her at the jazz camp at Port Townsend when I was seventeen and she was fourteen," Stone recalls. "She was playing piano amongst all these horn players. I walked in and thought, 'She's incredible.' I became friends with her and we have performed throughout the years."

These days Stone divides her time between three projects: The Tiptons, Reptet, and the Seattle Women's Jazz Orchestra.

Alto saxophonist Amy Denio started the Tiptons in 1990. Though the group has changed since then (it was originally named the Billy Tipton Memorial Saxophone Quartet and included a slightly different personnel), its instrumental focus has always been the saxophone. The repertoire ranges from New Orleans jump groove to hip-hop, punk to East European, klezmer and beyond. Stone joined The Tiptons two years ago. She was called upon to fill in on baritone saxophone. "Before joining The Tiptons," says Stone, "I didn't play baritone. Now I really like it. I'm drawn to it because it's nice and low. It's powerful. It takes a lot of air, and it feels really healthy."

In March 2003, The Tiptons produced a five-song EP featuring brand new material. The group performed at The Women In Movement In New Mexico Music Festival, and at the Coleman Hawkins Jazz Festival in Topeka, Kansas. These performances were followed by a West Coast tour in October 2003. In February 2004, the group released an album titled *Tsunami*, and performed 14 concerts in Italy, Germany, Austria, and Slovenia. The group finished a West Coast tour last autumn – including a couple dates in Vancouver B.C.

The idea for an all-saxophone quartet may sound a bit strange and simply too brass-heavy, but The Tiptons create a signature sound that works well. "I think a lot of music lends itself to the saxophone quartet," explains Stone. "Think about music with accordions. The accordion is a reed instrument. Four saxophones sound like an accordion. That's one way to approach this music. Also, the baritone works as a bass instrument. It picks up the bass line, and the other three horns pick up the harmony."

The group's range of genres also contributes to its successful sound. Much of this is credited to Denio – a veteran musician and world traveler. "She's a bit of a mentor," says Stone. "I'm definitely picking up things from her. There are so many different kinds of sounds on the saxophone that I have never heard before. She's just translating what's happening in her imagination or what she has heard around the world. She has tons of stories about her travels. She brings a lot of experience and knowledge."

Another project for Stone is Reptet – a quartet that also performs a range of genres that includes funk, bebop, and avant-garde. Reptet's personnel includes leading freely improvised, avant-garde musicians John Ewing (drums and percussion), Ben Verdier (bass), Samantha Boshnack (trumpet and flugelhorn), and Stone (saxophone, clarinet and flute). Reptet released its first album last year, and was nominated for Emerging Jazz Artist of the Year by Earshot Jazz. The group is part of the Monktil Creative Music Concern – a large collective that is leading the charge of Seattle avant-garde music. "There's a lot of craziness in that group," Stone says. "It's opened up my world as far as free improvisation. I come from a more traditional background, as opposed to freer stuff. The music caught my ear, and it was the next area to explore musically."

Stone also re-joined the Seattle Women's Jazz Orchestra last summer (she originally joined the group in 1999). "I like the possibilities in that group, being

"Tobi Stone Rocks!"
— Amy Denio



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See Stone, page 16

SAM Series Begins With Masters

BY PETER MONAGHAN

David Murray/ Kahil El'Zabar

Thursday, January 13, 5:30pm
Seattle Art Museum
Free with museum admission

No one better epitomizes the art of jazz than the titanic hornman David Murray. The prolific leader has been in the vanguard of jazz expansion for over 20 years, a monster musician on stage and a master craftsman of composition and performance on his almost innumerable recordings, which have poured out like the torrents of music he so distinctively creates.

This month he promises to elevate the Seattle Art Museum into orbit with the master percussionist Kahil El'Zabar.

Their concert, free with museum admission, is part of the 11th Art of Jazz series that Earshot sponsors with the Seattle Art Museum, with support from KPLU radio. The performances take place from 5:30pm to 7:30pm in the museum's large lobby space (100 University St, downtown Seattle).

Murray and El'Zabar are appearing in support of their third duo disc,

We Is (Delmark), recorded live in 2000 at the Bop Shop record store in Rochester, NY.

El'Zabar and David Murray are each other's perfect foil, as they first showed on their stunning 1989 album, *Golden Sea* (Sound Aspects). It was followed in 1999 by *One World Family* (CIMP). As James Lindbloom noted on *OneFinalNote.com*: "Giving Murray an unfettered harmonic palette in the company of an accomplished, multi-faceted percussionist is an eminently fruitful idea."

On *Love Outside Of Dreams* (Delmark, 2002), they appeared with trombonist Fred Hopkins.

El'Zabar has become one of the statesmen of the Chicago-based Association for the Advancement of Creative Musicians, the AACM, which has promoted "great black music" for over 30 years. The major vehicles of his expression have been the Ethnic Heritage Ensemble, which he founded over 25 years ago, and the almost-as-long running Ritual Trio. Both continue to exist and evolve.

Equally adept on the drum kit and hand percussion, his performances are marked by a deep spirituality and embrace of life. Simple as that. His music

is soaring and yet rigorously attentive to musical craft and expression. In 2002 in these pages, Alan Jones wrote that upon listening to El'Zabar's music, "you know that modern jazz continues to offer the spirit and risk that has captivated music lovers for decades."

El'Zabar has twice been named *Best Percussionist of the Year* by the Jazz Journalists Association, and has rated highly in *Down Beat* magazine's critics and readers polls. He began his career with thorough training at the AACM School of Music, as well as in Ghana. Traveling to West Africa cemented his embrace of the musical traditions that underpin jazz. He has said: "I grew up in a period when African Americans, as a large body, finally started addressing our roots. With African drums there was such an appeal in the way of playing with the hands and the sense of the entire body being involved in the playing of the instrument."

The result of that sensibility is his mastery of a wide array of percussion instruments, including congas, bongos, African drums, shekere, gongs, and trap drums as well as piano- and xylophone-

See El'Zabar, page 9

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The Seattle Art Museum and Earshot Jazz present the Art of Jazz for 2005

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

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

The series starts out strong and stays compelling throughout the year. It welcomes back some old friends, showcases exciting artists from out of the region, and

presents Seattle musicians in new creative settings.

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

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

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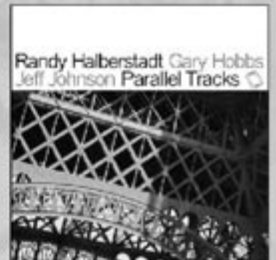
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El'Zabar, from page 6

related instruments such as the balaphon, marimba, sanza, kalimba (thumb-piano), balaphon, and berimbau. Of this kind of multi-instrument proficiency, he has said: "The spirit of one's approach comes first before the technical. All the facility in the world with nothing that comes from the heart doesn't make good music. The basis of the strength of any artistic evolution has come from ethnicity."

He has collaborated with Pharoah Sanders, Archie Shepp, Henry Threadgill, Stevie Wonder, and Nina Simone, among many others. He appeared on Murray's quartet album *A Sanctuary Within* (1991). And, in addition to his many musical recordings, El'Zabar has published a book of prose and poetry, *Mis'Taken Brilliance* (Third World Press, 1993); he has scored several feature films including Damon Wayan's "Mo' Money," in which he also appeared, as he has in a few other movies.

Like El'Zabar, David Murray embraces the music of the forefathers — those in Africa as well as those scattered through the jazz firmament. He is aptly characterized as "voracious" and "prolific" for his playing and recordings, in which he has collaborated with several generations of jazz musicians.

He is equally highly regarded on tenor saxophone and bass clarinet, both of which he plays with an abandon and mastery that are second-to-none. He will take a tune and maul it, upside and down, in the service of expansive expression. He is able to play in fully articulated torrents of sound, melodically and harmonically precise but also, at times, honking, bleating, whinnying, and screaming with a sense of release and delving that defy any rational analysis.

Whether playing standards or other written material, or improvising on the kinds of riffs and rhythms that El'Zabar's specialties, Murray is able to bring all the modern-jazz spectrum to bear on proceedings. He has, as Chris Kelsey commented on allmusic.com, adapted his deep, dark, and furry" sound, with its "wide vibrato, reminiscent of such swing-era tenorists as Ben Webster and Coleman Hawkins," to the dictates of

tunes, but "his approach to chord changes is unique." He "seldom adheres faithfully to the structure of a tune," but instead has "adapted the expressive techniques of his former, free-jazz self (slurred glissandi, indefinite pitches, ambiguous rhythms, and altissimo flights) to his straight-ahead playing, with good results."

That he is one of the great jazz artists of his era is beyond dispute. Says Kelsey: "The sheer audacity of his concept, the passionate fury of his attack, and the spontaneity of his lines — in other words, the manifest success of his aesthetic — in other words, the manifest success of his aesthetic — make questions of right and wrong irrelevant."

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mon/january 10
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tue-wed/january 11-12
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LECTURE SERIES

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Milestones: Seminal Recordings and Their Impact

JBL Theater
7:30pm

Join Bob Santelli, Director of EMP Programs, and Marc Seales of the UW School of Music as they explore four great jazz recordings. Lecture, musical demonstration, and discussion will be part of each installment. Six clock hours will be available to educators who attend the entire series. Recordings will be as follows:

January 5
Heavy Weather Weather Report

January 12
In a Silent Way Miles Davis

January 19
A Love Supreme John Coltrane

January 26
Never No Lament
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Cost: Free event. Ticket required for entry. Tickets available day of event only. Visit emplive.com for clock hour information.

CONCERTS

Saturday, January 8
Cloud Nine Music
Level 3 of the Science Fiction Museum
9:00 p.m.

Cost: \$10.00 for EMP members and students, \$12.00 for the public.

Sunday, January 9
Family Jazz Concert with the
Jason Parker Quartet
Level 3 of the Science Fiction Museum
3:00 p.m.

Cost: \$6.00 for EMP members, \$4.00 kids; \$8.00 for the public, \$5.00 kids. Children 2 and under are free.

Friday, January 14
Larry Coryell
Sky Church
8:00 p.m.

Cost: \$20.00 for EMP members and students, \$22.00 for the public.

Saturday, January 22
Tom Scott
Level 3 of the Science Fiction Museum
8:00 p.m.

Cost: \$12.00 for EMP members and students, \$15.00 for the public.

Saturday, January 29
Seattle Women's Jazz Orchestra
featuring Greta Matassa
Level 3 of the Science Fiction Museum
8:00 p.m.

Cost: \$5.00 for EMP members and students, \$7.00 for the public.

Tickets are available at the EMP Box Office or by calling 206.770.2707 or 1.877.I-LISTEN. For more information on *Jazz in January* events visit emplive.com.

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REALTIME



DIMITRE

Jazz AROUND THE SOUND

SATURDAY JANUARY 1

JA Ernestine Anderson w/ Houston Person, 7:30 and 9:30

1 ERNESTINE ANDERSON w/ HOUSTON PERSON

The great singer, and favorite Seattle daughter, Ernestine Anderson, has been warming hearts each New Years for seemingly ever at Jazz Alley. She is joined by saxophonist Houston Person, along with bass ace Jeff Johnson, drummer Paul Humphries, and pianist Taylor Eigsti. Anderson has been, over several decades, one of the most appealing jazz and blues singers in the business. Early on she was with such greats as Lionel Hampton, Quincy Jones, and many others. On her more than 30 albums, she has exhibited the most profound of understanding of jazz idioms, and of what she sings about. A Seattle favorite, so booking ahead is almost essential.

SUNDAY JANUARY 2

FB Quiet Fire: Andre Thomas Quartet, 6
 NO Jay Thomas Big Band with Becca Duran, Call for time
 SF Jerry Frank, 6:30
 TU Reggie Goings/Hadley Caliman Quintet, 3
 TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 3

MS Dina Blade and Hans Brehmer, 6
 NO New Orleans Quintet, Call for time
 PK Marc Smason Andy Zadrozny Greg Campbell, 7:30
 RD Doug Zangar, 7:30
 TU Greta Matassa Jazz Jam, 8

TUESDAY JANUARY 4

JA Pearl Django, Call for time
 NO Holo Trad Jazz, Call for time
 PL Doug Haning/Adam Diller/Matt Crane, 8
 TD Barbara Lusch, 7:30
 TU Jay Thomas Big Band with Becca Duran, 8

Get your gigs listed!

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

details of the venue, start-time, and date. Soon you'll be able to use a simple online form to submit gig information directly to us, so visit www.earshot.org for more on that. As always, the deadline for getting your listing in print is the 15th of the previous month. But the online calendar is going to be maintained throughout the month, so if you are playing in the Seattle metro area, *let us know!*

WEDNESDAY JANUARY 5

JA Pearl Django, Call for time
 LF Gogan & Bunch, Gregg Kepplinger/Michael Monhart, BNSF, 8
 NO Floyd Standifer Group, Call for time
 OU Jimmy Bennington/Jim Knodle/Tom Swafford, 8
 TD Ali Jackson's Horns in the Hood, 7:30
 TU James Dejoie Quartet, 8

5 BENNINGTON TRIO

Drummer Jimmy Bennington appears with the fine trumpeter Jim Knodle and outstanding violinist Tom Swafford, at 8 at On The House, 1205 Pike.

THURSDAY JANUARY 6

C* Michael Bisio Trio, Seattle City Hall, noon
 JA Peter White, 7:30 and 9:30
 NO Ham Carson Quintet, Call for time
 RZ Monktail Presents: Ffej, Birds May Bite, Stephen Fandrich & Jessica Kenney Duo, 10:30
 TU Reginald Pinckney Quartet, 8

FRIDAY JANUARY 7

JA Peter White, 7:30 and 9:30
 NO Stick Shift Annie, Call for time
 PL Wayne Horvitz, Call for time
 SF Ruthie Dornfeld and John Miller, 9
 TU Thomas Marriott/Hadley Caliman Quintet, 8:30

SATURDAY JANUARY 8

CM Route 66 Big Band, 7:30
 JA Peter White, 7:30 and 9:30
 JW Janet Rayor and Steve Rice, 6:30
 MT Jimmy Benningtons Colour & Sound w/ Jim Knodle, Michael Bisio, 8
 NO Uptown Lowdown Trad Jazz Band, Call for time
 PL Ficus Trio, Gust Burns/Gregory Reynolds/Greg Campbell, 8
 SF Leo Raymundo, 9
 TD Chico Hamilton, 7:30
 TU Larry Fuller Trio, 8:30

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AF	Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604	OU	On the House, 1205 E Pike, 324-3974
C*	Concerts and Special Events	OW	Owl 'n Thistle, 808 Post Ave, 621-7777
CC	Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338	PA	Paragon, 2125 Queen Anne Ave N, 283-4548
CF	Copperfield's Restaurant, 8726 S Hosner, Tacoma, (253) 531-1500	PC	Plymouth Congregational Church, 1217 6th Ave, 622-4865
CR	Crocodile Cafe, 2200 Second Ave, 441-5611	PD	Pink Door, 1919 Post Alley, 443-3241
CV	Café Venus and Mars Bar, 609 Eastlake Ave E	PK	The Penny Café, 1701 NW Market, Ballard 206-784-6426
CZ	Cutter Point 7520 27th St. W. University Place, (253) 565-4935	PL	Gallery 1412 (formerly Polestar), 1412 18th Ave Seattle
FB	Seattle First Baptist Church, Seneca at Harvard on First Hill	PM	Pampas Club, 90 Wall St, 728-1140
IB	Il Bistro, 93-A Pike St, 682-3049	RD	Richmond Beach Deli, 632 NW Richmond Beach Road, Shoreline, 546-0119
JA	Jazz Alley, 2033 6th Ave, 441-9729	RZ	Rendezvous, 2320 2nd, 441-5823
JB	Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SA	The Spar, 2121 N 30th, Tacoma, (253) 627-8215
JF	Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	SE	Seattle Art Museum, 100 University St, 654-3100
JU	Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544	SF	Serafina, 2043 Eastlake Ave E, 323-0807
JW	Julia's of Broadway, 300 Broadway, 860-1818	SQ	Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153
LA	Latona by Green Lake, 6432 Latona NE, 525-2238	ST	Suite G, 513 N 36th St, 632-5656
LF	Lo-Fi, 429B, Eastlake Ave E	SU	Sunset Tavern, 5433 Ballard Ave, 784-4480
LU	Luigi's Grotto, 102 Cherry, 343-9517	TA	Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
MK	Mr. Lucky, 315 1st Ave N Seattle, 282-1960	TD	The Triple Door, 216 Union St, 838-4333
MS	Mashiko, 4725 California Ave SE, 935-4339	TU	Tula's, 2214 2nd Ave, 443-4221
MT	Mr. Spot's Chai House, 5463 Leary Way, 297-2424	VT	Victrola Coffee, 411 15th Ave E, 325-6520
NE	Norm's Eatery, 460 N. 36th, 547-1417	WB	Wasabi Bistro, 2311 2nd Ave, 441-6044
NO	New Orleans Restaurant, 114 First Ave S, 622-2563	WL	Wellington Tea Room, 4869 Rainier S, 722-8571

Recurring Weekly Performances

Mondays

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

Tuesdays

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

Wednesdays

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

Thursdays

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

Fridays

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

Saturdays

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

Sundays

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



STG PRESENTS

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8 GET YOUR KICKS

The Route 66 Big Band appears, free of charge, at the Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, at 7:30pm. Influenced by the giants of the big-band golden era, such as Ellington, Basie, Herman, Goodman, Miller, and Dorsey, Route 66 specializes in swinging jazz spiced with the vocal talents of Linda Capeluto. The 14- to 18-piece band is led by trombonist Robert Yetter, and has specialized in corporate, civic, and private functions for 17 years. With, among others, Pete Bellomo & Mark Morel (trumpets), Dave Buck (trombone), Matt Drumm (drums), Jim Henwood & Dianne Krouse (saxes), Skip Nelson (bass), and Rich Rucker (piano)

8 MORE JIMMY BENNINGTON

The drummer appears with one version of his Colour & Sound group, this one featuring fellow imaginative musicians who tell it like they hear it: trumpeter Jim Knodle and bassist Michael Bisio. At Mr. Spot's Chai House, 5463 Leary Way, 297-2424. (Bennington and Knodle are also at On the House, 1205 E Pike, on the 19th

8 FICUS TRIO

Since their fiery and lauded debut at the Seattle Improvised Music Festival two years ago, the Ficus Trio have matured into a unique group capable of reaching sublime spaces through impossible displays of density as well as through an uncanny use of space and minimalism. Despite the somewhat standard instrumentation involved, don't expect these

guys to play idiomatically or even to sound like they are playing a specified instrument. Often enough, Burns will be scraping under the hood of the piano, Campbell sounding like a gamelon orchestra and Reynolds making noises that seem only possible through the use of electronics or an analogue synthesizer. There is an epic and narrative quality to their usually unbroken hour long sets that leaves one as if waking from a dream. This concert is going to be recorded for an upcoming release on the tone action family label. These guys only play out a handful of times a year so don't miss out!

SUNDAY JANUARY 9

- JA Peter White, 6:30 and 8:30
 NO Newport High Students Jam, Call for time
 SF Anne Reynolds and Tobi Stone, 6:30
 TD Chico Hamilton, 7:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Jazz Police Big Band, 3

MONDAY JANUARY 10

- NO New Orleans Quintet, Call for time
 RD Doug Reid and friends jam session, 7:30
 TD Michael Wolff, 7:30
 TU Darin Clendenin Jazz Jam, 8

TUESDAY JANUARY 11

- JA Maynard Ferguson and his Big Bop Nouveau Band, 7:30 and 9:30
 NO Holo Trad Jazz, Call for time

See Calendar, next page

Open to All - FREE



January 2:

Quiet Fire: the Andre Thomas Quartet with Bernie Jacobs

February 6:

Seattle Womens Jazz Orchestra

March 6:

Jazz Strings Quintet

April 3:

Brian Kirk Quintet

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Tenor saxophonist Hadley Caliman, left, stands for a solo during the 2004 performance of Duke Ellington's Sacred Music. Ellington scholar Michael Brockman, right, conducts Caliman and the Seattle Repertory Jazz Orchestra in the annual concert.

- PL Lecture series #1 with Anla Courtis, Call for time
TD Roy Haynes Quartet, 7:30
TU Emerald City Jazz Orchestra, 8

WEDNESDAY JANUARY 12

- JA Maynard Ferguson and his Big Bop Nouveau Band, 7:30 and 9:30
NO Floyd Standifer Group, Call for time
OU Open Jazz Workshop, 7:30
TD Roy Haynes Quartet, 7:30
TU Victor Noriega Trio, 8

THURSDAY JANUARY 13

- JA Maynard Ferguson and his Big Bop Nouveau Band, 7:30 and 9:30
NO Ham Carson Quintet, Call for time
SE David Murray/Kahil El'Zabar, Art of Jazz at SAM, 5:30
TU Steve Tressler Band, 8

FRIDAY JANUARY 14

- CM Chris Stevens Band, 7:30
JA Maynard Ferguson and his Big Bop Nouveau Band, 7:30 and 9:30
NO Diamond Jack Blues Revue, Call for time
SF Kay Bailey, 9
TU Greta Matassa Quintet, 8

SATURDAY JANUARY 15

- C* Marc Smason/Craig Hoyer/Lynn Christianson, Art House Designs, 420 B Franklin St SE, 8pm
JA Maynard Ferguson and his Big Bop Nouveau Band, 7:30 and 9:30
JW Bernie Jacobs and Karin Kajita, 6:30
NO Highway 99 Allstars, Call for time
SF Charisa Martin Cairn, 9
TU Joe Koplin Jazz Quintet, 8:30

SUNDAY JANUARY 16

- C* Marc Smason/Craig Hoyer/Lynn Christianson, Ballard Oddfellows, 1706 NW Market, 7:30pm
JA Maynard Ferguson and his Big Bop Nouveau Band, 6:30 and 8:30
NO Thomas Marriott Jazz Quartet, Call for time
SF Alex Guilbert, 6:30
TU Jay Thomas Big Band, 4
TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 17

- JA Jimmy Sommers, 7:30

- NO New Orleans Quintet, Call for time
RD Doug Reid and friends jam session, 7:30
TU Kelley Johnson Jazz Vocal Jam, 8

TUESDAY JANUARY 18

- JA Alvin Youngblood Hart and Guy Davis, Call for time
NO Holo Trad Jazz, Call for time
TU Roadside Attraction, 8

WEDNESDAY JANUARY 19

- C* Tuba Libre, Oleg Ruvinov/Marc Smason/Greg Campbell, Stuff Café, NW Leary Way & 6th NW, 8pm
JA Alvin Youngblood Hart and Guy Davis, Call for time
NO Floyd Standifer Group, Call for time
OU Jimmy Bennington/Jim Knodle, 8
TU Lisa Dacosta Quartet, 8

THURSDAY JANUARY 20

- JA Chris Botti, 7:30 and 9:30
NO Ham Carson Quintet, Call for time
TU Dina Blade Quartet, 8

FRIDAY JANUARY 21

- JA Chris Botti, 7:30 and 9:30
NO Paul Green and Straight Shot, Call for time
PL Wayne Horvitz, Call for time
SF Craig Marquardo, 9
TU Kelley Johnson Quartet, 8:30
WL Marc Smason Dawn Clement, 7pm

21-22 SMASON & CLEMENT

The trombonist and fine young pianist appear at the Wellington Tea Room, 4869 Rainier S, at 7pm.

SATURDAY JANUARY 22

- CR Kultur Shock, 9
JA Chris Botti, 7:30 and 9:30
JW Greta Matassa and Karin Kajita, 6:30
NO Paul Green and Straight Shot, Call for time
PL Improvised Music Workshop, 1
PL Ann Adachi/Gregory Reynolds & Guests, 8
SF Leo Raymundo featuring Sue Nixon, 9
TU Susan Pascal Quartet, 8:30
WL Marc Smason Dawn Clement, 7pm

SUNDAY JANUARY 23

- JA Chris Botti, 6:30 and 8:30

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- SF Alex Guilbert, 6:30
TU SWOJO, 3
TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 24

- NO New Orleans Quintet, Call for time
RD Vocal jam with Karin Kajita and Kevin McCarthy, 7:30
TU Darin Clendenin Jazz Jam, 8

TUESDAY JANUARY 25

- JA Dr. Lonnie Smith Trio, Call for time
NO Holo Trad Jazz, Call for time
TU Hal Sherman's Monday Night Jazz Orchestra, 8

WEDNESDAY JANUARY 26

- JA Dr. Lonnie Smith Trio, Call for time
NO Floyd Standifer Group, Call for time
TU Greta Matassa Jazz Vocal Workshop, 8

THURSDAY JANUARY 27

- JA Pat Martino, Call for time
NO Ham Carson Quintet, Call for time
TU Tobi Stone with Reptet, 8

FRIDAY JANUARY 28

- JA Pat Martino, Call for time
NO Becky Sue and The Big Rockin' Dads, Call for time
PL GOD, Foquee Mopus, Call for time
SF Fred Hoadley, 9
TU Hadley Caliman Quartet, 8:30

SATURDAY JANUARY 29

- JA Pat Martino, Call for time
JW Linda B. and Karin Kajita, 6:30
NO Becky Sue and The Big Rockin' Dads, Call for time
PL Tone Action Orchestra / Non Grata, Call for time
SF Javier Anderson, 9
TU Stephanie Porter Quintet, 8:30

SUNDAY JANUARY 30

- JA Pat Martino, Call for time
SF Anne Reynolds and Tobi Stone, 6:30
TU Ariel Lapidus Quartet, 8
TU Fairly Honest Jazz Band, 3

MONDAY JANUARY 31

- NO New Orleans Quintet, Call for time
RD Kevin McCarthy/Karin Kajita/Al Lindbom jam session, 7:30
TU Darin Clendenin Jazz Jam, 8
VT Beacon Hill, Marc Smason/Adam Hicks/Austin Hicks, 8pm

SUNDAY FEBRUARY 6

- JA Earshot Golden Ear Awards Party with Jessica Williams & Jeff Johnson, 6:30

CLASSIFIEDS

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



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Tobi Stone, from page 5

able to write and travel," she says. "And they are playing once or twice a month. These are paid gigs. For a big-band, that's really rare."


The Tiptons will travel to Europe next spring. The trip will mark Stone's second journey overseas with the band, and sixth tour overall. "The last tour was great," she says. "We were laughing the whole time. It was such a good tour. I think we just blend really well as a group.

You can catch Tobi Stone performing with the Seattle Women's Jazz Orchestra at Tula's on Sunday, January 23 and with Reptet at Tula's on Thursday, January 27.

Time dated material

 						
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 CLOSED Happy New Year!
2 Goings/ Haliman Quintet 3-7 \$7 Jim Cutler Jazz Orch. 8-12 \$5	3 Greta Matassa Jazz Jam 8-12 \$7	4 Jay Thomas Big Band w/ Becca Duran 8-12 \$5	5 James DeJoice Quartet 8-12 \$7	6 Reginald Pinckney Quartet 8-12 \$10	7 Thomas Marriott/ Caliman Quintet 8:30-12:30 \$12	8 Larry Fuller Trio 8:30-12:30 \$12
9 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	10 Jazz Jam with Darin Clendenin Trio and Gail Pettis 8-12 \$7	11 Emerald City Jazz Orchestra 8-12 \$5	12 Victor Noriega Trio 8-12 \$6	13 Steve Treseler Band 8-12 \$7	14 Greta Matassa Quintet w/ Richard Cole 8:30-12:30 \$12	15 Joe Koplin Jazz Quintet 8:30-12:30 \$12
16 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	17 Vocal Jam with Kelley Johnson and John Hansen 8-12 \$7	18 Roadside Attraction 8-12 \$5	19 Lisa Dacosta Quartet 8-12 \$7	20 Dina Blade Quartet 8-12 \$7	21 Kelley Johnson Quartet 8:30-12:30 \$12	22 Susan Pascal Quartet w/ Larry Fuller 8:30-12:30 \$12
23 SWOJO 3-7 \$7 Jim Cutler Jazz Orch. 8-12 \$5	24 Jazz Jam with Darin Clendenin Trio and Kathleen Donnelly 8-12 \$7	25 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	26 Greta Matassa Jazz Vocal Workshop 8-12 \$8	27 Tobi Stone with Reptet 8-12 \$7	28 Hadley Caliman Quartet 8:30-12:30 \$12	29 Stephanie Porter Quintet 8:30-12:30 \$12
30 Fairly Honest Jazz Band 3-7 \$5 Ariel Lapidus Quartet 8-12 \$7	31 Jazz Jam with Darin Clendenin Trio and Sue Bell 8-12 \$7					

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