

Serving the Song Serving the Community

Brian Blade and the Fellowship Band play Music for the Mission concerts

By Lynn Darroch

Serve the song," Brian Blade said. "That became the bedrock of my musical strength."

That credo has carried the drummer, composer and singer to the top levels of jazz today: a decade with the Wayne Shorter Quartet, three albums with his Fellowship Band, and tours and recordings with Bob Dylan, Joni Mitchell and Emmy Lou Harris. Currently, he's on the road with Chick Corea and Christian McBride.

And he's also been spending a fair amount of time lately in Portland, where he'll stage a benefit concert with the Fellowship Band November 6 to help support the Portland Rescue Mission and Shepard's Door.

More about that later.

But to understand why he's doing this benefit – and in Portland — we need to see how Blade got to where he is today.

A native of Shreveport, Louisiana, Blade, 40, grew up playing drums in the Zion Baptist Church, where his father was the pastor.

"That unconsciously planted the idea of serving the song being the focus," he said in an interview last month. "I always carried those sorts of experiences with me, where

people are giving praise and trying to come together on a deeper level."

This year, he's been working on a video/musical tribute to his father – a singing pastor who hosted a local access TV program in the 1970s called "The Hallelujah Train."

When he went to New Orleans in 1988 to attend Loyola University, his teachers – who included many of the masters in the city at that time, such as John Vidacovich, Harold Battiste and Ellis Marsalis – had the same message.

"They all had that essential that I got from playing in church," Blade recalled – "they were able to serve the song without imposing something on

it; instead, they were trying to be part of it and deliver the thing that made the music the foreground. Their sounds spoke to the heart and soul of the people themselves," he added.

"It was great to be in the cradle and step into that stream, that evolutionary line that begins there. Even in my own playing I can hear it," he said. "It becomes something that's planted inside you deeply."



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Tall Jazz at JSO Hall of Fame Concert -- November 12

Musician of the Month - Pete Petersen

Prez Sez

Tall Jazz in Hall of Fame concert November 12 ... New ideas for JSO? Let us know!

For 13 years, the Jazz Society has selected an exceptional local jazz musician and educator to honor by naming them to the JSO Hall of Fame. Since 1998, members include Leroy Vinnegar, Mel Brown, Dave Frishberg, Nancy King, Ron Steen, Rebecca Kilgore, Tom Grant, Dan Balmer, Eddie Wied, Thara Memory, Glen Moore, Darrell Grant, and in 2009, Art Abrams.

In May, we announced that the group "Tall Jazz" will be the 2010 inductee to the Jazz Society of Oregon Hall of Fame.

The ceremony and concert will be on Friday, November 12, at Jimmy Mak's. Make your reservations and buy your tickets right away — this will be a great concert and a chance to celebrate the music and accomplishments of this long time Portland group. I am looking forward to a great evening of jazz. A youth band will be the opening act, and then Tall Jazz will take the stage. The group will be joined by pianist Bill Beach, who has been working with them on a new CD and has recorded and performed with the trio before.

Many thanks to Jimmy Mak for being such a strong supporter of the Jazz Society and for helping us put this concert together. You can get your tickets online from ticketsoregon.com, then call Jimmy Mak's for seating reservations at 503-295-6542. Don't miss this one.

The month of October starts with Jazz at Newport on October 1, 2, and 3. What a great excuse to go to the coast. And this month's JSO member night will be on Thursday, October 21. We will be at Tony Starlight's, listening to the Pete Peterson Septet featuring Ellen Whyte. I have always had fun at Tony Starlight's, and this is a great opportunity to meet other JSO members. Just mention that you are with the Jazz

Society when you call for reservations, and Tony will try to seat us near each other.

In September, we elected Scott Phillips to the Board of Directors. Scott has been working with the development committee over the past few months and brings a lot of good ideas to the table. We can always use more volunteers and more great ideas. Please let us know you want to help by sending email to me or calling the JSO number and leaving a message. We'll get right back to you!

Bill Powers
President, Jazz Society of Oregon
bill.powers@jsojazzscene.org



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Vice-President: Eric Weber

Secretary:

Treasurer: Arthur Marx

Jazzscene Editor: Lynn Darroch

Jazzscene email:

lynn darroch@yahoo.com

Calendar Coordinator: Shelley Garrett

Email: JSODATES@aol.com

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In New Orleans, he also met bassist Chris Thomas and Jon Cowherd, his composing partner and pianist in the Fellowship Band, which made its first

album in 1998. He calls it "a band of six individuals trying to speak as one ... that's one thing about having a bond as people, being so close on a human level," he added, "sometimes we're almost reading each other before we play it."

"There isn't a jazz record out there like this," wrote reviewer Thom Jurek of the Fellowship Band's most recent CD, *Season of Changes*. "Ambitious yet earthy ... sophisticated yet accessible to virtually any set of ears ... this is the place where the argument stops: Jazz is not only alive and well, it's on the verge of an entirely new adventure."

While the Fellowship Band brings together a mix of styles and turns them into jazz, Blade has released a new album this year called *Mama Rosa*, after his grandmother, on which he sings and plays guitar in a style more reminiscent of his hero and inspiration, Joni Mitchell.

"When I started driving at age 17, I put these cassettes of hers in, and I felt like suddenly a world had opened up," he said. "I heard many great singers growing up – Stevie Wonder, Al Green – but Joni was like this other universe for me. I would have never imagined that one day she'd be sitting in front of me, and I'd be expected to come up with something to accompany her. She's my hero."

Of course his father was a singer, and Blade, it turns out, has been writing and recording songs for guitar and voice for years in private. But *Mama Rosa* is a real departure for the drummer. It's not like he didn't have good teachers, though.

"Being around my heroes like Bob Dylan and Joni Mitchell and Daniel Lanois, watching them operate has

been a real privilege for me, to step behind the curtain, to watch how they are crafting their part, the sort of clarity they strive for with the poetry, I've learned a lot."

His connection to that world began with Lanois, whom he also met in New Orleans.

"His inspiration is boundless for me as a songwriter and as someone who crafts music to sculpt it into what is really

"Some personal encounters I've had on Burnside put this place on my mind and in my heart, and it made me ask myself, 'What can I do to make a contribution?'"

Brian Blade

deep in the rocks," Blade said.

Though different in style, the material on *Mama Rosa* comes from the same place as his jazz work, Balde

said.

"It's all being given to me and coming from the same place, and what I'm attempting to do is the same," he said. "I want to find something that is meaningful to me ... [and] ... distill these thoughts and feelings into song form. It can be very poetic and brief and have words attached to it, or it can be an extended instrumental landscape that I cross. It always surprises me."

Blade crosses many physical landscapes as well, touring constantly. But music is a calling, not a job.

"Selfishly, I would like to be home, just write songs and send them out in the mail," he said. "But I find a lot of joy and satisfaction in traveling and being with people and sharing the living moments. Sometimes you have to sacrifice –but you arrive to experience something you've never seen before, and that makes it all worth it."

He must have found something in Portland, because his first benefit concert to aid the homeless will be held in the Rose City. He's not just bringing the Fellowship Band, either. Emmy Lou Harris has also answered his call, and she'll play a benefit for the Rescue Mission on November 3, with Blade on drums and Lanois on guitar.

"What we're trying to do with these benefits," he explained, "is partly a selfish pursuit – to claim some of my heroes as my friends and be able to ask them and share with them what's on my mind.

"And part of it is for myself to look in the mirror and say, 'OK, what are my gifts and how can I best use them?'"

He's decided to use them in Portland because, he explained,

"Some personal encounters I've had on Burnside put this place on my mind and in my heart, and it made me ask myself, 'What can I do to make a contribution?' I'd like to help the homeless situation in every city I've been in."

Brian Blade and the Fellowship Band will also play The Shedd in Eugene on November 4.



Jazz Society of Oregon
2010 Hall of Fame Celebration Concert

Join us to celebrate the accomplishments of our newest Hall of Fame members:

"Tall Jazz"
with guest artist, **Bill Beach**

8:00 pm
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“I want the words to swing.”

David Ornette Cherry designs music for *The Hillsboro Story*

By Lynn Darroch

David Ornette Cherry has collaborated with writer/director Susan Banyas before, on the play, *No Strangers Here Today*, about the Underground Railroad in Ohio in the 1850s. Now they've teamed up again – with choreographer Gregg Bielemeier – for a play set 100 years later, in the playwright's hometown of Hillsboro, Ohio near the Mason-Dixon Line.

It's a role Cherry been preparing for all his life.

You may have heard Cherry with his Ensemble for Improvisors, or his Organic Roots band. He organized a series of jazz performances at The Curious Comedy Club last year. Originally from Los Angeles, he came to live and work in Portland some four years ago. In the company of his father, the late Don Cherry, he has toured the world and played with many of the giants of 20th century jazz. He also wrote the score for Bielemeier's 2008 dance piece, *Half of Some, Neither of Either*.

The Hillsboro Story brings to life the first test case for *Brown v. Board of Education* (May 1954) in the North. A third-grade witness to a fire that burned the local “colored school,” and the five African-American mothers who took legal action, Banyas returned home 50 years later as a cultural detective, interviewing more than 50 community members and Civil Rights leaders to create this theatrical piece. Their voices form the heart of the play.

The Hillsboro Story opens October 15 at Artists Repertory Theater and continues through October 24, then tours Oregon and Ohio community centers. Portland Public Schools has developed curriculum using the script.

Before the October 23 performance, Cherry and his group, *Impressions of Energy*, will play live in the lobby beginning at 6 pm before the play begins.

David Cherry talked about the process of composing for the play and the experiences that prepared him for it.

Basically, the music for *The Hillsboro Story* came out of my experience writing for *No Strangers Here Today*. At the time we premiered that play, Susan was working on Hillsboro, so I had the chance to go to Ohio to see the sites of the Underground RR where her great-great-grandmother lived. It was my first time in Ohio, so I was digging the landscape. I started to see the flow of the town, the different cultures, the historical relevance of the town, in so far as where it was located on the Underground Railroad. And I

was helping with the transcripts of the interviews, so I was hearing the voices in the story. So as I started to hear the stories and the real people of *The Hillsboro Story*, I started to get a flavor, a texture.

And I wanted to do this one different from *No Strangers* ...because of the time period. I based my whole theme for that play on the diary of Susan's great-great-grandmother. And we're also talking about the music of 1865 that wasn't recorded. And it was a different emotional thing [for me]. I went to Ripley, where they had to cross the river from Kentucky, seeing where they put the lantern on the hills [imagining] I had to get to that lantern.

When I was in L.A. writing the music [for *No Strangers* ...], I went out in the Angles mountains about 3 am. I hadn't eaten all day, went with no water, hardly any clothes — I was trying to feel what it'd be like if someone was chasing me and put that in the music.

Now in the Civil Rights era, it's a whole other cultural experience. I'm from Watts, and I went through the Watts Rebellion in 1965, and I benefited from *Brown v. Board of Education*, even though I went to all African-American schools until I attended Cal Arts. So my studies made it easy to understand 1955 in that sense. But for the play, I'm looking at it from a white girl's view when she was in the third grade.

I wanted [the music for *The Hillsboro Story*] to stay behind the words so the story gets out about the five African-American women. The music is there, but people don't really notice it. If they come out talking about the story, I feel I've done my job as a sound designer. And if then they say, “Oh, the music ...” Well,

that's good, too.

I looked at how she wrote the words and how it's going to swing. I want the music and the words to swing. So I ask, how am I going to put that under that so the words swing, and the people move in and out of there swing, too? I have to go with Duke: all art, it doesn't mean a thing if it's not swinging.

I was brought up to think that all art is one. We thrive off that. The words, the visuals, the sounds, it's all one. The movement – ‘everyday dancing,’ Susan calls it – the words, the music: all mediums come together in this discipline we



continued on next page

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Nellie McKay

David Ornette Cherry - continued from page 4

call theater.

When I got the chance to do theater, I said "Yes, I can do this," because I was very well-prepared. When I was in Gompers Junior High, we had a drama group called Young Souls that did poetry, and we'd travel to other high schools and do shows. In the early 1980s, I quit playing music and just started painting to understand what colors were. What would that color be like if I'm composing? And then I started hanging with writers more.

And of course working with my father. My first tour was in 1980, and we had this show — Jim Pepper was in it, he would do his Pow-Wow — called the Magic Band. We had magicians, dancers, poets. It was like theater. This guys made these big masks, and people would do dances with them. All while we were playing music. It was jazz theater in Europe. And that prepared me, too.

We took the play back to Hillsboro Ohio this Spring. Usually, after the show we have a talk-back session. Can you imagine the townspeople that buried this story coming, and then start talking to each other?

It was one of the greatest things in art that I have done to see the process end and see people come together, white and black, people in this community coming to see this play that binds them together. I like that. The common grounds we all have. That's what we all talk about — that's what we're trying to do in our art.

**Tall Jazz Trio
with Bill Beach**
Jazz Society of Oregon

Hall of Fame Concert

November 12

Jimmy Mak's

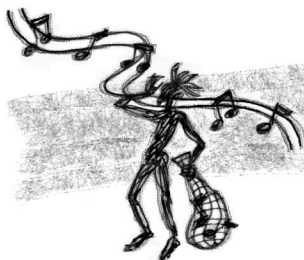


Bill Beach

New Alan Broadbent piano trio disc is heaven ... John Hicks and Frank Morgan together

Live At Gianelli Square, Vol. 1, Alan Broadbent, piano.

If you saw the baseball fantasy film "Field of Dreams," you probably recall Shoeless Joe Jackson asking, "Is this heaven?" Well, musical heaven, for me, is a new recording from Alan Broadbent. He's back again in a riveting live performance with his trusty and talented trio mates Putter Smith, bass, and Kendall Kay, drums. Said simply, they "breathe" as one. They are the essence and the beauty of the classic piano trio. On a menu of five standards and three stunning originals, Broadbent and friends provide yet another in a long line of definitive performances. The pianist brings to the bandstand years of classical study; a harmonic genius that has made him a first call arranger; and more than a passing nod to greats with names like Evans, Powell and Tristano. In addition, Broadbent believes his music must "sing" and fore-



FRESH TRACKS

Reviews by George Fendel

ermore, that "pretty" must have a place in jazz. From the standard book, the trio plays "Lullaby of the Leaves," "My Foolish Heart," "Alone Together," "Ghost of a Chance" and "Solar." His original compositions are typical Broadbent creations in that they're songs with real melodies. A rarity these days. The last of his originals is an upbeat entry, "I'll Be Alright." We are told that these were the final words of Bud Powell. More good news is the usage here of "volume one" in the title. That suggests future journeys to heaven.

Chilly Bin Records, 2010, 65:17.

Second Chance, Irene Kral, vocals.

If you're unfamiliar with this gifted jazz singer, please read on. Irene Kral lost her battle with cancer in her mid-40s. But during her brief time among us, she established herself as a singer that other singers were crazy about. Her two duo albums with Alan Broadbent are classic examples of perfect communication between singer and pianist. This CD is a follow-up to "Just For Now" and represents Kral's last known recording. Once again, Broadbent is on hand, but this time with Peter Marshall on bass and Frank Severino on drums. Recorded before a live LA audience in 1975, Kral defines the art of jazz singing. Among the fourteen selections heard here are standards such as "Something to Remember You By," "Oh You Crazy Moon," "Star Eyes," "Never Let Me Go" and "Nobody Else But Me." But Kral had the uncanny ability to unearth gems that other singers overlooked. In that vein, consider Tommy Wolf and Fran Landesman's "It Isn't So Good It Couldn't Get Better" or Sergio Mihanovich's "Sometime Ago." The title tune is a gift from Andre and Dory Previn. This is her only recording of it, and it's a rare find. Of Kral, Shelly Manne said, "if you love music, you loved Irene Kral, and if you loved Irene Kral, you love music; it's just the way it is." Whether or not this performance wins any awards, it is the jazz vocal CD of the year. And you may quote me on that.

Jazzed Media, 2010, 54:32.

Down With It, Dmitri Baevsky, alto saxophone.

These deep-in-the-shed cats from across the pond just keep comin' our way. Baevsky grew up in St. Petersburg. Not the one in Florida, but that other one in Russia. At age 19, he made his way to these shores and soon found his way to the acclaimed New School. All you have to do is peruse the titles and composers of the tunes he chooses in this debut recording, and it's obvious that Baevsky has done his homework. The composers are among the

greats of jazz history, but our leader chooses to play their lesser-known tunes. Among them: Bud Powell's "Down With It" and "Webb City"; Duke's "Mount Harissa"; Monk's "We See"; Clifford Brown's "Larue"; Gigi Gryce's "Shabbaz"; and Sonny Rollins' "Decision." To these, add a couple of time-honored standards. To add some luster to the proceedings, Baevsky is joined by some rapidly rising young talent in Jeb Patton, piano, David Wong, bass, and Jason Brown, drums. On three selections, one of the bright new trumpet voices, Jeremy Pelt, is a most welcome guest. Welcome to the jazz world, Dmitri Baevsky. Your initial recorded document will cause me to wait impatiently for your next one.

Sharp Nine, 2010, 59:29.

The Cookers, Warriors.

War and jazz really have nothing in common. One creates devastation and misery, and the other results in beauty and excitement. Still, there's always been the notion of jazz musicians "doing battle" to remain active in their beloved art form. And so we have an album entitled "Warriors." And no one can deny that these guys have steadfastly donned the post-bop uniform for, collectively, over a century and a half! That kind of dedication defines victory in the jazz trenches, wouldn't you agree? The

players here are Billy Harper, tenor, Eddie Henderson and David Weiss, trumpets, Craig Handy, alto and flute, George Cables, piano, Cecil McBee, bass, and Billy Hart, drums. The music, with the exception of a Freddie Hubbard opener, was entirely created by the contributing musicians, with three tunes from McBee and two apiece from Harper and Cables. There's an amazingly high level of musicianship in this assemblage of all stars, and their East Coast high wire attitude comes boldly across in every passage, ensemble or solo. This is, for the most part, high-spirited, joyful (and sometimes playful) music. No gimmickry here; no "funny" instrumentation or electronic meanderings. These guys don't need to swim in those waters.

Jazz Legacy Productions, 2010, 54:24.

Twogether, John Hicks, piano, Frank Morgan, alto sax.

This recording, from two significant but undervalued players, was "pieced together" from material featuring Hicks in three solo performances and he and Morgan in four duo gigs. The proceedings begin with Hicks playing Bud Powell's buoyant opus, "Parisian Thoroughfare." But oddly, as an introduction, he plays one chorus of "I'll Take Romance." I tried to determine if both tunes were built on the same changes. Couldn't quite figure it out. Morgan then enters the fray on a stirring arrangement of "Night in Tunisia," and the two continue on a laid back and rather sensuous "My One and Only Love." Duke Pearson's little known "Is That So" puts Hicks back in the solo realm where he explores this tune with characteristic elegance. The Monk classic, "Round Midnight," features both players in a highly emotive performance. Kenny Dorham's "N.Y. Theme" has been a closer for scores of groups over the last half century, and Hicks and Morgan explore its changes with exuberance. Finally, Hicks is in full recital-mode on Billy Strayhorn's gorgeous "Passion Flower." Both of these superb musicians died in 2006; Morgan at 73 and Hicks at only 64. It might be said that neither ascended to the top of the jazz mountain, but both excelled in their respective journeys.

High Note, 2010, 57:20.

New York Portraits, Alex Levin, piano.

It happens so rarely these days that it's always a welcome surprise when a new pianist comes along and plays wonderfully crafted standards with no pretense, no frosting and no attitude. Such a musician is Levin, and you've got to appreciate his trio's

Larry Goldings and Harry Allen shine on originals ... pianist Halberstadt in post bop outing

straight-ahead approach to some “forever tunes.” With Michael Bates on bass and Brian Floody on drums, Levin makes it all work elegantly on a host of standards. Two of his original tunes complete the lineup. Levin is from the revered school that doesn’t mess your head up with notes that don’t count. He chooses all the right ones; perhaps drawing some inspiration from masters like Hank Jones or John Bunch. For me, the piano trio is the ultimate jazz expression, and Levin has it covered with, as the title suggests, a New York flair.

Alex Levin Jazz, 2010, times not indicated.

The Latin Side Of Herbie Hancock, Conrad Herwig, trombone.

Over the last several years, Herwig has applied his Latin leanings to the music of Miles Davis, Wayne Shorter and John Cotrane. Never a frothing fan of Latin music, I viewed the early efforts with caution. But I became a disciple once I heard them. So now it’s time to “Latinize” Hancock. Herwig’s basic septet is augmented by visits from Eddie Palmieri on piano and Randy Brecker on trumpet. With lots of vim and vigor, they all take on Herbie’s hits. Tunes such as “Maiden Voyage,” “Cantaloupe Island,” and especially “Watermelon Man” have been done so often that there’s a point at which they become rather weary. No need for concern about any such thing here, as Herwig and friends apply their distinct but never overblown percussive power to these tunes along with “Oliloqui Valley,” “One Finger Snap,” “Butterfly,” “The Sorcerer” and “Actual Proof.” It was all recorded live in August 2008 before a very enthusiastic audience at the famous New York club, the Blue Note. With this CD and the previous ones, Herwig has created a brisk and unique approach to the music of notable jazz composers. It’s Latin, but it’s still hard bop! I like it, I like it!

Half Note Records, 2010, 65:19.

Inner Mission, Richard Cole; tenor and soprano saxes.

A Seattle cat who, it might be said, travels the Coltrane Highway with a solid rhythm section of Bill Anschell, Chuck Deardord and Matt Jorgensen. Sometimes, for my ears, Cole steps over the cliff, as on the opener, “J & J.” On five tunes, Cole brings in Randy Brecker on trumpet and flugelhorn. They fly first class on a trippy original. On “Slow Hot Wind,” a Henry Mancini tune made famous by Sergio Mendes, Cole switches to soprano, and to good effect. The oddly titled “Rootrot” gets a little too much into the funk arena; “Try To Remember” (!) is taken way too fast, and “Come Together” is a third tier Beatles opus. On the plus side, Bobby Troup’s “The Meaning of the Blues” is played with great feeling, and the closer is, believe it or not, a straight down the middle “Secret Love.” If Doris Day had any hipness at all, she would have loved it. So, kind of a mixed bag for Mr. Cole. Lots to like and a detour here and there as well.

Origin, 2010, 65:03.

When Larry Met Harry, Larry Goldings, piano, vibes, organ; Harry Allen, tenor sax.

A couple decades ago, Harry Allen came to our attention as one of the few tenor sax guys who was *not* going to follow the path of John Coltrane. Instead, along with players like Scott Hamilton, he chose the school head-mastered by names like Webster, Young, Getz and Sims. That decision has proven to be a wise one, as Harry Allen has cut a wide swath through the jazz world with over thirty CDs! On this one, he’s joined by the versatile Goldings, mostly on piano, in a quartet setting. The material heard here is mainly comprised of Goldings’ politely swinging original compositions. A few familiar surprises include the rarely heard “Under Paris Skies”; the Bachrach and David pop opus, “The Look of Love”; and a tune that I didn’t particularly care for years ago when it was sung by some whiny pop singer called “Morning Has Broken,” and Allen and Goldings have turned this one time exam-

ple of mediocrity into a freshly minted new reading. Incidentally, to quote a line from the movie of nearly the same name, “I’ll have what they’re having!”

Café Society Records, 2010, 52:08.

The Live Takes, Toots Thielemans, harmonica.

On one of the most unlikely of instruments to satisfy a jazz listener, the great Thielemans, now 88 years young, has carved out a lengthy career. Still bending notes unlike practically any other player regardless of instrument, Toots is out there improvising with bravado on the up tempo tunes and melting hearts on the ballads. This CD is a gathering of highlights from several of Toots’ concerts in his native Belgium. As such, it features a host of accompanying players. But in the midst of all that action, it’s still Toots doing what only he can do. Five of the nine tunes were from the standard stock including a stirring medley of “I Loves You Porgy” and “Summertime”; a tender “Stardust”; another look at “Body and Soul”; and even a nostalgic wink at “All the Way.” Other highlights included a stunning and emotive Ivan Lins tune called “Comecar De Novo.” I believe I’ve also heard it under the title “The Island.” Nobody has ever accused me of being a Paul Simon fan, but I must say that his “I Do It for Your Love” is pure candle light and wine. These and others give us what we have come to expect from Thielemans: beautifully crafted lyricism and romanticism on a little metallic gizmo imprinted with the name Hohner.

In & Out Records, 2010, 70:31.

Keeper Of The Flame, Leslie Lewis, vocals.

So many singers. So few jazz singers. Not to worry. Lewis proves once again that she can play in the big leagues. With a smoky, rather low-pitched edge to her voice, Lewis works a well-crafted set with a couple of LA players who too often fly under the radar. Gerard Hagen is a gifted, multi-purpose pianist who needs to be heard from more often. On alto sax and flutes, there’s Gary Foster, a voice so distinct, airy and ethereal, he’s instantly recognizable. The group is completed by Domenic Genova, bass, and Jerry Kalaf, drums. But back to Leslie. Following the title tune, she delivers a sensitive take on Ivan Lins’ “The Island.” Other Brazilian tunes appear here and there. Among them “A Felicidade,” “Fotogarithia,” and “Chega De Saudade (No More Blues).” But Lewis hardly neglects the standard book, with the likes of “Spring Is Here,” “Day By Day” and “You Don’t Know What Love Is.” Lewis scores throughout with a mature timbre and seemingly “built-in” jazz chops.

Surf Cove Jazz, 2010, 51:32.

Smiles, Terry Myers, tenor sax, clarinet, soprano sax.

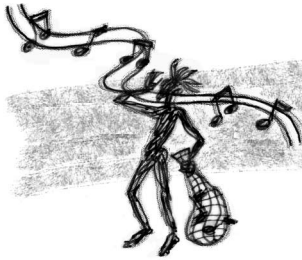
We’ve all seen those guys at the beach, hoping to find a few coins with their metal detectors. Well, I’d just about bet that someone at Arbors Records has refined one of those gizmos to unearth heretofore unrecorded but deserving jazz musicians. In a long line of new voices from Arbors, Myers is yet another. Judging from the cover photo, he’s been in the jazz trenches for a fair number of seasons, but this is his initial stint in the starting lineup. With swing sultans Johnny Varro, piano, Joel Forbes, bass, and Ed Metz, drums, Myers gets the session off to a flying start with “Them There Eyes.” The tempos may vary from this point, but the song selection certainly stays with the tried and true, including these chart toppers: “Don’t Get Around Much Anymore,” “A Nightingale Sang in Berkeley Square,” “As Long As I Live,” “It’s You or No One” and, among others, even the old warhorse, “When Day Is Done.” Perhaps my favorite tune on the date was a languid, juicy and altogether splendid reading of Gary McFarland’s near-standard, “Blue Hodge.” It epitomizes the entire set — it’s beautifully crafted with satisfying solo work and a sense of

Continued on page 9

Dave Liebman Big Band features splendid arrangements ... Ellen Rowe a sophisticated composer

Live/As Always, Dave Liebman Big Band.

Soprano saxophonist Liebman gets tonally expanded by this superbly refined big band made up of some of New York's finest players. On this disc, he has had six of his original tunes arranged by top arrangers, including bandleader Gunnar Mossblad, Pete McGuinness and Scott Reeves. McGuinness's smart reworking of Liebman's pensive "As Always" is a star, with Liebman soloing in his plaintive tone as the band ebbs and flows around him. Liebman has always been calculated and eclectic in his compositions, and here they take on more structure. The exotic meter of "Anubis" feels free but is sophisticated in its floating form, the horn section painting thick layers of color. The freest of them all, and one that shows off how versatile this band can be, is Mossblad's arrangement of the avant-garde, atonal "Philippe Under



FRESH TRACKS

Reviews by Kyle O'Brien

the Green Bridge," which manages to be starkly beautiful and ear bending at the same time, a chromatic lesson taught by the dual reeds of Liebman and oboist Charles Pillow. This is modern arranging at its finest by superior musicians.

2010, MAMA Records, 60:00.

What Did You Dream? Dan Gailey Jazz Orchestra.

Big bands may be a rarity as a professional touring concept, but in the university setting they thrive, thanks to exceptional teachers like Gailey, from the University of Kansas. Gailey's compositions and arrangements for this group, made up of polished professionals, bristle with electricity, as on the pounding swing and horn punches of the opener, "Audacity," which features counterpoint stabs of chordal fortitude. There are moments of lighter touch too, as on the meandering "Point No Point," which shows off the nimble guitar work of Steve Kovalcheck, and "Early Light," a rich ballad by tenor saxophonist Don Aliquo. But it's the bigger sounds that truly make this disc hop, as on the swinging "In a Big Way" and the modal "11th Hour (for Michael Brecker)" which captures the driving essence of the late saxophonist.

2010, OA2 Records, 51:30.

Like That, Jeff Richman.

Guitarist Richman doesn't have as big a name as some of the musicians on this recording, but his jazz fusion, Mike Stern-style sound are deserving of the talents of drummers Vinnie Colaiuta and Will Kennedy, percussionist Alex Acuna, organist Larry Goldings and bassist Dean Taba. The music isn't anything new; the sound is reminiscent of the fusion of the early '80s. But Richman and company play it with finesse and drive, as on the pulsating "Rock Tall" and the heavy rock of "Touch and Go." It's a fun disc with touches of sophistication and the right layer of grit.

2010, Nefer Records, 56:40.

Songs of Love and Destruction, Elisabeth Lohninger.

I was impressed by vocalist Lohninger's last recording, and this effort cements her fortitude as a vocalist. Her deep, sonorous alto has a lovely lilt, but she always seems in command of the melody, as on Joni Mitchell's "River," where the native Austrian shows off a near flawless American accent. She brings an intimate, breathy quality to k.d. lang's "Save Me," and she shows an impressive range as Ingrid Jensen plays a beautiful muted trumpet. Other guest musicians bring a heightened importance to the tunes, as Bruce Barth's pointed piano chords and Jordan Perlson's crisp drumming drive them. Saxophonist Donny McCaslin's offers muscular solos, especially on the slick arrangement of Lennon and McCartney's "Here There and Everywhere." Lohninger's own "Away and Away Again" fits perfectly with the cover tunes, a lovely light bossa with a lyrical simplicity that is approachable and melodic.

2010 Lofish Music, 60:00.

Django Would Go, Hot Club of Hulaville.

Django Reinhardt's influence traveled the globe, making the gypsy jazz guitarist one of the most covered musicians of all time. His jump swing even made it to the islands of Hawaii, where it inspired this group. Though they are based in Hawaii, they explore the

many cultures that adopted elements of Reinhardt's music. There's the waltz of the French on "Sous le Ciel de Paris," the South American cadence of "Besame Mucho," sung in lovely fashion by vocalist Ginai. There's faux Italian with "Mambo Italiano" and traditional Hawaiian, as on the tender "Kalua" and "Hawaii, Land of Enchantment/Nuages." The Hot Club of Hulaville shows the influence and diversity of Django's music rather than just being a typical tribute group. A fine job from the islands.

2009, Hot Club of Hulaville, 53:50.

Wishing Well, Ellen Rowe Quartet.

Pianist Rowe is a sophisticated composer who knows how to use melody and space to create a full sound. With guest Ingrid Jensen on flugelhorn, the opener, a pensive version of "For That Which Was Living, Lost," becomes a piece of stark beauty. Jensen's solo builds as Rowe moves the modal tune with chordal substitutions. As a soloist Rowe is solid. Her swinging runs on the blues, "Lewisburg Bluesy-oo," are positively toe-tapping. Jensen again impresses on the lovely ballad "Longing," a pensive and haunting piece on which she and Rowe connect. The heavier "Sanity Clause" brings some funky diversity to the disc, while Rowe's arrangement of "Alone Together" shows that she can bring new life to an old standard, especially in the hands of her core quartet of saxophonist Andrew Bishop, bassist Kurt Krahnke and drummer Pete Siers.

2010 PKO Records, 62:00.

Jazz Mass, Ike Sturm.

Traditional church music and gospel has long had an influence on jazz, but this turns the concept around, with jazz influencing the direction of traditional liturgy. Bassist Sturm composed much of the music, which is built on the words of the church, including traditional sentiments like "Kyrie," "Gloria," and "Sanctus." For those not in touch with Christian traditions, there is still reason to listen. Sturm's arrangements are rooted in jazz and classical, and the musicianship is astounding, from the quietest whispers by singer Misty Ann Sturm to the fullest orchestral sounds by the band and choir. The core band features such notable players as Donny McCaslin on tenor, Ingrid Jensen on trumpet, Ryan Ferreira on guitar and Ted Poor on drums. It's an impressive and

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Continued on page 9

Ike Strum combines jazz and classical in jazz mass ... Lonnie Smith organ always melodic, grooving

Reviews by Kyle O'Brien - continued from page 8

lofty theme and actually transcends its religious overtones by being musically sound.

2009, *Ike Sturm*, 57:05.

A Time of New Beginnings, Chie Imaizumi.

Composer, arranger and conductor Imaizumi knows how to gather talent to show off her own. This disc features names like Randy Brecker, Gary Smulyan, Tamir Hendelman, John Clayton, Jeff Hamilton, Terrell Stafford and Steve Davis, among others. The songs here are all Imaizumi's, from the touching and refined "Fear of the Unknown," with Clayton's bowed bass solo over Hendelman's chordal structure, to the upbeat sincerity of "My Heartfelt Gratitude," and the horn punches of the title track. The disc is serious but doesn't take itself too seriously, as the playfully frenetic "Run for Your Life" and the nearly silly "Fun & Stupid Song" shows. Imaizumi is a force in the New York scene, and her compositions are finely crafted while remaining purely listenable.

2010, *Capri Records*, 60:00.

Spiral, Dr. Lonnie Smith.

Smith has been putting out solid organ trio music for decades, and this continues his successful run. His discs are always full of groovy soul jazz, and here he plays the grooves in a trio setting with guitarist Jonathan Kreisberg and drummer Jamire Williams. Smith is completely in his element here, cruising on the

minor blues of "Mellow Mood," swinging lightly on "I've Never Been in Love Before," and doing his own bluesy thing on the title track. Smith has his niche, and for those who like jazz organ, he is certainly one of the tops in the business. He coaxes different tones from his Hammond B-3, as on the buzzing press of "Beehive" and the warm vibrato of "Sukiyaki." It's nothing cutting edge, but it is melodic and always groovy.

2010, *Palmetto Records*, 49:10.

Impromptu, Bob Mamet Trio.

The piano trio will never go out of style, especially if played as slickly as Mamet does with bassist Darek Oles and drummer Joe LaBarbera. The title track kicks off with a swinging attack, then lays back into the groove as Mamet lets his chords do the talking. Oles and LaBarbera push the beat ahead while never rushing. Mamet's tunes are straight-ahead jazz, but they have a tight sense of melody, as on the minor-keyed bop of "At Play," or the lazy-but-pretty "Until Morning." While much of this disc swings, there is enough to keep the listener interested, as on the modern Americana of "Illinois Road" and the bossa influenced "Danzon Allegretto." With this level of musicianship and smart tunes, the piano trio is always welcome.

2010 *Counterpoint Records*, 39:10.

Reviews by George Fendel - continued from page 7

the pure joy of playing jazz.

Arbors, 2010, 67:26 .

Flash Point, Randy Halberstadt, piano.

Seattle pianist Halberstadt is one of those rare, all-purpose cats who, when all's said and done, shines most brightly in a post-bop setting such as this. The quintet here includes Jeff Johnson, bass, and Mark Ivester, drums (his working trio), plus Mark Taylor on alto sax and Thomas Marriott on trumpet and flugelhorn. Of the nine tunes played here, six are originals by Halberstadt, so a brief examination of a few seems in order. The session opens with "Rigenia," a complex and invigorating vehicle, while "Five By Three" is more lyrical and ensemble-like. "Better Than One" is a rough-hewn blues with a Blue Note shadow lurking somewhere. The CD is completed by three tunes from the jazz book. "On Green Dolphin Street" and "Solar" are all dressed up in new harmonic and rhythmic attire, and the CD is completed by Sam Rivers' rarely heard entry, "Beatrice." Halberstadt swings mightily, but he also turns over plenty of solo space to two outstanding Seattle cats who seem to be showing up on recordings more frequently than ever. Taylor and Marriott are both heavy duty hard bop devotees who, along with the leader, account for themselves admirably. And don't forget Johnson. Simply stated, he's one of the world's premier bassists. Overlooked sometimes because he's a Seattleite. But brilliant just the same.

Origin, 2010, 65:26.

Swingin' High, Gust Spenos, tenor saxophone.

The liner notes didn't mention it, but I performed a "check up" on Dr. Spenos and found out that this swinging tenor man doubles as an Indiana neurologist. This two CD set is, as the title indicates, a happy, swinging session for Spenos and his Indianapolis based quartet, plus three hardy guests who, by all musical accounts, were tickled to participate. He may be a doc by day, but in the recording studio, he prescribed the right medicine by inviting Terrell Stafford, trumpet, Wycliffe Gordon, trombone, and Eric Schneider, alto sax and clarinet. No less than three compositions by tenor great Jimmy Heath are among the featured fare here.

Other welcome surprises include Duke Ellington's "Main Stem" and a very rare Sonny Stitt chart called "Blue Mambo." The group looks to the standard bag as well with solid performances. Kudos to mostly anonymous arrangers as well, because this eight-piece group often sounds larger. Everybody plays with full tilt vigor, and the guest soloists turn on the jets. It would follow that Dr. Spenos is in charge here, because there's certainly some heady playing in the neurology ward.

Self-produced, 2009, CD1: 38:03; CD2:40:11.

Experiences, Tomas Janzon, guitar.

A native of Stockholm, Janzon grew up with both Bach and Bird. Now an active part of the New York scene, Janzon assembled a stellar cast for what I assume is his debut recording. His quartet includes veterans Art Hillery, piano and organ, Jeff Littleton, bass, and Albert "Tootie" Heath, drums. The quartet opens with a Wes-like "Here's That Rainy Day," taken a skosh faster than usual. Dave Brubeck's "Theme For Mr. Broadway," a big city blues, follows. Janzon's originals include "Float" in æ time; "Blue Bee," which arrived in Jazon's conception during a rehearsal; and "Messin' Around," a funky little blues line which the group has taken to using as an opener. Other familiar choices include Bobby Timmons' "Moanin'"; Wes's "Full House"; Bird's "Billie's Bounce"; and from the American songbook, "Polka Dots and Moonbeams." I would guess that Montgomery is the #1 inspiration for Janzon. His spirit lingers throughout this session. Janzon and his super colleagues succeed on every level. I look forward to hearing more.

Changes Music, 2010, 52:50.

From Point A To Point A, Reggie Pittman, trumpet, flugelhorn; Loren Daniels, piano.

If only we had the time and resources to truly celebrate all the great jazz talent out there. You know, the work-a-day guys who do anonymous section and studio gigs, write, arrange and usually teach. All with passion and talent and little notoriety. The names

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Stewart disc another reason to celebrate the timeless ... Stafford, Oatts in classic hard bop session

Reviews by George Fendel -- continued from page 9

Reggie Pittman and Loren Daniels are brand new to me. But judging from this spirited, boppy quartet session, these are the players who are rewarded by the truth that they tell in their music. This varied session is made up of all original material with scrump-tious playing, creative solo work and well-conceived melodies. Among many outstanding tracks, there are nods here to the likes of Bobby Timmons, Charlie Parker, Woody Shaw and a quirky Daniels vocal on a Monk-like opus called "It's All Thelonious." The quartet is completed by Bill Moring, bass, and Tim Horner, drums, and throughout this session, these guys excel at joyfully bringing buoyant bop to life.

Ivory Hornz, 2010, 63:02.

The New York Sessions, Bill Allred, trombone.

At age 73, Allred stays active in the two jazz arenas that have defined his musical life: trad and swing. Perfectly comfortable in both, Allred chooses the latter in this all-star collection. Making it a family affair, one of those players — on five cuts — is his trombone playing offspring, John Allred. Pop and son are augmented by Jeff Phillips, piano, Howard Alden, guitar, Nicki Parrott, bass, and Ed Metz, drums. Reliable ol' Warren Vache pops in for a cornet interlude on two selections. This is one of those sterling, relaxed yet vibrant sessions featuring evergreen tunes that all players have maneuvered around for years. A few highlights: the intro to "Day By Day" will make you think that the Four Freshmen are about to initiate a comeback. Dave Frishberg's witty "I Want To Be a Sideman" delights with a duo vocal by the senior Allred and bassist Parrott; and Hamp's "Red Top" is muted, reminiscent a bit of Al Grey. Vache brightens up the room with Bix's "Davenport Blues" and a saucy, swinging "Sweet Sue." Timeless music all of it, and in the hands of these peerless players, beautifully rendered.

Arbors, 2010, 67:01.

Around The Corner, Grant Stewart, tenor saxophone.

I've wondered at times what, if any, sacrifices a musician must make once he/she decides to forego whatever is "now" for what is timeless. Somewhere in his musical pathway, Stewart undoubtedly made the decision to pursue the heralded tradition of the real deal instead of the 'here today but forgotten tomorrow.' His latest release for Sharp Nine puts him the company of a guitar-based rhythm section with rising star Peter Bernstein along with Peter Washington, bass, and Phil Stewart, drums. The foursome pleases throughout with a program mixing standards and bop chestnuts. From the first category, try "Get Happy" and "Something's Gotta Give" from the older school, and the beautiful "Maybe September" from more recent times. But the bop staples abide here as well in Bud Powell's "The Scene Is Clean"; Dizzy's silky ballad, "I Waited For You"; and a Barry Harris rarity, the title tune. Talk about rare, how about Ellington's "Blue Rose" and Alec Wilder's "That's My Girl." Certainly Stewart has delved into the history! He's a natural. He'll play with disarming charm one min-

ute and head-turning bop chops the next. Every album he's made has been reason to celebrate. In just that vein, he continues here.

Sharp Nine, 2010, 51:58.

SHORT TAKES

Ashland, Alison Ruble, vocals.

It's possible to go a step too far in trying to bring a new look to familiar melodies. Ruble has an attractive, natural singing voice, but it's tough to improve on what the Gershwins, Porters, Arlens and Bobby Troups gave us. Also, selections by Bonnie Raitt, King Crimson and Bob Dylan beg the question, "do you want to be a pop/rock queen or a jazz singer?" It was difficult to determine in which camp Ruble wishes to enroll.

Origin, 2010; 53:00.

Quiz, Alexander McCabe, alto sax.

McCabe came up listening to all the reed greats like Bird, Hawkins, Webster, Cannonball, McLean and more. Their imprint is etched in his playing, but he adds a nod to a free blowing as well. The standard "How Little We Know" was his most straight ahead tune, and an original entitled "Weezie's Waltz" had a winning way. Kudos also for pianist Uri Caine, who goes for the gusto here. Most of the material is original compositions, and McCabe is on target with an alto sound celebrating the past and incorporating the present.

Consolidated Artist Productions, 2010, 46:51.

Two Sides, One Story, The Mason Brothers: Brad, trumpet, flugelhorn and Elliott, trombone and bass trumpet.

Two more cats from the other side: the Masons hail from Norwich, England, and found themselves entrenched at Berklee on scholarships in the 1990s. Their debut recording is, from the opening note, cutting edge, hard bop excitement. Chops reign here, and you'd better have it together if the likes of David Kikoski, piano, Chris Potter, saxophones, and Joe Locke, vibes, all accept invitations to blow the roof off with you. This is not music for Aunt Margaret who dug Joe Feeny's violin on the Welk show. But there's virtuosity to go around for all the rest of us.

Self-produced, 2010, 68:10.

Fuerza Milonguera, Raul Jaurena and his Tango Orchestra.

It's not anything you're likely to hear on your neighborhood jazz station, but lots of folks like tango music. If you're among them, this briskly performed album should please you. Be forewarned: the accordions and the syrupy strings are waiting in the wings. But I must say, they sound altogether appropriate in this setting. So get out on the dance floor and show us how it's done.

Soundbrush Records, 2010, 52:36.

Freddy Cole Sings Mr. B, Freddy Cole, vocals.

Nat's younger brother warms up the room interpreting songs forever associated with Mr. B, the great Billy Eckstein. With a very polished quartet, Cole is further assisted on six selections by the 3 A.M. sound of tenor man Houston Person. Highlights include returns to Eckstein staples like "A Cottage For Sale" and "No Orchids for My Lady." Cole's intimate readings are most welcome. And his accompanying group is relaxed and rewarding.

High Note, 2010, 60:39.

Bridging The Gap, Terrell Stafford, trumpet and flugelhorn; Dick Oatts, alto sax.

Stafford and Oatts may be from different generations, but they're on the same page in this sizzling, classic Blue Note-style hard bop session. With a rhythm section of Gerald Clayton, Ben Williams and Rodney Green, Stafford and Oatts spin your head ten ways from Sunday in interpreting eight originals and one evergreen, "Cole Porter's I Love You." Great arrangements, real melody lines and inspired improvisation. It's all here.

Planet Arts, 2009, 58:06.

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In Memoriam

By Rob Scheps

Hadley Caliman, a tenor saxophone master greatly beloved by Northwest audiences, passed away on September 8 in Seattle at age 78. Please see the November issue for a full story.

Jack Parnell (drums, bandleader), 87; born 8/6/23, London, England, died 8/8/10, Southwold, England.

Parnell was born in the Paddington section of London into a family packed with entertainers. In fact, his uncle, Val Parnell, was an impresario who was immortalized in a Lenny Bruce routine. After hearing Duke Ellington at the London Palladium in 1933, Parnell's course as a drummer was well set. In 1945, he joined Ted Heath's Band and achieved great stardom with that unit. He stayed until 1951.

Later, Parnell was the Head of Music for ATV from 1955 until 1982. His band backed many stars, including Barbra Streisand, Lena Horne, Billie Holiday, Sammy Davis, Jr., and Ella Fitzgerald. Parnell was the bandleader for the Benny Hill Show on TV. He was also, more famously, the bandleader for the Muppet Show, beginning in 1976 and lasting for the entire five-year run of the show. In fact, it was Jack who convinced Buddy Rich to guest star on the show, where Rich played a drum battle with the percussive Muppet, Animal.

Parnell led the Music Makers, a band full of British jazz royalty that included Pete King and Ronnie Scott. He also worked jazz gigs well into his eighties after his 1982 retirement from television.

Robert Emmett (Bob) Bowen, 3rd, (bass, composer), 45; †born 1965, Dayton, OH, died 8/30/10, New York, NY.

Bowen was an excellent bassist and became a stalwart of the New York jazz scene after a childhood in Dayton and schooling in Cincinnati. He ran a stylistic gamut from accompanying singers to more outside types of jazz. He worked with Mark Murphy, Lee Konitz, John Hicks, Dan Weiss, James Moody, Roseanna Vitro, Kenny Werner, Dierdre Rodman and Eric Person.

Bowen studied with bassists Todd Coolman & Harvie S, and with pianist Dave LaLama. He was an active educator, teaching at Hofstra University and elsewhere.

His creative endeavors included the MOB Trio with Matt Wilson and Ohad Talmor; and the eight piece group, Leeway. Bowen had an ongoing association with the Brooklyn performance space I-Beam.

He was hit by a truck while riding his bicycle near the Queensborough Bridge in New York at age 45. This is a great loss to the jazz community.

Gene Ludwig (B-3 organ), 72; born 9/4/37, Twin Rocks, PA, died 7/14/10, †Monroeville, PA.

Ludwig was beloved on the Pittsburgh jazz scene. After starting on piano, he heard Jimmy Smith at a local club and caught the "organ bug" and shared stages with some of the great jazz organists such as Smith, Jack McDuff and Joey DeFrancesco. He also recorded as a sideman with Sonny Stitt, Jimmy Ponder, Cecil Brooks III, Bill Warfield Big Band and Arthur Prysock.

Ludwig produced his own records from 1964 until 2008, and a few of the more recent CDs are on the Blue Leaf label.

Herman Leonard (photographer), 87; born 3/6/23, Allentown, PA, died 8/14/10, Los Angeles, CA.

Leonard was the son of Romanian immigrants. He grew up in Allentown but would soon assume a peripatetic life, traveling the world in search of great photographs. He moved to New York City in 1948 and opened a photography studio in Greenwich Village, where he developed prints from his evening sojourns to midtown clubs. He shot classic photos of Sarah Vaughn, Miles Davis, Charlie Parker, Dizzy Gillespie, Duke Ellington, Billie Hol-

day, Art Tatum and more.

Many of those shots were tinged with cigarette smoke, which Leonard said was par for the course at the time. Perhaps his most famous image was his portrait of Dexter Gordon, complete with tenor saxophone and smoke wreaths. This image, like many of Leonard's, has been re-printed countless times. It is often seen on posters, like many of his other images.

Leonard was in Burma in the army, and accompanied Marlon Brando as a personal photographer. He also apprenticed with Yousuf Karsh. Books of his photos include "The Eye of Jazz." He lived in London, Paris, Ibiza, Los Angeles, and New Orleans, where his house and prints were damaged by Hurricane Katrina. Thankfully, many of the negatives were safely preserved elsewhere.

"My whole principle was to capture the mood and atmosphere of the moment," Leonard said of his work.

Joe Cuba (congas, bandleader), 78; born 4/22/31, New York, NY, died 2/15/09, New York.

Born Gilberto Miguel Calderon in Spanish Harlem, he became Joe Cuba in 1954 when his agent suggested the name change to christen the Joe Cuba Sextet. Cuba's parents were from Puerto Rico, and he remained a hero to the Puerto Rican community throughout his life.

Cuba introduced himself to Tito Puente as a young man, and they became friends and colleagues for life. Cuba also shared the stage with Eddie Palmieri, and had Charlie Palmieri as musical director.

Cuba's music blended salsa and pop elements, and he was a big figure in so-called "Boogaloo" music. He also was lumped into the Nuyorican category with Ray Barretto. His hits included "El Pito" (I'll Never Go Back To Georgia), based on the *montuno* from Dizzy Gillespie's 1947 hit, "Manteca." He also scored huge pop hits with "Sock It To Me Baby" in 1966, and "Bang Bang," probably Cuba's best-known song; it was all over MTV when alto saxophonist David Sanborn covered it years later.

Roger Guerin (trumpet, violin, singer), 84; born 1/9/26, Sarrebruck, France, died 2/6/10, Nimes, France.

Guerin was trained at the Paris Conservatory. He was equally adept on trumpet and violin, but became known as a jazz trumpeter. He made many recordings while working with luminaries such as Lucky Thompson, Kenny Clarke, Django Reinhardt and James Moody. He plays on the soundtrack to the film "Paris Blues," which features Louis Armstrong. Guerin received big validation when he was asked to replace the departing Clark Terry in Quincy Jones's Big Band in 1960.

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Jack Rosenberg Memorial Award

JSO Musician of the Month for October 2010: Pete Petersen

By Nancy Tice

Instrument: Tenor Saxophone

Early Life/Education: I was born in Portland but moved away age six. Lived in a lot of places, including a year on the Nez Perce reservation where my dad was stationed as a doctor. Teenage years were in Boise, Idaho, where I heard Gene Harris for the first time; that's what really got me hooked on jazz. Moved to Denver in 1987, earned a Bachelor of Music Degree from University of Denver. Studied saxophone from Art Bouton, who was the lead alto player for the Air Force Academy Falconaires Big Band in addition to being a professor of saxophone at DU. A drummer named Bruno Carr taught me about time, on the bandstand - I was invited to sit in with his quartet, I guess he thought I was a little too ambiguous with my time feel, so he just stopped, and so did everyone else, left me out there in the open; I could hear him lean over to the bass player and say, "You tell him I'll come back in when he figures out where he's at!" So I hesitated for a moment and then I dug in and then he came in and finished the tune. Later, Bruno came up and said, "Hey, young-blood, you better come back again and bring your horn with you." I learned a lot from them, mainly about the difference between playing tunes in the practice room versus playing them for real on the bandstand.

In the early '90s I played in a quintet with drummer Rudy Royston, his wife Shamie, bassist Art Moore, and a trumpeter named James Barela. We were finalists in the Hennessey Jazz Search contest. I also played in a Funk/Thrash/Metal band called the Psychedelic Zombiez. We were the opening act for a lot of the Alternative Rock bands that came through town. I was deeply into Free Jazz at the time, so the Zombiez was a great outlet for me to play crazy avant-garde music with a high-energy thrash-funk edge and a full horn section — so it was also a great experience learning to write for horn sections.

I studied arranging with Tony Klatka, who had been a member of Blood Sweat and Tears and also the Woody Herman band. I also studied with Bob Montgomery, who had been with Clark Terry's band. And I played in the Denver Jazz Orchestra, where I got to sit in a sax section next to Homer Brown, who had been a protege of Lester Young's; they called Homer "Little Prez." That was great, it was like being once-removed from that direct lineage. I also played and studied with Marvin Blackman, an ex-New York avant-garde player who had played with Rashied Ali. In 1994, I spent a year playing a club in Telluride, Colorado, that was partnering with the Telluride Jazz Festival to bring in big name jazz players, with us as the house band.

Bands: Art Abrams Band, Border Patrol Big Band, Quintet with Eddie Wied, Frank DeLaRosa and guitarist Michael Gargano, Soul Vaccination, Body and Soul. During the "Swing Revival" of the late '90s, I played tenor in Lily Wilde's band.†Also with Johnny Martin, Klezmocracy, and the Bay-area boogie-woogie pianist, Mitch Woods. Currently, I'm playing in a couple of great horn sections, one with Ellen Whyte's band, and another with Patrick Lamb. Have written a few horn section charts for them. I'm also a regular member of Linda Lee Michelet's band with Joe Millward. And I tour a lot with Seattle pianist Solomon Douglas. Started my own band in 2004 called "Porkpie" in tribute to Lester Young in

order to explore more of earlier jazz. Currently still leading the Porkpie band, but it has evolved doing less "dance music" and venturing into more straight-ahead, hard bop and other styles.

Influences: The first Jazz I heard was Gene Harris. I was too young to go to the club, so my parents would bring me down to the restaurant on the other side, and I would listen through the doorway. In college I listened to a lot of John Coltrane and Sonny Rollins. Miles Davis's "Kind of Blue" and "Blue Trane," late-period Coltrane, like "Om" and "Interstellar Space," Pharaoh Sanders; Anthony Braxton and David Murray, Ron Miles and Art Lande, Branford Marsalis (his "Crazy People Music" was one of my favorite discs). Ben Webster and Lester Young, and the "Texas Tenor" sound of Gene Ammons and Stanley Turrentine

Most Satisfying Musical Experience:

A couple of summers ago I was playing with Patrick Lamb's at the Waterfront Blues Festival. Patrick always puts out such positive energy, his band is a real joy to play with. Very funky. It was one of those surreal moments when the energy of the music just completely took away every other thought, like time was standing completely still — there were these waves of joy blasting out from the stage and the crowd was dancing and feeling great, the energy was so good it was like that entire crowd had an ecstatic glow about them. It was a life-changing moment for me.

Favorite Recordings: Stevie Wonder's

"Songs In The Key Of Life"; John Coltrane's "A Love Supreme"; "Kind of Blue"; Cannonball and Coltrane; Chick Corea's "Three Quartets"; Leonard Bernstein conducting Beethoven's Seventh; Joe Henderson's "Lush Life: the Music of Billy Strayhorn"; Thelonius Monk and Johnny Griffin; "Thelonius in Action" and Live vocalists; everything by Earth Wind and Fire; my absolute favorite is "The Gene Harris Trio Plus One." Gene's wife Janie gave me a copy of that on CD signed by Gene for my birthday; she didn't realize that I had already worn out two tapes of the same album.

Discography: As a sideman: Ellen Whyte's "Four Way Stop," Stan Bock's "Of Fathers and Sons," Lily Wilde's 2001 release, "Insect Ball," Solomon Douglas's "Live at the Legion," and Solomon and I just recorded a new quintet CD; and a new one with Linda Lee Michelet. As a leader: The Pete Petersen Quartet: "Silver Lining," 1997; Porkpie: "Hats Off," 2004, and Pete Petersen & the Porkpie Septet: "Keep Your Hat On," 2007.

Gigs: A new monthly series one Thursday a month with my septet at Tony Starlight's, featuring a different guest vocalist each month; Wilf's, October 10-22; Trail's End Saloon, 10-16 w/ Ellen Whyte Band; and West Coast tour with singer Kim Massie in November.

Future plans: I want to continue to do more festivals and travel with the Septet and write more arrangements. I also want to do more jazz with a small group, really stretch out and have fun with it. There are so many great players in Portland, this is really a musically rich area, and I want to get a chance to play with some of the cats I haven't played with yet.

Other: I think the goal of every musician should be to make people *feel* something. Music is an emotive art form, a way for the musician to have a conversation using notes instead of words.



Notes & Chords

Singer Bre Gregg headlines fundraiser ... Retta Christie performs with Dave Frishberg

By Nancy Tice

Hard to believe it is anniversary time again! I started writing this column in October 1991 with an article about the **PDX Jazz Summit** we produced for Oregon Public Broadcasting. It was shown on OPB Television in September, and featured many of the finest Portland-based jazz artists. Leroy Vinegar, Marianne Mayfield, Jim Goodwin, Hadley Caliman and Andrew Hill are all gone now, but their music lives on, captured forever on the seven-part DVDs. Andrei Kitaev, Al Criado, Randy Porter, Ron Steen, John Stowell, who also served as Assistant Director, Jeff Uusitalo, Dave Frishberg, Dan Balmer, Phil Baker, Gary Barone, now living in Germany, Bill Beach, Dick Berk, Jerry Hahn, Gary Hobbs, Jeff Homan, Jof Lee, and Rob Thomas, now living in NYC, were also featured.

A few weeks later, then editor Wayne Thompson called and asked where my next "column" was. I scribbled out a few paragraphs and have been at it ever since. It is an honor and a privilege to report on the outstanding jazz musicians who call Portland home. We sincerely hope you have enjoyed our stories!

Please call 503-774-2511 or email your story ideas and press releases about tours, concerts, and CD releases, so we can cover as many different artists/events as possible. Please get them to us by the middle of the previous month if possible. nwam11@gmail.com.

I have DVD's of three of the PDX Jazz Summit programs, which I'd like to offer at a fundraiser for the JSO. It will take some time to research the artist permissions and check with OPB. The programs include Dave Frishberg and Jim Goodwin; Andrei Kitaev with Al Criado, Gary Hobbs and John Stowell; and Leroy Vinnegar, with Jof Lee, Dick Berk and Marianne Mayfield.

Before we get to what's new, who said the following?

"There are two means of refuge from the misery of life -- music and cats."

Answer appears at the end of the column.

The reason the PDX Jazz Summit was produced grew out of our efforts to promote Russian jazz pianist **Andrei Kitaev**. During the nearly 20 years since, he first enjoyed a successful career in Oregon, where he developed a large and devoted fan base. About 10 years ago, he moved to Barcelona for a couple of years, then went on the Vienna, and back to his home in Moscow.

He and his wife, Anastasia, a classical pianist, have been back in Portland for two years, so I checked in with him recently. He invites you all to come out to say hello every Friday and Saturday at Touche, 1425 NE Glisan, no cover. Every Thursday, he plays at Amadeus on Milwaukie Avenue.

Even though he spends most of his time on the East Coast, reedman **Rob Scheps** (who writes the In Memorium column for Jazzscene) continues to email his schedule. In the past few months he has played with Aretha Franklin and Johnny Mathis.

Most recently, he invites us to enjoy "Jazz Vespers" in Cold Spring, NY, 10-16. His special guest will be Portland-based, always traveling guitarist, John Stowell.

A wonderful new vocalist in town is **Bre Gregg**, a former opera singer who has been "called" to jazz. She sends us this invitation to a fund-raiser 10-7 at Left Bank Annex, a new venue near the Rose Garden, entitled Legends of Comedy Featuring Lily Tomlin. The press release describes it this way:

"This is an event/fundraiser put on by New Avenues for Youth, an incredible non-profit organization that empowers homeless teens to build a life away from the streets. This is their 10th year of bringing top-notch comedic talent to town — probably the most well-known being Jay Leno. The music component is during dinner, and Tom Grant will be on piano, Dave Captein on bass, Dan Stueber on drums and yours truly on vocals. We will be performing 7-8 pm, followed by a program discussing New Avenues for Youth. The event culminates in a grand performance by Lilly Tomlin."

Individual tickets are \$175 (includes dinner and wine and beer), and sponsorship tables are also available. Tickets and info www.newavenues.org 503-517-3908.

You can catch Gregg at Arrivederci 10-8, at Tony Starlight's 10-20, at the Oswego Lake House with Mark Simon 10-23, and at the Allison Inn with Simon and Kevin Deitz 10-29.

Vocalist/snare drum player **Retta Christie** has several local gigs this month featuring two incomparable "sidemen" — Dave Frishberg on piano and Lee Wuthenow on tenor sax. They will be at O'Connor's in Multnomah, 10-8, at the Blue Monk on 10-16, and at Tabor Space on 10-3. There is a \$10 cover on all of these gigs. These are all smaller, more intimate venues, so reservations are advised so you can be sure to get a good seat.

With Dave Evans on tenor sax and clarinet, Christie will be featured with Seattle pianist Ray Skjelbred, as a part of the Earshot Jazz Festival at Tula's, 10- 22.

The **Bobby Torres** Trio is featured at the Heathman Hotel Lobby Lounge on the third Wednesday of the month.†No cover.

The **Jim Beatty Jazz Band** announces the release of their new CD, "We'll Meet Again" on 10-6 at Hayden's Lakefront Grill in Tualatin. The band members include Beatty on clarinet, Dave Duthie, bass, Reece Marshburn, piano, Dave Johnson, guitar, Sam Foulger, drums, and Marianna Thielen on vocals.

Answer to the Quiz: Albert Schweitzer, 1875-1965. Physician, explorer, music scholar and organist, dedicated to the rescue, restoration, and study of the history of the pipe organ. Founded a hospital in Lambaré, now in Gambon, Africa. Awarded Nobel Prize in 1952.



The German American Society of Portland presents international Jazz scene phenomenon Sebastian Schunke who is one of the world's leading young Jazz composers and pianists based in Berlin is coming to Portland to show off his fresh, new sound that unifies the modern Berlin Jazz sound with African and Latin American elements. With his band members from all around the globe Sebastian Schunke brings you the incredible live experience of this Jazz sensation.



Don't miss this opportunity and join us on **Friday, October 22nd** at Jimmy Mak's, 8pm!



October 2010

Calendar submission instructions

Please email your listings to jsodates@aol.com. Each month, you will be sent a reminder of the actual day your dates are due.

Another e-mail advantage is that I will send you a confirmation that your information has been received.

No more worrying about mail service or fax mishaps!

The due date is usually the 15th of the month prior to publi-

cation. Please list the day of the week, date, band name and any player's names clearly.

If your gig is for every Thursday, list it that way with the corresponding dates behind it. This e-mail address is for the calendar only, not for the JSO, thanks.

-- Shelley Garrett, Calendar Coordinator, 503-310-5448

Friday, October 1

Allison Inn: Karla Harris/ Mark Simon, 6:30 pm
 Benson Hotel Lobby Bar and Grill: Nat Huls-kamp Trio
 Brasserie Montmartre: Alyssa Schwary & Tony Pacini, 9 pm, free, all ages
 Camellia Lounge @ the Tea Zone: Hikaru Okada, 9 pm, no cover
 Greely St: Portland Marathon: Mike Van Liew Band w/ JB Butler, 9-11 am
 Jazz Alley, Seattle: Nancy Wilson
 Jimmy Mak's: Alan Jones Sextet (Paul Mazzio, trumpet; Tim Wilcox, alto sax; John Gross tenor sax; Tom Wakeling, bass; Randy Porter, piano), 8 pm; minors until 9:30 pm
 Koji's on Broadway: David Friesen, bass; John Stowell, guitar; Rob Davis, tenor sax, 9:30 pm
 Le Provence: Bill Coones & Larry Adair, Swing & Standards Duo, 5:45-8 pm
 Nel Centro: Mike Pardew/Gordon Lee
 Newport, Oregon: "Jazz at Newport," Greg Goebel Trio w/ Houston Person, 7 pm; Roseanna Vitro; Bill Cunliffe; Dave Captein; Todd Straight, 8 pm; Benny Green; John Clayton; Alvester Garnett, 9 pm; "Nightcap at the Shilo," Bruce Forman; Jeremy Pelt; Mary Ann McSweeney; Jim Douglas; 10:30 pm
 NW Wine Bar, McMinnville: Ron Hughes, 6 pm
 Oswego Lake House: Tom Grant/Shelly Rudolph, 8-11 pm
 Salty's on the Columbia: Jof Lee/Mel Brown Trio
 Shirley's Tippy Canoe, Troutdale: Ollie McClay-Craig Bidondo, 6:30-10:30 pm
 Soluna: Eric Skye/Brian Casey Duo, no cover, 6:30-9 pm
 Terrace Kitchen, Lake Oswego: Terrace Kitchen Jazz Cats, no cover, 6:30-10 pm
 Touche: Andrei Kitaev, 7-10 pm
 Wilf's Restaurant & Bar: Greta Matassa w/Darin Clendenin, Clipper Anderson & Ron Steen, \$10, 8 pm

Saturday, October 2

Allison Inn & Spa, Newberg: Brasil Beat (Bill Beach, piano/vocal; Tim Gilson, bass; Charlie Doggett, drums), 6-10 pm
 Arrivederci's Wine Bar & Restaurant, Milwaukie: Portland Jazz Trio (George Mitchell/ Dave Averre/Dan Presley), 7:30 pm

Benson Hotel Lobby Court: Key of Dreams
 Black Bird Wine and Atomic Cheese: Cynthia Plank/Leah Hincheliff/Mark Simon, 7-9 pm
 Brasserie Montmartre: Bobby Torres Trio, 9 pm, free, all ages
 Doc George's Jazz Kitchen: Andre St. James Trio, 7:30-10:30 pm
 Jazz Alley, Seattle: Nancy Wilson
 Jefferson High School Auditorium: "Rose City Music Festival" w/Ron Steen All Stars featuring Shirley Nanette, Tom Grant & Dennis Caiazza (music starts at 2 pm) benefit for music & arts education, \$5-\$15, plus can food; other artists include Valerie Day, Shelly Rudolph, Jackie Salzinger, Obo Addy, Tahirah Memory, Gretchen Mitchell, Linda Hornbuckle, Marilyn Keller, Michael Phillips, Brent Costello Band, Cool Nutz, Tony Ozier, Toni Hill, Keagan Smith, Lifesavas, Geno Michaels, Farnell Newton, Jefferson Dancers, Urban Arts Dance Company, more
 Jimmy Mak's: Dave Liebman Band, \$25/\$2, Tickets Oregon, 8 pm; minors until 9:30 pm
 Koji's on Broadway: David Friesen, bass; John Stowell, guitar; John Gross, tenor sax, 9:30 pm-midnight
 Le Provence: Bill Coones & Larry Adair, Swing & Standards Duo, 5:45-8 pm
 Living Room Theaters: Eric Skye Trio (Brian Casey, bass; Jonas Oglesbee, drums), no cover, 8p-midnight
 Mama Maria's: Robert Moore and the Wildcats (Ben Graves, guitar; Patrick Harry, bass), 8 pm-midnight, all ages, no cover
 Nel Centro: Mike Pardew/Dan Balmer
 Newport, Oregon: "Latin Jazz Happy Hour" - Randy Porter, piano; John Wiitala, bass; Alvester Garnett, drums; Martin Zarzar, percussion, 3:15 pm. "Swingin' Saturday Night" - Bill Cunliffe, piano; Mary Ann McSweeney, bass; Alvester Garnett, drums, 7 pm; "The Dynamic Duos" - Bruce Forman, guitar, 8 pm; Holly Hofmann, flute, Bill Cunliffe, piano 8 pm; "Houston Person Nightcap Dance Set" - Bill Cunliffe, organ; Bruce Forman, guitar, Alvester Garnett, drums, 10:30 pm
 Oswego Lake House: Tom Grant/Shelly Rudolph, 8-11 pm
 Salty's on the Columbia: Mel Brown Trio
 Shirley's Tippy Canoe, Troutdale: Ollie Mc-

Clay-Craig Bidondo, 6:30-10:30 pm
 Terrace Kitchen, Lake Oswego: Terrace Kitchen Jazz Cats, no cover, 6:30-10 pm
 Tony Starlight's Supperclub Lounge: Rita Marquez "Take the A Train," (Bo Ayars, piano; Dennis Caiazza, bass; Roger Woods, sax; Dick Berk, drums), \$12, 8 pm
 Touche: Andrei Kitaev, 7-10 pm
 Wilf's Restaurant & Bar at Union Station: Greta Matassa w/Darin Clendenin, Clipper Anderson & Ron Steen, \$10, 8 pm

Sunday, October 3

Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm
 Benson Hotel: Sunday Brunch, Jean Ronne, 9:30 am-1:30 pm
 Brasserie Montmartre: Andrew Oliver, 11 am, free, all ages
 Clemente's, Astoria: Swing Cats, 5-8 pm; live broadcast, KMUN 91.9 FM, 7-8 pm
 Clyde's Prime Rib: Ron Steen Jam - Greg Goebel, piano, Dennis Caiazza, bass; 8:30-11:30 pm, no cover
 EaT, an Oyster Bar: Reggie's Box of Chocolates (Reggie Houston, Turtle VanDemarr & Tim Acott), 11 am-2 pm
 Jazz Alley, Seattle: Nancy Wilson
 Newport, Oregon: "Jazz at Newport/Jazz Brunch at the Shilo Inn" - Bruce Forman, guitar; Mary Ann McSweeney, bass, 9:30 am; Halie Loren Trio, 10:30 am; "Big Band Bash" - Swing Shift w/John Bringetto, Houston, Holly and Jeremy, 11:45 am
 Oswego Lake House: John Gilmore, 6-9 pm
 Petite Provence: 2jazzguitars, 6-8:30pm
 Tillamook: "North Coast Seafood Festival," Black Swan Quartet (Dave Holo, cornet; Mark Curry, clarinet; John McKinley, banjo; Kit Johnson, tuba), 3-4 pm
 Tommy O's Pacific Rim Bistro, Vancouver (downtown): Tom Grant Band Concert & Jam Session, 6:30-9:30 pm

Monday, October 4

Best Western Cebu Lounge, Hood River: Tom Grant, 7-10 pm
 Brasserie Montmartre: D.K. Stewart, 8 pm, free, all ages
 Duff's Garage: Lily Wilde Orchestra, \$5, 8-11 pm

Jimmy Mak's: KINK 101.9FM presents, Cas Haley, "CD release event," 6-7 pm; Dan Balmer Band, no cover, 8 pm; minors until 9:30 pm

Laurelthirst Pub: Kung Pao Chickens (Gary Guenther, Tracy Kim, Jon Neufeld & Tim Acott), 7-10 pm, no cover

Oswego Lake House: John Gilmore, 6-9 pm

Produce Row Cafe: Ron Steen Jam - Greg Goeble, piano, Kevin Deitz, bass, 9 pm-1 am, no cover

Tuesday, October 5

Brasserie Montmartre: Cameron Morgan, 8 pm, free, all ages

Camellia Lounge @ the Tea Zone: Weekly Jazz Jam (Noah Bernstein, Akila Fields, Jim Prescott, Sam Foulger), 9 pm, no cover

Jazz Alley, Seattle: Nearly Dan w/ Tom Scott

Jimmy Mak's: Mel Brown Septet, \$6, 8 pm; minors until 9:30 pm; "Partners In Jazz," Dust Jacket Quintet, \$3, 6:30-7:30 pm

Mission Theater: Ben Darwish and McMenamins present "Notes From The Underground" - Justin Morrell Quartet, 8:30 pm, +21, no cover

Oregon Garden, Silverton: Ron Hughes, 7 pm

Oswego Lake House: John Gilmore, 6-9 pm

Wednesday, October 6

Aloft Hotel: Andre St. James Trio, 6-9 pm

Brasserie Montmartre: Kit Taylor, 8 pm, free, all ages

Hayden's Lakefront Grill, Tualatin: Jim Beatty Jazz Band (Reece Marshburn, piano; Dave Johnson, guitar; Dave Duthie, bass; Sam Foulger, drums; Marianna Thielen, vocals), CD Release Party, \$10, 6:30-9 pm

Heathman Hotel: Karla Harris/Randy Porter

Jimmy Mak's: Mel Brown Quartet \$5, 8 pm; minors until 9:30 pm

Justa Pasta: Anson Wright & Tim Gilson, 7-9 pm

Oswego Lake House: Tom Grant/Shelly Rudolph, 8-11 pm

Tony Starlight's Supperclub Lounge: "Sinatra Fest," Dan Murphy, \$7, 7:30 pm

Wilf's Restaurant & Bar at Union Station:

"Vocal Showcase," Ron Steen Trio - Dory Hylton, vocals; Greg Goeble, piano; Dennis Caiazza, bass; \$7, minimum, all ages, 7:30-10:30 pm

Thursday, October 7

Amadeus, Lake Oswego: Andrei Kitaev, 7 pm

Blue Monk: Alan Jones Project

Brasserie Montmartre: Chris Woitach, 8 pm, free, all ages

Camellia Lounge @ the Tea Zone: Dan Duval Group, 9 pm, no cover

Doc George's Jazz Kitchen: Ron Steen Invitational Jam Session - Bill Beach, piano; Kevin Deitz, bass; 8-11 pm, no cover, minimum

Hult Center, Silva Concert Hall, Eugene: "Now Hear This" - Blind Boys of Alabama/ Ralph Stanley & The Clinch Mountain Boys, \$39/\$34/\$3/\$26, 7:30 pm

Jazz Alley, Seattle: Jazz Crusaders

Jimmy Mak's: Stephanie Schneiderman, 7-8 pm; Mel Brown B-3 Organ Group, \$5, 8:30 pm; minors until 9:30 pm

Lincoln Hall, PSU: Brian Ward Trio, noon-1 pm, free

Oswego Lake House: Tom Grant/Shelly Rudolph, 8-11 pm

Tapalaya New Orleans Restaurant: Milneburg Jazz Band (Rick Campbell, Dave Johnson, David Duthie)

Tony Starlight's Supperclub Lounge: "Sinatra Fest," John Gilmore, 7:30 pm, \$7

Wilf's Restaurant & Bar: Alyssa Schwary, Tony Pacini, Tim Gilson, Todd Strait, 7:30 pm

Friday, October 8

Arrivederci! Wine Bar & Restaurant, Milwaukee: Bre Gregg/Mark Simon, 6-8 pm

Benson Hotel: Lobby Court Bar and Grill: Scott Wardinsky Trio

Brasserie Montmartre: Bill Beach & Brasil Beat, 9 pm-1 am

Camellia Lounge @ the Tea Zone: Tom Wakeling, Steve Christofferson, David Evans, Todd Strait, 9 pm, \$5

Event Center, Astoria: Swing Cats, "Benefit Concert," 7 pm

Heathman Hotel: Barbara Lusch Band/Mark Simon

Horse Radish Wine Bar, Carlton: Ron Hughes, 7 pm

Jazz Alley, Seattle: Jazz Crusaders

Jimmy Mak's: Thara Memory Superband, \$10, 8 pm; minors until 9:30 pm

Koji's on Broadway: David Friesen, bass; Tim Wilcox, tenor sax; Alan Jones, drums; 9:30 pm

Le Provence: Bill Coones & Larry Adair, Swing & Standards Duo, 5:45-8 pm

Nel Centro: Mike Pardew/Dan Balmer

O'Connor's Vault: Retta Christie, vocals; Dave Frishberg, piano; Lee Wuthenow, sax

Oswego Lake House: John Gilmore, 6-8 pm; Tom Grant and Shelly Rudolph, 8-11 pm

Salty's on the Columbia: Jof Lee/Mel Brown Trio

Shirley's Tippy Canoe, Troutdale: Ollie McClay-Craig Bidondo, 6:30-10:30 pm

Terrace Kitchen, Lake Oswego: Terrace Kitchen Jazz Cats, no cover, 6:30-10 pm

The Vets, Eugene: Bill Rhoades & the Party Kings

Tommy O's Pacific Rim Bistro (192 Ave.), Vancouver: Andre St. James Trio, 6-9 pm

Tony Starlight's Supperclub Lounge: "Sinatra Fest," \$15, 8 pm

Touche: Andrei Kitaev, 7-10 pm

Wilf's Restaurant & Bar at Union Station: John Gilmore with Tony Pacini Trio, 8 pm-midnight

Saturday, October 9

Benson Hotel Lobby Court Bar and Grill: Danny Romero Trio

Brasserie Montmartre: Reggie Houston Trio, 9 pm, free, all ages

Bumpers Restaurant: Mike Horsfall, piano, Karla Harris, vocals

Camellia Lounge @ the Tea Zone: Todd Bishop's Pop Art 4, 9 pm, no cover

Doc George's Jazz Kitchen: Andre St. James Trio, 7:30-10:30 pm

Jazz Alley, Seattle: Jazz Crusaders

Jimmy Mak's: Eldon "T" Jones and N'Touch featuring Darren Rahn, \$25 guar/\$22 general, TicketsOregon, 8 pm; minors until 9:30 pm

Koji's on Broadway: David Friesen, bass; Rob Davis tenor sax; Alan Jones, drums; 9:30 pm-midnight

Le Provence: Bill Coones & Larry Adair, Swing & Standards Duo, 5:45-8 pm

Nel Centro: Mike Pardew/Dan Balmer

Norma's Kitchen: Ron Hughes, 5-8 pm

Oswego Lake House: John Gilmore, 6-8 pm; Tom Grant and Shelly Rudolph, 8-11 pm

Roseland Theater: Oregon Music Hall of Fame, "4th Annual Induction Ceremony & Concert,"

Inductees for 2010 include Rebecca Kilgore, Linda Hornbuckle, Peter Dammann, Denny Bixby. Performers include Shock, Le Bon, Black n' Blue, the Kingsmen. Silent auction, benefit Music Education in Oregon Schools; host Tony Starlight; 6 pm, \$25

Salty's on the Columbia: Mel Brown Trio

Shirley's Tippy Canoe, Troutdale: Ollie McClay-Craig Bidondo, 6:30-10:30 pm

Spirit Mountain Casino: Brian Ward Trio, 9 pm-12:30 am, no cover

Terrace Kitchen, Lake Oswego: Terrace Kitchen Jazz Cats, no cover, 6:30-10 pm

Tony Starlight's Supperclub Lounge: Three Leg



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OCTOBER 22
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Torso, \$13, 8 pm
Touche: Andrei Kitaev, 7-10 pm
Wilf's Restaurant at Union Station: Jean Ronne,
David Evans, Ken Anoe, 8 pm-midnight

Sunday, October 10

Augustana Church: Jazz Service, Augustana
Jazz Quartet (Marilyn Keller, George Mitchell,
Kevin Deitz, Ron Steen), 6-7:30 pm
Benson Hotel: Sunday Brunch, Jean Ronne, 9:
30 am-1:30 pm
Brasserie Montmartre: Clay Giberson, 11 am,
free, all ages
Cinetopia, Vancouver: JB Butler, 3-7 pm
Clemente's, Astoria: Swing Cats, 5-8 pm
Clyde's Prime Rib: Ron Steen Jam - Tony Pa-
cini, piano; Scott Steed, bass; 8:30 pm, no
cover
EaT, an Oyster Bar: Reggie's Box of Chocolates
(Reggie Houston, Turtle VanDemarr & Tim
Acott), 11 am-2 pm
Jazz Alley, Seattle: Jazz Crusaders
Oswego Lake House: John Gilmore, 6-9 pm
Petite Provence, Alberta St: 2jazzguitars, 6-8:
30pm
Tommy O's Pacific Rim Bistro, Vancouver
(downtown): Tom Grant Band Concert & Jam
Session, 6:30-9:30 pm
Wilf's Restaurant & Bar: Jean Ronne Trio, Lee
Wuthenow, sax, 8-11 pm

Monday, October 11

Brasserie Montmartre: D.K. Stewart, 8 pm, free,
all ages
Jimmy Mak's: Dan Balmer Band, no cover, 8
pm; minors until 9:30 pm
Laurelthirst Pub: Kung Pao Chickens (Gary
Guenther, Tracy Kim, Jon Neufeld & Tim
Acott), 7-10 pm, no cover
Oswego Lake House: John Gilmore, 6-9 pm
Produce Row: Ron Steen Jam - Phil Goldberg,
piano; Dave Captein, bass; 9 pm, no cover

Tuesday, October 12

Andina: JB Butler Trio, 7-10 pm
Brasserie Montmartre: Matt Tabor, 8 pm, free,
all ages
Camellia Lounge @ the Tea Zone: Weekly
Jazz Jam (Noah Bernstein, Akila Fields, Jim
Prescott, Sam Foulger), 9 pm, no cover
Jazz Alley, Seattle: Leni Stern
Jimmy Mak's: Mel Brown Septet, \$6, 8 pm;
minors until 9:30 pm; "Partners In Jazz,"
JazzNost, From Russia with Love, The
Khabarovsk All-Stars, \$3, 6:30-7:30 pm
Oregon Garden Resort, Silverton: Ron Hughes,
7-10 pm
Oswego Lake House: John Gilmore, 6-9 pm
Tony Starlight's Supperclub Lounge: "Sinatra
Fest," Le Cabaret Chanteuse, Gretchen Rum-
abugh (Barbara Ayars, Mia Nicholson, Ruth-
ann De la Vega, Susan Shell), \$7, 8:30 pm

Wednesday, October 13

Aloft Hotel: Andre St. James Trio, 6-9 pm
Brasserie Montmartre: Kit Taylor, 8 pm, free,
all ages
Camellia Lounge @ the Tea Zone: Space Case
(Spencer Finnan, Russell Gores, Anthony
Wagner), 9 pm, no cover
Flatbread Community Oven, Bend: Jazz Bros!
Heathman Hotel: Mike Horsfall, piano, Karla

Harris, vocals, 7-10 pm
Jimmy Mak's: Mel Brown Quartet, w/Chuck
Redd, \$5, 8 pm; minors until 9:30 pm
Justa Pasta: Anson Wright & Tim Gilson, 7-9
pm
Oswego Lake House: Tom Grant/Shelly Ru-
dolph, 8-11 pm
Tony Starlight's Supperclub Lounge: "Sinatra
Fest," Mike Winkle/Joe Millward Trio, \$8, 7:
30 pm
Wilf's Restaurant & Bar: "Vocal Showcase,"
Ron Steen Trio - Rebecca Kilgore, vocals,
George Mitchell, piano, Dave Captein, bass;
\$7, minimum, all ages, 7:30-10:30 pm

Thursday, October 14

Amadeus, Lake Oswego: Andrei Kitaev, 7 pm
Blue Monk: Alan Jones Project
Brasserie Montmartre: JB Butler, 8 pm, free, all
ages
Camellia Lounge @ the Tea Zone: David Valdez
& Weber Iago, 9 pm, no cover
Doc George's Jazz Kitchen: Ron Steen Invita-
tional Jam Session - Phil Goldberg, piano, Ed
Bennett, bass; 8-11 pm, no cover, minimum
Jimmy Mak's: Mel Brown B-3 Organ Group,
\$5, 8 pm; minors until 9:30 pm
Mama Maria's: Bill Coones & Larry Adair,
Swing & Standards Quartet, 8-11 pm
Oswego Lake House: Tom Grant/Shelly Ru-
dolph, 8-11 pm
Tony Starlight's Supperclub Lounge: "Sinatra
Fest," Sing For Your Supperclub, All-Star
Horns, 7:30 pm, \$10 for all night/ \$6 after 8:
30
Wilf's Restaurant: Mike Horsfall, piano, Tasha
Miller, vocals, Dave Captein, bass

Friday, October 15

Amalfi's Italian Restaurant: Brain Casey/JB
Butler, 6-9:30 pm
Barile Wine & Beer: MPEG (Mike Prigodich,
keys; Damian Erskine, bass; Reinhardt Melz,
drums), 7:30-10:30 pm
Benson Hotel Lobby Court Bar and Grill: David
Valdez Trio
Brasserie Montmartre: Mike Winkle/Joe Mill-
ward, 9 pm, free, all ages
Camellia Lounge @ the Tea Zone: Evan Guil-
ford Quartet, 9 pm, no cover
Cinetopia, Vancouver: Mark Simon
Gouge'r Winery, Vancouver: Ron Hughes, 5 pm
Heathman Hotel: Bobby Torres Ensemble, 8
pm-midnight, no cover
Jazz Alley, Seattle: Billy Cobham Palindrome
Jimmy Mak's: Tony Coleman (w/members of
B.B King's band), 8 pm; minors until 9:30 pm
Koji's on Broadway: Charlie Doggett Trio, 9:30
pm-midnight
Le Provence: Bill Coones & Larry Adair, Swing
& Standards Duo, 5:45-8 pm
Nel Centro: Mike Pardew/Dave Captein
Oswego Lake House: John Gilmore, 6-8 pm;
Tom Grant and Shelly Rudolph, 8-11 pm
Salty's on the Columbia: Jof Lee/Mel Brown
Trio
Shirley's Tippy Canoe, Troutdale: Ollie Mc-
Clay-Craig Bidondo, 6:30-10:30 pm
Soluna: Eric Skye/John Butler Duo, no cover, 6:
30-9 pm

TaborSpace: Blue Cranes w/Wayne Horvitz'
Sweeter Than the Day, \$12, all ages
Terrace Kitchen, Lake Oswego: Terrace Kitchen
Jazz Cats, no cover, 6:30-10 pm
Tony Starlight's Supperclub Lounge: "Sinatra
Fest," \$15, 8 pm
Touche: Andrei Kitaev, 7-10 pm
Vino Vixens: Bill Rhoades & Alan Hager, 8 pm
Wilf's Restaurant & Bar: Nancy Curtin/Steve
Christofferson, "Musicians Do Brazil," min-
imum, all ages, 7:30-10:30 pm

Saturday, October 16

Allison Inn, Newberg: Karla Harris
Benson Hotel, Palm Court: Bill Beach & Brasil
Beat, 8 pm-midnight
Blue Monk: Retta Christie, vocals; Dave Frish-
berg, piano; Lee Wuthenow, sax
Brasserie Montmartre: Bobby Torres Trio, 9 pm,
free, all ages
Camellia Lounge @ the Tea Zone: Jessica
Schultz & Marcus Reynolds, 9 pm, no cover
Cinetopia, Vancouver: Mark Simon
Doc George's Jazz Kitchen: Andre St. James
Trio, 7:30-10:30 pm
Jimmy Mak's: Reggie Houston, "CD Release,"
\$12, 8 pm; minors until 9:30 pm
Koji's on Broadway: Charlie Doggett Trio, 9:30
pm-midnight
Le Provence: Bill Coones & Larry Adair, Swing
& Standards Duo, 5:45-8 pm
Nel Centro: Mike Pardew/Dave Captein/ Randy
Rollofson
Oswego Lake House: John Gilmore, 6-8 pm;
Tom Grant and Shelly Rudolph, 8-11 pm
Portland Center for the Performing Arts,
Schnitzer Concert Hall: "Songs from the Cotton
Club," The Oregon Symphony, Jeff Tyzik;
Byron Stripling, Carmen Bradford, 7:30 pm
Portland Nursery: Kung Pao Chickens (Gary
Guenther, Tracy Kim, Jon Neufeld & Tim
Acott), 10 am-noon
Salty's on the Columbia: Mel Brown Trio
Shirley's Tippy Canoe, Troutdale: Ollie Mc-
Clay-Craig Bidondo, 6:30-10:30 pm
Terrace Kitchen, Lake Oswego: Terrace Kitchen
Jazz Cats, no cover, 6:30-10 pm
Tony Starlight's Supperclub Lounge: "PDX Jazz
Festival and OMN Present Rebecca Kilgore
& Dave Frishberg," \$15, 8 pm
Touche: Andrei Kitaev, 7-10 pm
Trail's End Saloon, Oregon City: Ellen Whyte
Band w/JB Butler
Wilf's Restaurant: Valerie Day and the Vibes
Quartet (Mike Horsfall, vibes; Phil Baker,
bass; Mark Griffith, drums)
Woodstock Wine & Deli: David Friesen/Larry
Koonse/Greg Goebel, 7:30 pm

Sunday, October 17

Augustana Church: Jazz Service, Augustana
Jazz Quartet (Marilyn Keller, George Mitch-
ell, Kevin Deitz, Ron Steen), 6-7:30 pm
Benson Hotel: Sunday Brunch, Jean Ronne, 9:
30 am-1:30 pm
Brasserie Montmartre: Mike Horsfall, 11 am,
free, all ages
Cinetopia, Vancouver: JB Butler, 3-7 pm
Clemente's, Astoria: Swing Cats, 5-8 pm
Clyde's Prime Rib: Ron Steen Jam - Bill Beach,

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piano, Phil Baker, bass; 8:30-11:30 pm, no cover

EaT, an Oyster Bar: Reggie's Box of Chocolates (Reggie Houston, Turtle VanDemarr & Tim Acott), 11 am-2 pm

Jazz Alley, Seattle: Billy Cobham Palindrome Tour

Oswego Lake House: John Gilmore, 6-9 pm

Petite Provence: 2jazzguitars, 6-8:30pm

Portland Center for the Performing Arts, Schnitzer Concert Hall: "Songs from the Cotton Club," The Oregon Symphony, Jeff Tyzik; Byron Stripling, Carmen Bradford, 3 pm

Tommy O's Pacific Rim Bistro, Vancouver: Tom Grant Band Concert & Jam , 6:30-9:30 pm

Tony Starlight's Supperclub Lounge: Nancy King/Steve Christofferson, \$7, 7:30 pm

Monday, October 18

Brasserie Montmartre: D.K. Stewart, 8 pm, free, all ages

Jimmy Mak's: Dan Balmer Band, no cover, 8 pm; minors until 9:30 pm

Laurelthirst Pub: Kung Pao Chickens (Gary Guenther, Tracy Kim, Jon Neufeld & Tim Acott), 7-10 pm, no cover

Oswego Lake House: John Gilmore, 6-9 pm

Produce Row Cafe: Ron Steen Jam - Phil Goldberg, piano, Scott Steed, bass; 9 pm, no cover

Willamette University, Smith Hall, Salem: "Songs from the Cotton Club," The Oregon Symphony, Pops Conductor Jeff Tyzik; Byron Stripling, Carmen Bradford, 8 pm

Tuesday, October 19

Brasserie Montmartre: Eric Hailstone, 8 pm, free, all ages

Camellia Lounge @ the Tea Zone: Weekly Jazz Jam (Noah Bernstein, Akila Fields, Jim Prescott, Sam Foulger), 9 pm, no cover

Jaqua Concert Hall, Eugene: "Now Hear This," The Weepies, \$33/\$29/\$25, 7:30 pm

Oswego Lake House: John Gilmore, 6-9 pm

Jimmy Mak's: Mel Brown Septet, \$6, 8 pm; minors until 9:30 pm

Oregon Garden Resort, Silverton: Ron Hughes, 7-10 pm

Wednesday, October 20

Aloft Hotel: Andre St. James Trio, 6-9 pm

Arrivederci's Wine Bar & Restaurant, Milwaukie: Mike Horsfall, piano, 7-10 pm

Brasserie Montmartre: Kit Taylor, 8 pm, free, all ages

Camellia Lounge @ the Tea Zone: The Darren Kleintet (Darren Klein, Noah Bernstein, Akila Fields, Sam Howard, Russ Kleiner), 9 pm, no cover

Doc George's Jazz Kitchen: Mark Simon

Flatbread Community Oven, Bend: JZ Band

Heathman Hotel: Karla Harris/Randy Porter

Jazz Alley, Seattle: Melissa Morgan

Jimmy Mak's: Mel Brown Quartet, \$6, 8 pm; minors until 9:30 pm

Justa Pasta: Anson Wright & Tim Gilson, 7 pm

Oswego Lake House: Tom Grant/Shelly Rudolph, 8-11 pm

Tony Starlight's Supperclub Lounge: Anandi & Bre Gregg, \$7, 7:30 pm

3 Doors Down Cafe: Mia Nicholson and Steve Christofferson, 7-9 pm

Wilf's Restaurant & Bar: "Vocal Showcase,"
Ron Steen Trio-Kerry McCoy, piano, Dave
Captein, bass; \$7, minimum, all ages, 7:30
pm

Thursday, October 21

Amadeus, Lake Oswego: Andrei Kitaev, 7 pm
Blue Monk: Alan Jones Project

Brasserie Montmartre: Chris Weitach, 8 pm,
free, all ages

Doc George's Jazz Kitchen: Ron Steen Invita-
tional Jam - Steve Christofferson, piano, Ed
Bennett, bass; 8-11 pm, no cover, minimum
Jaqua Concert Hall, Eugene: "Now Hear This,"
Raiatea Helm, \$28/\$24/\$20, 7:30 pm

Jazz Alley, Seattle: Manhattan Transfer

Jimmy Mak's: Mel Brown B-3 Organ Group,
\$5, 8 pm; minors until 9:30 pm

Oswego Lake House: Tom Grant/Shelly Ru-
dolph, 8-11 pm

Tapalaya New Orleans Restaurant: Milneburg
Jazz Band (Rick Campbell, Dave Johnson,
David Duthie)

Tony Starlight's Supperclub Lounge: Pete Peter-
son Septet, w/Ellen Whyte, \$8, 7:30 pm

Friday, October 22

Barile's: Ron Hughes, 8-11 pm

Benson Hotel: Lobby Court Bar and Grill: Scott
Wardinsky Trio

Brasserie Montmartre: Barbara Lusch Trio, 9
pm, free, all ages

Camellia Lounge @ the Tea Zone: Matthew
Gailey, 9 pm, no cover

Cinetopia, Vancouver: Mark Simon

Florence Events Center: Emerald City Jazz
Kings, "Time After Time," \$26/\$16, 7:30 pm

Jazz Alley, Seattle: Manhattan Transfer

Jimmy Mak's: The Sebastian Schunke Group
(Sebastian Schunke, piano, Anders Nilsson,
guitar, Dan Freeman, sax, Peter Barshay, bass,
Paul van Wageningen, drums, \$15, 8 pm;
minors until 9:30 pm

Koji's on Broadway: David Friesen, bass; Dan
Balmer, guitar; Charlie Doggett, drums; 9:30
pm-midnight

Le Provence: Bill Coones & Larry Adair, Swing
& Standards Duo, 5:45-8 pm

Nel Centro: Mike Pardew/John Stowell

Oswego Lake House: John Gilmore, 6-8 pm;
Tom Grant and Shelly Rudolph, 8-11 pm

Salty's on the Columbia: Jof Lee/Mel Brown
Trio

Shirley's Tippy Canoe, Troutdale: Ollie Mc-
Clay-Craig Bidondo, 6:30-10:30 pm

Terrace Kitchen, Lake Oswego: Terrace Kitchen
Jazz Cats, no cover, 6:30-10 pm

Tommy O's Pacific Rim Bistro (192 Ave.), Van-
couver: Andre St. James Trio, 6-9 pm

Tony Starlight's Supperclub Lounge: Stolen
Sweets, \$12, 8 pm

Touche: Andrei Kitaev, 7-10 pm

Tula's, Seattle: "EarShot Jazz Festival," Retta
Christie, vocals; David Evans, clarinet/sax;
Ray Skjelbred, piano

Wilf's Restaurant & Bar: Pete Peterson Quartet
(Andre St James, bass; Brian Ward, piano; Ed
Pierce, drums)

Saturday, October 23

Benson Hotel Lobby Court Bar and Grill: Dan-

ny Romero Trio

Brasserie Montmartre: Rhythm Dogs, 9 pm,
free, all ages

Doc George's Jazz Kitchen: Andre St. James
Trio, 7:30-10:30 pm

Heathman Hotel: Karla Harris/Mark Simon/
Dennis Caiazza, 8 pm-midnight

Jazz Alley, Seattle: Manhattan Transfer

Jimmy Mak's: Wheels In the Sky (Journey Trib-
ute Band), \$10, 8 pm; minors until 9:30 pm

Koji's on Broadway: David Friesen, bass; John
Gross, tenor sax; Alan Jones, drums; 9:30 pm

Le Provence: Bill Coones & Larry Adair Swing
& Standards Duo, 5:45-8 pm

Living Room Theaters: Tim Connell, mandolin;
Brian Casey, bass; Eric Skye, guitar, no cover,
8-midnight

Nel Centro: Mike Pardew/Tim Gilson/Carlton
Jackson

Oswego Lake House: John Gilmore, 6-8 pm;
Tom Grant and Shelly Rudolph, 8-11 pm

Portland Center for the Performing Arts, Win-
ningstad Theater: Avishai Cohen

Salty's on the Columbia: Mel Brown Trio

Shirley's Tippy Canoe, Troutdale: Ollie McClay
Craig Bidondo, 6:30-10:30 pm

St. Francis of Assisi Episcopal Church, Wilson-
ville: "Boones Ferry Concert Series," Valerie
Day and the Vibes Quartet (Mike Horsfall,
vibes; Phil Baker, bass; Gary Hobbs, drums)
single \$15/Season \$50, 503-678-5422

Terrace Kitchen, Lake Oswego: Terrace Kitchen
Jazz Cats, no cover, 6:30-10 pm

Touche: Andrei Kitaev, 7-10 pm

Wilf's Restaurant & Bar: Mia Nicholson/Randy
Porter, \$6, 8 pm-midnight

Sunday, October 24

Augustana Church: Jazz Service, Augustana
Jazz Quartet (Marilyn Keller, George Mitch-
ell, Kevin Deitz, Ron Steen), 6-7:30 pm
Benson Hotel: Sunday Brunch, Jean Ronne, 9:
30 am-1:30 pm

Brasserie Montmartre: Mike Horsfall, 11 am,
free, all ages

Cinetopia, Vancouver: JB Butler, 3-7 pm

Clemente's, Astoria: Swing Cats, 5-8 pm

Clyde's Prime Rib: Ron Steen Jam - George
Mitchell, piano, Phil Baker, bass; 8:30-11:30
pm, no cover

EaT, an Oyster Bar: Reggie's Box of Chocolates
(Reggie Houston, Turtle VanDemarr & Tim
Acott), 11 am-2 pm

Jazz Alley, Seattle: Manhattan Transfer

Oswego Lake House: John Gilmore, 6-9 pm
Petite Provence: 2jazzguitars, 6-8:30pm

Tommy O's Pacific Rim Bistro, Vancouver
(downtown): Tom Grant Band Concert & Jam
Session, 6:30-9:30 pm

Monday, October 25

Brasserie Montmartre: D.K. Stewart, 8 pm, free,
all ages

Jimmy Mak's: Jacqui Naylor, 8 pm; minors until
9:30 pm

Laurelthirst Pub: Kung Pao Chickens (Gary
Guenther, Tracy Kim, Jon Neufeld & Tim
Acott), 7-10 pm, no cover

Oswego Lake House: John Gilmore, 6-9 pm

Produce Row Cafe: Ron Steen Jam - Greg Goe-

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Saturdays - "Jazz Rapp II," host Yugen
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KMPQ - Roseburg, 88.1 FM

bel, piano, Phil Baker, bass; 9 pm, no cover

Tuesday, October 26

Andina: JB Butler Trio, 7-10 pm

Brasserie Montmartre: Vince Frates, 8 pm, free,
all ages

Camellia Lounge @ the Tea Zone: Weekly
Jazz Jam (Blake Lyman, Akila Fields, Jim
Prescott, Sam Foulger), 9 pm, no cover

Jimmy Mak's: Mel Brown Septet, \$6, 8 pm;
minors until 9:30 pm

Oregon Garden Resort, Silverton: Ron Hughes,
7-10 pm

Oswego Lake House: John Gilmore, 6-9 pm
Tony Starlight's Supperclub Lounge: Sportin'
Lifers, \$7, 7:30 pm

Wednesday, October 27

Aloft Hotel: Andre St. James Trio, 6-9 pm
Arrivederci's Wine Bar & Restaurant, Mil-
waukie: Mike Horsfall, piano, 7-10 pm

Brasserie Montmartre: Kit Taylor, 8 pm, free,
all ages

Camellia Lounge @ the Tea Zone: Boy & Bean
9 pm, no cover

Flatbread Community Oven, Bend: Dillon Sch-
neider

Goodfoot Lounge: Blue Cranes with Scott
Amendola Trio, \$10, 21+

Heathman Hotel: Karla Harris/Steve Christof-
ferson

Jimmy Mak's: Mel Brown Quartet \$5, 8 pm;
minors until 9:30 pm

Justa Pasta: Anson Wright & Tim Gilson, 7 pm
Oswego Lake House: Tom Grant/Shelly Ru-
dolph, 8-11 pm

Tony Starlight's Supperclub Lounge: Karen Ma-
ria-Capo, w/Pete Peterson, \$8, 7:30 pm

Wilf's Restaurant & Bar: "Vocal Showcase,"
Ron Steen Trio- Bill Beach, vocals, piano,
Kevin Deitz, bass; \$7, minimum, all ages, 7:
30 pm

Thursday, October 28

Amadeus, Lake Oswego: Andrei Kitaev, 7 pm

Blue Monk: Alan Jones Project

Brasserie Montmartre: JB Butler, 8 pm, free, all

ages

Camellia Lounge @ the Tea Zone: Kira Small & Bryan Beller, 9 pm, no cover
Doc George's Jazz Kitchen: Ron Steen Invitational Jam Session - Tony Pacini, piano, Ed Bennett, bass; 8-11 pm, no cover, minimum
Heathman Lodge, Vancouver: Mike Horsfall, piano, 5-9 pm
Jaqua Concert Hall, Eugene: Emerald City Jazz Kings, "Time After Time," Steve Stone, director, \$30/\$26/\$22/\$18, youth Ω price, 7:30 pm
Jazz Alley, Seattle: Irma Thomas
Jimmy Mak's: KINK presents: "Blues Room Thursday," Lloyd Jones w/ Mel Brown B-3 Organ Group, \$5, 8 pm; minors until 9:30
Mama Maria's: Bill Coones & Larry Adair Swing & Standards Quartet, 8-11 pm
Oregon Zoo: Transcendental Brass Band, 7 pm, Oswego Lake House: Tom Grant/Shelly Rudolph, 8-11 pm
Tony Starlight's Supperclub: John Gilmore "Salutes Hoagy Carmichael," \$8, 7:30 pm
Wilf's Restaurant: Devin Phillips' Black & Blue, 7:30-10:30 pm
Friday, October 29
Allison Inn, Newberg: Bre Gregg/Mark Simon/ Kevin Deitz, 6:30-9:30 pm
Arrivederci's Wine Bar & Restaurant, Milwaukie: Portland Jazz Trio (George Mitchell/ Dave Averre/Dan Presley), 7:30 pm
Benson Hotel Lobby Court: John Keyser Trio
Brasserie Montmartre: David Valdez & Weber Iago, 9 pm, free, all ages
Camellia Lounge @ the Tea Zone: Andre St. James Trio, 9 pm, no cover
Channel's Edge Gallery: Ron Hughes, 6-8:30 pm
Heathman Hotel: Karla Harris
Jaqua Concert Hall, Eugene: "Now Hear This," Nelly McKay, \$34/\$28/\$24, 7:30 pm
Jazz Alley, Seattle: Irma Thomas
Jimmy Mak's: Lloyd Jones Band, \$10, 8 pm; minors until 9:30 pm
Koji's on Broadway: David Friesen, bass; John Gross, tenor sax; Dan Balmer, guitar, 9:30 pm-midnight
LaSells Stewart Center, Corvallis: Emerald City Jazz Kings, "Time After Time," Steve Stone, director, \$20, youth 1/2 price, 7:30 pm
Le Provence: Bill Coones & Larry Adair Swing & Standards Duo, 5:45-8 pm
Nel Centro: Mike Pardew/Dave Captein/ Randy Rollofson
Oswego Lake House: John Gilmore, 6-8 pm; Tom Grant and Shelly Rudolph, 8-11 pm
Salty's on the Columbia: Jof Lee/Mel Brown Trio
Shirley's Tippy Canoe, Troutdale: Ollie McClay Craig Bidondo, 6:30-10:30 pm
Soluna: Eric Skye/Dan Gildea Duo, no cover, 6:30-9 pm
Terrace Kitchen, Lake Oswego: Terrace Kitchen Jazz Cats, no cover, 6:30-10 pm
Tony Starlight's Supperclub Lounge: Bureau of Standards Big Band, \$12, 8 pm
Touche: Andrei Kitaev, 7-10 pm
Wilf's Restaurant & Bar: Tony Pacini Trio, 8 pm

Saturday, October 30

Arrivederci! Wine Bar & Restaurant, Milwaukie: Barbara Lusch/Mark Simon/Mike Snyder, 7:30-10:30 pm
Benson Hotel Lobby Court: John Butler Trio
Brasserie Montmartre: King Louie Trio, 9 pm, free, all ages
Camellia Lounge @ the Tea Zone: AgoraFour (Noah Bernstein, Blake Lyman, Andrew Jones, Tim Paxton), 9 pm, no cover
Doc George's Jazz Kitchen: Andre St. James Trio, 7:30-10:30 pm
Duff's Garage: Midnight Serenaders, 9-11:30 pm
Jazz Alley, Seattle: Irma Thomas
Jimmy Mak's: Strange Tones "Halloween Party," \$12 guar/\$10 general, TicketsOregon, 8 pm; minors until 9:30 pm
Koji's on Broadway: David Friesen, bass; Tim Wilcox, bass; Todd Straight, drums
Le Provence: Bill Coones & Larry Adair Swing & Standards Duo, 5:45-8 pm
Nel Centro: Mike Pardew/Dave Captein/ Randy Rollofson
Oswego Lake House: John Gilmore, 6-8 pm; Tom Grant and Shelly Rudolph, 8-11 pm
Salty's on the Columbia: Mel Brown Trio
Shirley's Tippy Canoe, Troutdale: Ollie McClay Craig Bidondo, 6:30-10:30 pm
St. Paul's Episcopal Church: Fall Jazz Service, St. Paul's Vocal Jazz Quartet/Choir, 9 am & 11 am
Tabor Space: Retta Christie, vocals; Dave Frishberg, piano; Lee Wuthenow, sax
Terrace Kitchen, Lake Oswego: Terrace Kitchen Jazz Cats, no cover, 6:30-10 pm
Touche: Andrei Kitaev, 7-10 pm
Sunday, October 31
Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm
Benson Hotel: Sunday Brunch, Jean Ronne, 9:30 am-1:30 pm
Brasserie Montmartre: Ramsey Embick, 11 am, free, all ages
Clemente's, Astoria: Swing Cats, 5-8 pm
Clyde's Prime Rib: Ron Steen Jam - Gordon Lee, piano, Phil Baker, bass; 8:30 pm, no cover
EaT, an Oyster Bar: Reggie's Box of Chocolates (Reggie Houston, Turtle VanDemarr & Tim Acott), 11 am-2 pm
Jaqua Concert Hall, Eugene: Emerald City Jazz Kings, "Time After Time," Steve Stone, director, \$30/\$26/\$22/\$18, youth Ω price, 2:30 pm
Jazz Alley, Seattle: Irma Thomas
Mississippi Pizza Pub: Cuba Ache (Isahelles Perez, vocals; Chris Azorr, keyboard; Brett Tomer-White, trumpet; Jaime Johnson, percussion; Brian Casey, bass), \$5 cover, 6-9 pm
Oswego Lake House: John Gilmore, 6-9 pm
Petite Provence: 2jazzguitars, 6-8:30pm
Tommy O's Pacific Rim Bistro, Vancouver: Tom Grant Band Concert & Jam, 6:30-9:30 pm



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Arrivederci's Wine Bar 17023 SE McLoughlin Blvd 503-659-1143
Amadeus 2122 SE Sparrow St., Milwaukie
Benson Hotel 309 SW Broadway, 503-228-2000
Blackbird Wine 4303 NE Fremont
Camellia Lounge NW 11th between Glisan & Hoyt
Cinetopia, 11700 SE 7th St., Vancouver 360-213-2800
Clyde's Prime Rib 5474 NE Sandy 503-281-9200
Doc George's Jazz Kitchen 4605 NE Fremont 503-287-7067
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Heathman Hotel 1001 SW Broadway 503-790-7752
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Jimmy Mak's 221 NW 10th 503-295-6542
Justa Pasta 1336 NW 19th 503-243-2249
Koji's on Broadway, 1000 SW Broadway
La Provence Bakery and Bistro, 15964 SW Boones Ferry Road, Lake Oswego, 503 635 4533
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Black Swan Quartet
 "North Coast Seafood Festival"
 Tillamook
 10/3

Tom Wakeling, Steve Christofferson,
 David Evans, Todd Strait
 Camellia Lounge @ the Tea Zone
 10/8

Justin Morrell Quartet
 "Notes From The Underground"
 Mission Theater
 10/5

Oregon Music Hall of Fame
 "Induction Ceremony & Concert"
 Inductees Rebecca Kilgore, Linda
 Hornbuckle, Peter Dammann, more
 Roseland Theater
 10/9

Avishai Cohen



Sebastian Schunke Band
 Jimmy Mak's
 10/16

Avishai Cohen
 Winningstad Theater
 10/23

Retta Christie
 Dave Frishberg - Lee Wuthenow
 O'Connor's
 10/8

"Songs from the Cotton Club"
 The Oregon Symphony Pops
 10/16-Schnitzer Concert Hall, 7:30 pm
 10/17- Schnitzer Concert Hall, 3 pm
 10/18 - Willamette University, 8 pm

David Friesen/Larry Koonse/
 Greg Goebel
 Woodstock Wine & Deli
 10/16

The Dave Liebman Band
 Jimmy Mak's
 10/2

"Sinatra Fest"
 Tony Starlight's Supperclub & Lounge
 through 10/15

Oregon Festival of American Music
 "Now Hear This 2010-11"
 11/4 - Jaqua Concert Hall, The Shedd
 Brian Blade & The Fellowship Band

Tall Jazz Trio with Bill Beach
 JSO Hall of Fame Concert
 Jimmy Mak's
 11/12

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 Wendy Street Massage



Retta Christie

Board Meetings

Wednesday October 6
 6:30 pm
 Top 'O Manor - Royal Manor
 2021 S.W. Main St.
 Everyone Welcome!