

Building a Jazz Bridge

Cultural exchange takes Portland musicians, students to Siberia – in December!

By Lynn Darroch

A year ago, seven artists and students from Portland's sister city of Khabarovsk, Russia, visited Oregon to share their culture and music. Their residency resulted in an invitation from the Mayor of Khabarovsk to bring a similar delegation to their city.

But in December? Well, that's when the city in Russia's Far East is throwing a city-wide celebration for the 70th birthday of jazz hero Vaslav Zakarov. But the "Jazz Bridge Project," organized by Portland State University's Leroy Vinnegar Jazz Institute (LVJI) and the Portland-Khabarovsk Sister City Association, has loftier goals than just joining the party.

"For me," explains PSU Professor and pianist Darrell Grant, who conceived the project, "the question always is, 'How much can you do with music to make change in the world?' I want to go because it's an opportunity to do what I've been doing here with the LVJI -- in another community.

"Jazz has always been this incredible tool for cultural diplomacy. I want to use music as an opportunity to share."

"The Jazz Bridge Project" will bring five Portland jazz artists — Grant, PSU professor and composer Charley Gray, drummer Alan Jones, saxophonist Scott Hall, and vocalist Marilyn Keller — for a ten-day cultural exchange that will include public concerts, presentations about jazz history, workshops and clinics.

In addition, the LVJI has commissioned seven Portland jazz composers (Gordon Lee, Andrew Oliver, Ezra Weiss, Jones, Hall, Gray and Grant) to create a suite for the Jazz Bridge ensemble to perform in Khabarovsk. They'll premiere the work at a fund-raising concert scheduled for October 27 (see below). They're also taking a Portland jazz CD collection from KMHD as well as a video portrait of

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Phil Baker - Local Roots and World Stages

Composer, bassist, columnist and educator to JSO Hall of Fame

By Lynn Darroch

It's hard to believe today, but Phil Baker almost didn't have the nerve to leave his parents' Willamette Valley home for Portland. Today, the confident and accomplished bassist, 52, is on the eve of his induction into the Jazz Society Hall of Fame, touring with Pink Martini, and remembering years on the road with Diana Ross, Gino Vanelli, Joe Henderson and Sonny Stitt. But in 1976, he was afraid.

"I started coming up to the jam sessions in Portland," he recalls, "and there'd be all these great local players, and somebody like Jack DeJohnette sitting in, and I almost didn't move here because I was so scared."



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Linda Lee Michelet's "Jazz Icons" Project
A Tribute to the late Frank Foster
Musician of the Month - Mike Doolin

Prez Sez

Hall of Fame 2011 concert with Phil Baker Trio & West Linn H.S. Jazz Combo - October 29

It's October again — time for the leaves to start changing and the geese to start migrating. For me, October is the best month between the hot, dry summer and the cold, wet winter. It's time for football, pumpkins, apples, costumes, candy, enjoying family and friends and, of course, listening to jazz.

And this month, we will help with that last item by presenting the 2011 JSO Hall of Fame Concert.

Each year since 1998, the Jazz Society has named a local jazz master to the Jazz Society of Oregon Hall of Fame. Each one is an incredible musician known nationally and internationally whose efforts performing, composing, educating and training others have kept jazz alive and thriving. You will read all about our newest member of the Hall of Fame, Phil Baker, in this edition of Jazzscene.

On Saturday, October 29, we will formally induct Phil into the Hall of Fame. For the occasion, he has put together a trio with Greg Goebel and Ron Steen to help us celebrate the

Members of the JSO Hall of Fame

- 2011 Phil Baker
- 2010 Tall Jazz Trio
(Mike Horsfall, Dan Presley, Dave Averre)
- 2009 Art Abrams
- 2008 Darrell Grant
- 2007 Glen Moore
- 2006 Thara Memory
- 2005 Eddie Wied
- 2005 Dan Balmer
- 2004 Tom Grant
- 2003 Rebecca Kilgore
- 2002 Ron Steen
- 2001 Nancy King
- 2000 Dave Frishberg
- 1999 Mel Brown
- 1998 Leroy Vinnegar

event. We also will hear the West Linn High School Jazz Ensemble, winners of the JSO High School competition held earlier this year.

Please join us for the Hall of Fame concert and celebration honoring Phil Baker on Saturday October 29 at Jimmy Maki's. The West Linn High School Jazz Ensemble will open the show at 6:30 pm, and the Phil Baker Trio takes the stage at 8:00 pm.

Tickets are available from ticketsoregon.com, or by calling 503-432-9477. It should be great!

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



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"I love the idea that we can build a cultural bridge around jazz."

Commissioner Nick Fish

"Jazz Bridge Project" - continued from page 1

the Portland jazz scene created by PSU students.

The delegation will also donate educational materials hard to come by in Russia — a step toward assisting Khabarovsk Territorial College of Arts to create the first college audio engineering program in the Russian Far East, and to improving music education for that city's underserved youth.

Portland City Commission Nick Fish is a supporter.

"If there were such a thing as a commissioner of jazz, I'd be it," Fish said in a recent interview. "I feel blessed to live in a community with such a great jazz



tradition. Khabarovsk is something of a jazz capital of Russia," he continues, "and Portland is one of the jazz capitals of America.

"I love the idea that, in an existing sister city relationship, we can build a cultural bridge around jazz. It builds understanding between Russian people and Portlanders."

"Bridge to Russia," a benefit concert supporting The Jazz Bridge Project, Thursday, October 27, at The Old Church, with Darrell Grant, Marilyn Keller, Alan Jones, and the rest of the traveling musicians, as well as pianist Andrei Kitaev and other guests. \$25, adults, \$20, seniors, \$15, students, and \$10, children under 14. Maximum charge per family \$60. Admission includes reception, 6-7 p.m., with Russian hors d'oeuvres, complimentary wine, beer and soft drinks. Tickets available at www.pkcsa.org.

Phil Baker -- continued from page 1

He did, though, and a year later, when he was attending Mount Hood Community College, Richard Burdell invited Baker to join Cruise Control, one of the city's top jazz fusion bands. Shortly after, he was playing with Ron Steen and Mel Brown, who helped Baker, then 22, join Diana Ross.

He stayed on the road with Ross for nearly 10 years, until his son was born in Portland. But in between tours, Baker became a top player on the local scene as well, working at Delevan's five nights a week sometimes, and managing little tours with the likes of Bobby Hutcherson.

It was a pattern he has maintained ever since.

"I'm fascinated by travel and seeing different places," he says. "With Pink Martini, we've been to every continent except Antarctica. The current tour, we're going to play the Royal Albert Hall with the BBC Symphony, and then to Paris ... all these fascinating places with a popular band."

Those tours have included several historic occasions. With Ross, Baker played the TV shows "Motown 25" and "Diana Ross - Live From Central Park," and with Pink Martini, he has performed with major orchestras around the world, including the Los Angeles Philharmonic at the Hollywood Bowl, the Boston Pops, the National Symphony at the Kennedy Center, several concerts at Carnegie Hall, and an appearance on *Prairie Home Companion*.

And with Ross, he also realized a childhood dream.

"When I was with Diana, I was only two bass players removed from (R&B legend) James Jamerson," he says. "He was my R&B idol, so to be literally in his footsteps Ö" Baker trails off. He loves the R&B tradition as much as the straight ahead jazz he often performs in Portland. And he cautions listeners not to close their ears to something new.

"A lot of time jazz fans can get narrow-minded in a genre that celebrated being open-minded," he says. "(But) everybody who brought something new to jazz was honored for it – Stan Getz with bossa nova, Miles with rock. These all breathed life into jazz. That's not really happen-

ing now. I think that's killing the expansion of jazz, not just economically but audience-wise.

"I'm heartened to see people like Esperanza (Spalding)," he adds, "who are so good and who may bring new life to it. I'd hate to see it fade away, because I know the joy it can provide both for a player and for a listener."

Baker understands that joy so well because of the education he received – and not just in the classroom.

"Even going to MHCC in its heyday, where there were wonderful teachers, it would have been nothing if I hadn't been able, at the same time, to share the bandstand with Ron and Tom (Grant) and some of these people, along with Sonny Stitt and Joe Henderson. The education I got at Delevan's and those clubs, you couldn't buy at Juilliard.

"Part of it is, that generation isn't around anymore," he adds. "Not just the luminaries, but local greats like Warren Bracken and Eddie Wied — they just had this grace you can't buy; you had to experience it to assimilate it.

"And the characters ... you can't find characters like that anymore who bring that diversity, like Jim Pepper with his Native American heritage, or Thara (Memory) with his unbridled talents. If you're on the bandstand with Les McCann, and it's literally shaking from him, something shakes your DNA, and you assimilate some of that grace they're putting out there. It's an oral tradition being passed down."

He's found Portland to be a good place to continue passing it along.

"I wouldn't live anywhere else in the world," he says. "It's a user-friendly size, but it's not too small to have a lot of cultural activities — and a deep bench for every instrument. If I need a piano player, there's at least 20 guys I could call before I thought I was down to the B-list.

"Nobody's getting rich," he adds, "but there's really a sense of community and camaraderie, not a cut-throat vibe you can experience in other towns. Things like Ron's jam sessions contribute to that. You have these veteran musi-

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Beauty and the Beat

Linda Lee Michelet's "Tribute to the Icons" showcases George Shearing and Peggy Lee

By Lynn Darroch

These people are like audio relatives – I grew up with this album in my home," says Linda Lee Michelet. "Beauty and the Beat" has always been a part of my life."

The Portland singer's first performance at the Heathman Hotel – where she's worked regularly for the past eight years – was a recreation of that 1959 pairing of George Shearing and Peggy Lee.

But this time she intends to do it right.

"We did the album verbatim (in 2003) with arrangements by (pianist) Greg Gobel," she recalls, "but without the vibes. You have to have that Shearing sound: rich block chords, and harmonies voiced in notes played simultaneously by piano and vibes."

And so Michelet's "Tribute to the Icons" will present all 14 tunes from "Beauty and the Beat" as well as others from Lee's "Black Coffee" album.

"Everything I've done before has led to this moment," says Michelet, whose latest CD, "One Kiss," features tunes by Anita O'Day and Nancy Wilson as well as Lee – who Michelet used as a model for what she calls "a glam cover shot" in the style of a 1950s Peggy Lee album.

For Michelet, it's always been Peggy Lee.

"When I thought about who I wanted to emulate as I started," Michelet explains, "she was absolutely it. I grew up with all her records. My parents were great fans of hers. They'd fly from Southern California to San Francisco to hear her. I fell in love with her style. Then I found out what a smart businesswoman she was. She wrote her own songs, she sang her own songs, and she sold her own songs. And in '50s, it wasn't what women did so much. She was one of the first – a very strong, very talented woman.

"So I thought, 'Could I please be that? I want to look like that!'"

So she has, dressing the part for every themed show she has staged since that first set in the Peggy Lee dress.

"I can't sing like her," adds Michelet. "But I've taken what I can from her – orchestrating what she did on stage, using theatrics a bit. And really selling the song ..."

And some of that requires dressing the part in a series of custom-made gowns that recreate the Peggy Lee – or Julie London – look.

"You hear what you see," she says. "It's not the same if you're not up there with one of those gowns and those horns behind you."

Michelet has created a niche in the jazz scene with such themed



shows, including her recent "Latin a la Lee" shows, a tribute to Julie London, and her Big Band Peggy Lee show.

"It's a lot of work, but I can't imagine doing it any other way," she explains. "Club gigs are good, but if I can put together a show, it just makes my heart burst. That's really living!"

"And doing themed shows was my way in," she adds. I don't consider myself a singer like Nancy King. But I've managed to carve out something for myself, and I'm proud of it."

Michelet's "Tribute to the Icons: The Music of George Shearing and Peggy Lee," October 15, with Joe Millward, Mike Horsfall, Chris Woitech, Tim Gilson and Carlton Jackson.

Phil Baker-- Continued from page 3

cians mentoring younger ones. It's a pretty sociable atmosphere. Music is a priority here."

That's important to a composer who says he's always writing, and whose goal is simply to create beauty. He's written for Pink Martini (his "Cante e Dance" is on the album, "Hey Eugene"), Tom Grant (several of those tunes charted nationally), and for his own CDs (the latest is "Common Tones"). He's played on more than 500 other albums, produced several, and writes a monthly column for the online Bass Musician Magazine.

Despite the accomplishments – this month Baker will also be inducted into the Oregon Music Hall of Fame – his election to the JSO Hall is especially important.

"It's an honor because it's coming in this town that has such a wonderful tradition and such great players. I'm humbled and honored to be with people like Nancy (King)

and Ronnie ... and Leroy (Vinnegar). Oh my god, Leroy – just to be mentioned in the same breath with Leroy, I can't believe it."



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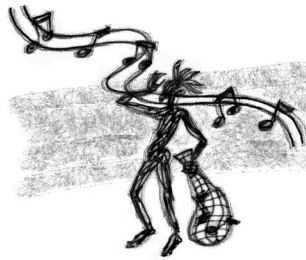
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Shirley Crabbe vocals strong, clear, lilting ... Freddy V's smooth jazz harks back to the '90s

The Moon is Waiting, Tim Hagans Quartet.

Trumpeter Hagans says he isn't comfortable making comfortable music. Nobody would accuse him of settling into a musical rocking chair on this disc, which begins with an angular composition, "Ornette's Waking Dream of a Woman," a free-ish take on fusion, with jumpy phrasing and guitar and trumpet bursts by Vic Juris and Hagans. The music may be uneasy at times, as on the free-flowing mash of "The Moon is Waiting," but it remains engaging throughout. Hagans has a full, powerful tone, and backed by players like Juris, bassist Rufus Reid and drummer/pianist Jukkis Uotila, there is cohesion within the loose structures. It's not as blatantly cerebral as Anthony Braxton, nor as cacophonous as later Coltrane. Hagans' music retains a tonal center that is approachable, especially when it keeps a steady beat, as on the bop-



FRESH TRACKS

Reviews by Kyle O'Brien

ping "First Jazz." There are even times of beauty, as when Juris plays lightly on "What I'll Tell Her Tonight." There is an immediacy to this music, beyond just energy, which keeps the listener's ears perked up.

2011, Palmetto Records, 60 minutes.

Mozik, Mozik.

Pianist Gilson Schachnik and drummer Mauricia Zottarelli are both Brazilian natives, but it wasn't until the two got to Berklee College of Music in Boston that they found their calling — to play Brazilian music without the traditional trappings. That means incorporating the music that influenced them that wasn't from their home state of Sao Paulo (including Chick Corea and Herbie Hancock, along with rock, blues and classical influences). They gathered an international band, including Russian flutist Yulia Musayelyan, Brazilian guitarist Gustavo Assis-Brasil and Argentine bassist Fernando Huergo, and made a clean, crisp album that is heavily South American but with a few touches to make it less traditional. The first two tracks are fairly straightforward samba-meets-bossa, with Musayelyan's lovely, assured flute anchoring the melody. For guys who didn't want to go the traditional route, it's surprising that they chose so many Jobim tunes, including the ubiquitous "Desafinado." Luckily, they've transformed the tune with Afro-Cuban rhythms in the mix, along with chord alterations. They also take Monk's "Pannonica" and add layers of backbeat and polyrhythm, then make Hancock's "Eye of the Hurricane" a Brazilian fusion samba. It's not a huge departure, but it does keep the tunes fresh, and the expertise of the musicians keeps it integral.

2011, Mozik, 55:10.

Easier Than it Looks, Freddy V.

Freddy V tours and records with the Average White Band, and has also played with many rock and soul acts over the last few decades, so one would expect his debut solo album to feature a funky sound. But unlike the Average White Band, there seems to be little gritty funk and more polished contemporary jazz here. It's essentially a funky smooth jazz disc, and there isn't much for the hardcore jazz fan — mostly instrumental pop/R&B played well but with little substance. Freddy V isn't a bad player, but this disc could have just as easily been released in 1990, when it would have had much more relevance. We've heard this before: easy melodies with a lightly funky backbeat, smooth tones, and

crystal clear production. The only tune with some substance is the heavily funky up "Sandbag (for Hiram)." Otherwise, there's not much reason to give this one a spin.

2008, Watersign Production, 60 minutes.

J'ai Deux Amours, Heather Keizur.

Keizur is a Northwest artist with a love for the French language, as she displays on more than a handful of tunes on her latest recording. It's a language she not only embraces but interprets with emotion and deft phrasing which falls somewhere between European and American. Keizur's relaxed delivery puts the listener at ease, so when she switches between French and English, as on the playful "Comment Allez-vous," it's easy to go right along with her. Keizur has also backed herself with quality musicians, including master accompanist, the pianist Steve Christofferson.

Other session players include bassist Michael Zisman, drummer Akira Tana, and percussionist Derek Rolando. Keizur's French interpretation isn't strictly Parisian, and that's kind of the charm. It's an appealing delivery for non-French speaking listeners. Even if we may not understand the lyrics, as on Michel Legrand's "Les Parapluies de Cherbourg," we can understand the emotion behind the tune. The only knock on Keizur would be

that sometimes she is too relaxed and her tonality wavers a bit. But it's infrequent enough to make the whole disc enjoyable, and perfect for an evening in Paris or San Francisco.

2010, Revemusic, 60 minutes.

Home, Shirley Crabbe.

Vocal jazz fans should thank Crabbe's surgeon. Crabbe was a trained vocalist preparing for a career in music when she got a devastating vocal chord injury. She had successful surgery in 2006, and this is her debut. Her re-trained vocals are strong, clear, lilting, confident and lovely as she sings a mix of standards and jazz tracks. The fitting "Lucky to Be Me" opens the disc, with Crabbe singing with a rich tone and clarity of phrasing. It's obvious that she has some musical theater in her training, since her delivery is expressive, as on the ballad, "Home." But she's just as at home with jazz, as her unconventional version of "Summertime" shows. Crabbe is backed by an impressive band that lets her vocals shine, including pianist Donald Vega and drummer Alvester Garnett, plus a fun guest turn by saxophonist Houston Person. Crabbe is a talent worth waiting for.

2011, MaiSong Music, 44:10.

Anticipation, Stranahan, Zaleski, Rosato.

Drummer Colin Stranahan, pianist Glenn Zaleski and bassist Rick Rosato are a piano trio, but this isn't your typical standards trio. Instead, the three fiery musicians take standards and turn them sideways, like the bizarrely staccato version of "All the Things You Are," which becomes a rhythmic exercise done with panache. Miles Davis's "Boplicity" is pared down, concentrating the horn lines on Zaleski's thick chords. In between are originals written by all three members. Highlights include a bopping, punchy "On the Road" by Zaleski, a lushly complex "Origami" by Rosato, and a textural "First Rain" by Stranahan. If this is the future of piano trios, it's a mighty fine future.

2011, Capri Records, 51:25.

Just Remember, Mike Cottone.

There's something to be said for putting out good, accessible jazz. New York trumpeter Cottone has done just that on his debut disc, a mix of jazz standards and originals that feature dual horns, tight harmonies and slick arrangements. It's highly accessible modern jazz with just enough edge to make it interesting and

continued next page

Paquito D’Rivera lends a hand to pianist Alex Brown ... Guitarist Loeb returns to bluesy roots

engaging. Cottone has a warm, fluid tone which meshes nicely with his saxophonist, Jeremy Viner, as the two snake through the melodies and shine on the harmonies of originals like the major-keyed title track and the dense “Selah.” Cottone’s playing is clean and crisp - no botched notes, no unflattering transitions. Jazz fans of all ages can appreciate and enjoy this disc, especially tracks like the exotic blues, “Gyroscope,” the stark beauty of “When Sunny Gets Blue,” and the driving rhythm of Freddie Hubbard’s “Dear John.” An impressive debut from an artist we’re sure to hear more of in the future.

2011, *Self produced*, 51:10.

Pianist, Alex Brown.

This disc is actually titled, “Paquito D’Rivera presents...” which gives Brown an instant voucher from an established artist. And it’s on D’Rivera’s label. That sets up expectations that we’ll hear something like D’Rivera would play. Both are viable points, and the fact that D’Rivera himself performs on the recording lends credibility. But it’s Brown’s playing, composing and arranging that take center stage here. The disc starts off with an intriguing marimba riff that carries into the Afro-Cuban, funk-jazz tune, “Prologue.” Brown lights the keyboard on fire on his solo, and the marimba by Warren Wolf carries through. The disc is full of poly-rhythms and smart arrangements, including his Latin version of “Just One of Those Things,” which electrifies the standard. Brown has already made his mark on Latin jazz with this debut. It will be interesting to watch where he goes.

2010, *Paquito Records*, 60 minutes.

Solo/Duo, Tosh Sheridan.

Very few people play acoustic nylon string jazz guitar, and even fewer play it well. Tosh Sheridan appears to be one of those doing it right, especially since the guitarist has enlisted the help

of masters Gene Bertoncini and John Stowell to fill the “Duo” part of this disc. Sheridan shares a bouncy duet with Stowell on “You Stepped Out of a Dream,” and the result is an impressive back-and-forth of comping, strumming and soloing. Sheridan also shows his own chops on plenty of tunes here, including the right balance of single note lines and chord fills on Bill Evans’s “Very Early.” He takes an ambitious turn with Coltrane’s “Giant Steps” that doesn’t quite pay off, since it strays too far from the original, but he recoups with a gorgeously lush version of “Prelude to a Kiss” with Bertoncini, and a mellow “Jitterbug Waltz.”

2011, *Tosh Sheridan*, 57:05.

Plain ‘n’ Simple, Chuck Loeb.

Veteran guitarist Loeb, of Steps Ahead, Stan Getz and Four-play fame, returns to the roots that inspired him — the organ-based soul jazz groups of Wes Montgomery, Jimmy Smith and Jack McDuff. Here he enlists drummer Harvey Mason and organist Pat Bianchi to groove along with him. It begins with a blues, “D.I.G. (Deep Inner Groove),” which lives up to the name and the vibe of earlier organ trios. It gets more complex with “Organ-lectic,” a mash between Chick Corea and Wes Montgomery that hums along at bop pacing. Loeb doesn’t stay too simple, adding horns by Nathan Eklund and Eric Marienthal on “Red Suede Shoes,” but who cares? It’s a fun disc played by a fantastically talented guitarist returning to some bluesy roots. Vocals are added by Carmen Cuesta on the Brazilian tune, “E Com Esse Que You Eu,” to give some extra texture, and Loeb’s daughter, Lizzy Loeb, lends her breathy vocals to “Skylark.” But the best stuff is when the trio zings through the changes, as on the swinging “Annie’s Song,” bringing a modern twist to the historic organ trio.

2011, *Tweety Records*, 62 minutes.

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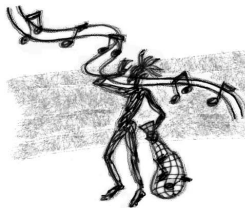


John Scofield
Jazz Quartet
Wed, October 26

Roy Haynes discovers 'Fountain of Youth' ... Vocalist Giacomo Gates honors Gil Scott-Heron

Roy-alty, Roy Haynes, drums.

You have to kinda like the fact there's still someone making music that matters and who was doing just that with Charlie Parker and Bud Powell, to say nothing of Coltrane, Monk and Miles. It's Roy Haynes, of course, and at age 86, he's found the fountain of youth. In fact, his new band goes by that name, and with a few added guests, they give us a powerhouse new CD. The Fountain of Youth band includes Jaleel Shaw, alto; Martin Berjerano, piano; and David Wong, bass. Roy Hargrove is featured in a guest role, and even Chick Corea shows up to reaffirm his bop chops on a couple of cuts. There's a sense of history here with Haynes and company treating us to classics such as "Off Minor," "Tin Tin Deo" and "Milestones." Sonny Rollins' "Grand Street" and McCoy Tyner's "Passion Dance" are eventual classics as well,



FRESH TRACKS

Reviews by George Fendel

and the ballad choice here is "These Foolish Things." Hargrove's gentle flugelhorn is really something on the latter. Perhaps the surprise of the set is Lerner and Lowe's Broadway ditty, "They Call The Wind Maria." Unfettered, no excuses, no pretense, real deal jazz. Just what we'd expect from Roy Haynes, a guy who "was there" and now, is here!

Dreyfus Jazz; 2011; 68:24.

The Revolution Will Be Jazz; The Songs of Gil Scott-Heron, Giacomo Gates, vocals.

Gil Scott-Heron was many things to many people: poet, songwriter, social activist and author. Gates is the ideal singer to interpret his compositions. Gates has strong bebop roots and often is called today's Eddie Jefferson. Scott-Heron wrote many songs and poems dealing with the social turbulence of the '70s, and Gates interprets these with ease, polish and more than a hint of his beloved bebop. A few highlights include "Show Bizness"; "This Is A Prayer For Everybody To Be Free" — an album highlight and moving experience; "Lady Day and John Coltrane," a loving tribute to the two jazz icons; and "Madison Avenue," which pokes fun at the wool being pulled over our collective eyes by the advertising world. Scott-Heron's "Is That Jazz" examines our reverence for Basie, Duke, Lester, Billie and others, asking, "Is that jazz" of the love, tenderness and communication they expressed. These and others express both social commentary and the lighter side of Scott-Heron, whodied this year. Gates provides a fitting tribute to an artful writer who deserves to be remembered.

Savant, 2011, 52:54.

Hi Fly, John Stein, guitar.

Hey, perhaps you remember some of those guitarists from years past who had this funny habit of making the guitar sound like, well, a guitar. Guys like Kessel, Ellis, Montgomery. Welcome to the club, John Stein. Indeed, Stein is making inroads in jazz circles with one straight ahead album after another. This time around, he employs rhythm section mates Jake Sherman, piano; John Lockwood, bass; and Ze Eduardo Nazario, drums. The ten selections are neatly divided up: five standards and five originals. From the standard bag, Stein and crew give us "Speak Low," "Hi Fly," "Lazy Afternoon," "Laura" and "Love Letters." From the original bin, I enjoyed the boppy enthusiasm of "Skippin'"; a blues titled "Plum Stone," on which Sherman's funky switch to Hammond organ fits well; and "Sea Smoke," a vigorous, in-your-face blues. Stein's quartet plays with precision and taste but

has no problem getting to your "gut" now and then. Stein swings hard. And that's still a good thing, isn't it?

Whaling City Sound, 2011, 57:33.

Out Of This World, Ted Rosenthal, piano.

It's becoming increasingly rare in the present day jazz environment to encounter an entire album devoted to the wealth of treasures we refer to as the American Songbook. Today's musicians often opt for personal music statements, leaving behind this glorious era of songwriting. So it's especially rewarding when a program such as this comes along from respected New York pianist Rosenthal. Some of you may remember him from an impressive stint with the later groups of Gerry Mulligan. Rosenthal's trio includes Noriko Ueda, bass, and Quincy Davis, drums, and they take on these prized melodies with a different melodic twist here and a new rhythmic turn there. In addition to the title tune, Rosenthal and company give us fresh looks at "So In Love," "Have You Met Miss Jones," "People Will Say We're in Love," "Cry Me A River" and "In The Wee Small Hour Of The Morning." Gershwin freaks (like me!) are rewarded three times with "Embraceable You," "Prelude #2" and "How Long Has This Been Going On." Another tune which always tugs at me is Billy Strayhorn's "Lotus Blossom," a delicacy if ever there was one. So, thanks Mr. Rosenthal. We still need music to lift our spirits. Timeless music to celebrate, and this is it.

Playscale Recordings, 2011, 64:48.

A Family Affair, Ira Sullivan, trumpet, flugelhorn and saxophones, Stu Katz, vibes, piano.

At the Otter Crest Jazz Weekend, I once had the amazing experience of witnessing Sullivan alternate between brassy things and reedy things. The only other guy I can think of who plays trumpet and saxophones really well is Seattle's Jay Thomas. Many remember Sullivan from a lengthy partnership with trumpeter Red Rodney. But live at Joe Segal's Jazz Showcase in his native Chicago, Sullivan rekindles a boyhood friendship with vibist Stu Katz. To make it truly a family affair, Katz's son, Steve, sits in on bass on Billy Strayhorn's "Take the 'A' Train." With a sympathetic and swinging group of Chicago players, Sullivan plays tenor, alto and soprano as well as trumpet and flugelhorn! The two Chicagoans give us a straight ahead set with generous solo contributions on dependable fare such as "Pennies From Heaven," "Scrapple From The Apple," "Lullaby Of The Leaves" and "Stablemates." Sullivan offers a couple of originals as well, one of them titled "Gee, Matthew," Sullivan's tip of the hat to the rather obscure bebop trombonist Matthew Gee. All told, a refreshing and satisfying set from players who know how to deliver the goods.

Origin, 2011; 70:25.

Anticipation, Colin Stranahan, drums.

The bio sheet that accompanied this CD listed the drummer first, but this is called a "leaderless" trio. In truth, it's a piano trio CD, and like most of them, the pianist is "the man." And quite an impressive man he is. Having said that, it's interesting to note that all three musicians — pianist Glenn Zaleski, bassist Rick Rosato and drummer Colin Stranahan — contribute original compositions. The most fetching of Zaleski's originals was "On The Road," a quirky, quick-stepping, finger snapping, percussive thing which gains in speed and intensity as it unfolds. The liner notes don't give a clue, but I wonder if Rosato's shimmering ballad, "Clark," is named for the late pianist, Sonny Clark. These and other originals suggest this trio has much to offer both as composers and players. The three standard tunes here are "All The Things You Are," "I Should Care" and "Boplicity." The latter was particularly honest and as fine a piano version as I've ever heard. Zaleski is blessed with a silvery touch, even at fast tempos. This is

Continued on next page

Art Abrams Swing Machine's fresh, crisp arrangements ... Cedar Walton not ready for easy chair

a rarity among pianists, but pick up on "Boplicity" and you'll hear clearly that Zaleski has put in the time. This is a lovely marriage of tradition and contemporary craftsmanship. I liked it a lot!

Capri Records, 2011, 50:46.

American Road, Tierney Sutton, vocals.

Well, let's put it this way: you can't hit a home run every time. Sutton is a gifted singer with spot on intonation and a sixth sense for jazz feeling. Here, she and her accompanists, led by talented pianist Christian Jacob, try to "re-invent" songs which span the history of American music. Trouble is, they don't need reinventing. They start with folk songs "Wayfaring Stranger," "Oh, Shenandoah" and "The Water Is Wide"; all nice tunes, but Sutton's not a folksinger. "On Broadway" is next, and if you can get past the percussive bombs, well, good for you. "It Ain't Necessarily So" is similarly ruined with unflattering percussion, but "Summertime" is done with respect (although Sutton's slight alteration of Gershwin's melody is unnecessary). Finally, there's "My Man's Gone Now," also from Porgy and Bess, and once again, the pop beat sounds forced and totally out of place. Similarly, the mood music approach to "Tenderly" doesn't quite work, and "Something's Coming" (from West Side Story) sounded like a funeral dirge. The CD ends, thankfully, with "America The Beautiful." And that's where Sutton finally gets it right. If this is the American Road, I'm taking a detour.

BFM Jazz, 2011, 61:19.

Three Musicians, Joan Stiles, piano and arrangements.

I don't know a lot about Stiles, but I'd bet I could say with some accuracy that she loves what she does. You see, it's all there in the music. Her ear for "things that go together" is quite unique. On a previous CD, she found common ground between Monk's "Brilliant Corners" and Johnny Hodges' "The Jeep Is Jumpin'!" Brilliant indeed! And this CD wastes no time getting back into the Monk thing with both "Introspection" and "Nuttty." But back to her clever combination of songs. This time, it's "My Funny Valentine" and "Sunshine Of Your Love," and, believe it or not, "Brother, Can You Spare A Dime?" with, of all things, "Can't Buy Me Love." But that's not all. Stiles handpicks other winning entries including "Everything's Coming Up Roses," "You Don't Know What Love Is," "Lucky To Be Me" and "All The Things You Are." A couple tunes deserving special accolades are Mary Williams rarely heard blues, "O.W.," and Strayhorn's final work, the haunting "Bloodcount." Finally, Stiles offers two of her compositions whose titles speak for themselves: "West End Boogie" and "Boplicity." Before I forget, let's work into the equation the presence of Joel Frahm on tenor and Matt Wilson on drums. A thoughtful, witty, musical, highly enjoyable CD.

Oo-Bla-Dee Music, 2011, 51:20.

Speak Low, Swing Hard, Art Abrams Swing Machine Big Band.

The glorious big band era may well be decades in the past, but there's nothing that quite compares to a fresh, crisp arrangement from a big band with all cylinders aglow. Former LA big band trumpet ace and longtime Portlander Abrams knows all the little nuances which create success in a big band setting. On this, his fourth big band outing, Abrams once again employs much of the crême de la crême of Portland area big band players to bring us 15 vigorous examples of brawny big band bravura. There's not a bad apple in the bunch, but several really resonated for me. One was Ray Brown's "Dejection Blues," with some stellar work on baritone sax by Pete Boule and trombonist Ed Green on trombone. "Pete Kelly's Blues" features a bright trumpet solo from the leader himself, and "Speak Low," always a great vehicle for big band, puts alto man John Nastos in the spotlight. Mike Horsfall, a double threat on both vibes and piano, is featured on a lilting "Time After Time," and "I Remember Clifford" starts with a refer-

ence to Brownie's "Joy Spring." It's an album highlight featuring David Graham on flugelhorn. Jeff Homan, sparkling on tenor sax, is featured on several tunes, with an especially cooking solo on "I Hear A Rhapsody." All these and lots more add up to another adventure in "How To — big band." Abrams has the recipe.

AYA Records, 2011, 75:14.

Play The Blues, Wynton Marsalis, trumpet, vocals, Eric Clapton, guitar, vocals.

Even his detractors have to admit that Marsalis has done as much to preserve jazz as anyone. His leadership of the Lincoln Center Jazz Orchestra is a cultural phenomenon and absolutely critical to the health of jazz. And, like it or not, the guy plays historical, heavenly trumpet. So why would he bring rock-blues guitarist Eric Clapton to the bandstand? Wouldn't the Lincoln Center Jazz Orchestra soloists be more than capable of presenting a vital program of blues? So why give top billing to a rock icon? Most of the tunes here are rhythmic wonders, and many are staples in the blues arena. Everybody sounds as though they're into it, and they're having a grand time performing before a sold out audience. Then there's Clapton, whose guitar simply sounds like rock, and whose voice simply sounds forced and second-rate. Because Marsalis has been such an articulate and important spokesman for jazz, to say nothing of his musical prowess, he gets a "pass" on this one. We'll just pretend it never happened.

Reprise, 2011, times not indicated.

Warren Wolf, vibes, marimba.

"I'm trying to bring forth what most cats did back in the day, coming out right at you swinging, nice and hard, not a lot of hard melodies or weird time signatures. I like to play really hard, fast and kind of flashy." So says 31-year-old Wolf of his self-titled debut album. And apparently, some of his impressive peers agree that Wolf is something special. Hence the presence of like-minded cats Christian McBride, bass, Greg Hutchinson, drums, Peter Martin, piano, Tim Green, saxophones, and (on two cuts) the startling Jeremy Pelt, trumpet. Wolf names Milt Jackson as a primary influence, although he sounds a bit more percussive than did Bags. The opener, "427 Mass Avenue," is a burner. Pelt comes roaring in with bristling hard bop on "Sweet Bread," and Wolf shows his ballad sense on "How I Feel at this Given Moment." Other highlights include the quirky melody, "Eva," the race car tempo of "One For Lenny" and the one standard, a beautiful "Emily."

Mack Avenue Records, 2011, 59:31.

The Bouncer, Cedar Walton, piano.

After more than four decades of accompanying more jazz greats than Carter has pills, and leading his own groups with great success, Walton could hit the easy chair for the balance. Thankfully, he's as busy as ever, performing, recording and composing. This CD puts him in three settings, and one gets the idea that's how he likes it. Cedar's trio includes David Williams, bass, and Willie Jones III, drums. Here and there the group becomes a quartet with the addition of sax and flute maven Vincent Herring, and trombonist Steve Turre joins the fray on two cuts, enlarging the mix to a quintet. The title tune, incidentally, has no connection with the burly guy at the door. Instead, it's a "bouncy" tune. J. J. Johnson's "Lament" has become a standard, and Walton and the trio give it a tender reading. Other gems include his Milt Jackson tribute, "Bell For Bags," and a sweet, waltzing "Halo," which features Herring's silvery flute. "Willie's Groove" is a straight ahead trio outing giving some "showtime" to drummer Jones III. The trio ends the date with "Martha's Prize." Martha, of course, is Walton's wife, and, wouldn't you know it, he's the prize! It's a fresh, medium tempo workout, and a nice way to end the album. As long as Walton stays on this path, the easy chair can wait.

High Note, 2011, 50:22.

Jack Rosenberg Memorial Award

JSO Musician of the Month for October, 2011: Mike Doolin

By Rita Rega

Instrument: Guitar

Early Years/Education: I was born in Anchorage, Alaska, because my dad was working there as a federal treasury agent (tax collector). We moved around a lot between Anchorage, Puyallup, Washington, and Eugene, Oregon. I went to three junior high schools, one of them twice. We finally settled in Lincoln City for my high school years. I had played the violin from second grade, but Lincoln City was too small to have an orchestra, so I switched to guitar. Dave Parker (of the Art Abrams Swing Machine) was the music teacher at the high school, and he turned me onto jazz, sending me home with records by Howard Roberts and Larry Coryell. It's all Dave's fault really – by my junior year, I was determined to be a musician. Dave also asked me to play bass in high school after the bass player moved away. Looking back, it was great experience. It now informs my solo and duo guitar playing; really, I'm keeping the bass line going.

I went to Mt. Hood Community College for two years and North Texas State for a year and a half. Eventually, I wound up playing in a lot of "top-40" bands through the '80s in both Portland and San Francisco. By mid-1987, I was living in San Francisco. Unsatisfied with the music I was playing, I returned to school and really got into software design. By 1990, I was back in Portland working as a software engineer. All that typing gave me tendonitis, so I had to get out of that industry.

Luthier: [This career] came about from being a broke musician ... I'd wear out the frets on my guitar but couldn't afford to pay someone to repair it, so I'd buy a file and a set of frets and do it myself. I stumbled into lutherie over the course of many years that way. One day I thought, "I really wish the body was shaped more like this," and soon was on my kitchen table with a router and hand saw, hacking out a guitar body. Many years go by, and eventually I came up with an acoustic guitar design, the "double cut-away," that people really liked, among them were John Stowell and my wife, Nancy Conescu. I didn't go into it as a business until I started building acoustic guitars.

About five or six years ago, I was invited to exhibit my work at a guitar exhibition as part of the Montreal Jazz Festival. Up walks Esperanza Spalding. I didn't know of her at that point; she was with Joe Lovano at the time. I had an acoustic bass guitar with me that I had just built for myself. She really liked it, so I loaned it to her. She still has it. When I eventually build her one, she wants it to be a little shallower. It has a deep body, so I'll cut the dimensions down. We try to tailor it to the person in regards to the scale, [the] sound they're looking for, and physical playability factor. We take all of that into account. That's the mystique of lutherie.

Bands: I play duos with three different singers: Mitzi Zilka, Linda Daiber and Zenda Torrey. Mitzi and Linda both sing jazz, while Zenda does more R&B and pop with a bit of jazz for good measure. I play every Thursday night at the Candlelight Room

with the La Rhonda Steele Band. I also play with the Chris Baum Project, usually at the Candlelight. I get to sub every now and then with soul Vaccination and 5 Guys named Moe.

Most Satisfying Experience: Tough to pick just one ... all of my recording projects have been great, especially my own project with David Martin. I recently got last minute calls to play with Lauren Kinhan and Julie Homi, both of who write wonderful original jazz; both were really fun gigs with lots of reading involved, which I love. And any night at the Candlelight with La Rhonda Steele or Chris Baum when the crowd is dancing and screaming and the band is rockin', that's pretty darn satisfying, too!



Photo by Rita Rega

Heron, and Lenny Breau.

Discography: With Tim Bryson on "Playground"; w/Obo Addy on "Wonchi Bi"; w/Fred Stickley on "Behind the Hangar" and "King Beta"; w/Linda Daiber, "Remembering June"; Mike Doolin and David Martin, "Reflections"; and w/Brad Hoyt on "Together Alone." I'm on two CDs by Brad Hoyt featuring harp guitar and piano duets; as a luthier, I've had the opportunity to build unusual instruments, notably harp guitars. A harp guitar is a guitar with one or more extra strings that are not on the neck; typically, five to seven bass strings tuned down the scale from the guitar neck. I've gotten into playing harp guitar as well. Brad and I also have an upcoming Christmas album.

Gigs: 10/7-9 - Harp Guitar Gathering in Milford, CT; 10/13, 10/20, 10/27 - Candlelight Room with La Rhonda Steele Band; 10/14 - Vie de Boheme with Zenda Torrey Band; 10/15 - Cafe Delirium with Linda Daiber duo; 10/21 - O'Connor's with King Beta band; 10/23 - Moreno Cafe with Mitzi Zilka singer's jam.

Future Plans: I took about 10 years off from serious playing to establish my guitar-making business and had some success at that. But now I'm back to playing music, and I just want to learn and grow. I want to write and record and play as much as I possibly can. Dave Martin and I are talking about another recording together; I'd like to do a trio thing ala Joe Pass; I'd love to do a solo guitar CD and a solo harp guitar CD.

Other: For a musician/luthier like me to make a guitar for someone like John Stowell and see what he does with it, to facilitate his musical trip — it doesn't get any better than that.

Favorite Recordings

(in chronological order of when I first heard them): Howard Roberts - "Some-thin's Cookin'"; Joe Pass - "Portraits of Duke Ellington"; Wes Montgomery - "Boss Guitar"; Ted Green - "Solo Guitar"; John Abercrombie and Ralph Towner - "Sargasso Sea"; Chick Corea - "Piano Improvisations"; Pat Martino - "Joyous Lake"; Pat Metheny - "Pat Metheny Group"; Michael Brecker - "Don't Try This At Home"; Leni Stern - "Reflections."

Musical Influences:

All the artists from my favorite recordings, plus Tower of Power, Stevie Wonder, Earth, Wind and Fire, Yes, Gil Scott-

Notes & Chords

Hurricane slows tours ... Abrams debuts new album ... Benefit for Glen Holstrom

By Nancy Tice

Greetings all! When I started writing this column in October 1991, I never thought I'd still be at it 20 years later! It has been an honor and pleasure to bring you news of Portland-based Jazz and Blues artists, and the experience has enriched my life immeasurably. I hope it has also brought you enjoyment. It is a thrill to know so many readers check my column first when the magazine arrives!

Before the next installment, however, who said the following?
"It may very well be music which will save the world."
Answer appears at the end of the column.

I was fortunate enough to be associate producer of the seven-part "PDX Jazz Summit" on Oregon Public Broadcasting in 1991. The program showcased seven groups of local jazz artists, including the late Leroy Vinnegar, Marianne Mayfield, Andrew Hill, Hadley Caliman and Jim Goodman.

It was filmed on two nights in June, with a live studio audience of Jazz Society members. I enjoyed and learned so much from the experience, I asked then editor, Wayne Thompson, if I could write up a summary of the show for Jazzscene. A couple of weeks later, Thompson called to ask. "Where is your next column?" and I've been at it ever since!

I do my best to cover as many different stories as I can, and always appreciate it when you **send emails with news of your gigs, recordings, tours, etc.**, so please contact me at 503-774-2511 or nancy@nwam.com . Please include me on your mailing lists. Our deadline is the 20th of the previous month. If your event is on the first weekend of the month, two months early is advisable.

Trumpet player, bandleader, and KMHD host, **Art Abrams**, announces the release celebration for his 17-piece big band's fourth recording, "Speak Low, Swing Hard," Sunday, October 30, 5-8:00 pm in the Mayfair Ballroom of the Benson Hotel. Abrams is proud to note that 90% of the charts for the album were written for his band. John Nastos, lead alto, and Dave Parker, trombone, contributed.

Abrams formed the "**Art Abrams Swing Machine**" in 1986. The band performs as a concert orchestra as well as for dancing. Tenor player Alan Maier and trombonist Rick Tippits have been in the band from the beginning. The late great Eddie Wied was the first pianist.

Over the years, Abrams has selected players that are among the finest in the area. He doesn't play trumpet with the band as often as he used to, but does so on as many live gigs as possible, including at the upcoming release event.

"This band comes out smokin' and takes no prisoners!" KBOO DJ Bob Riddle says. "They play Count Basie better than the Basie Band."

The Swing Machine has played at the Mt. Hood Festival of Jazz, Cathedral Park Jazz Festival, Hood River's Apple Jam, and just about every major concert series in Oregon. They have opened for jazz luminaries Dave Brubeck, Marlena Shaw, The Four Freshmen and others. Perhaps the greatest honor was being conducted in concert by Grammy award-winning composer and arranger Pete Rugolo, of the Stan Kenton band. The concert included a world premiere performance of his "Design for Brass".

Catch Abrams' show, "Juke Box Saturday Night," on KMHD, Saturday, 6-7:00 pm, and Sunday, 11:00 am to 2:00 pm, when he frequently features special guests.

Vocalist **Nancy Curtin** presents a show of Brazilian Jazz fea-

turing Tom Grant on piano, with Dave Captein, bass, and Mark Griffith on drums, October 29 at Wilfs.

Several Portland-based musicians had run-ins with Hurricane Irene on east coast gigs in September. Cellist **Gideon Freudmann** was to play for a Buster Keaton silent film in Brattleboro, VT, on September 25, but the venue suffered water damage and he wasn't sure it would be repaired in time for his performance.

Vocalist **La Rhonda Steele** accompanied blues giant Curtis Salgado for a number of gigs last month. "We actually didn't feel the earthquake (in Virginia)," she writes. "It happened when we were in New Hampshire. We did have two gigs cancelled in Connecticut and Atlantic City. We were lodged in a hotel in upstate New York {Woodstock} for two days with no cell service or power. We took over the Hotel restaurant and sang and played by candlelight til the wee hours . It took us about three hours to travel 14 miles, trying to get from upstate NY to the freeway to Philly, where we caught our plane on time. Hurricane Irene met us on the East Coast, we were happy to make it back home."

"**First Thursday**" celebrates its 25th Anniversary on October 6. It was originally intended as an "art walk" in downtown Portland, and later included the Pearl District. It has since come to include music at many of the galleries.

Vocalist and KBOO DJ, **Rhetta Christie**, and David Evans, saxophone, with the incomparable pianist, Dave Frishberg, are at work on the third volume in a series of recordings. They hope it will be ready by New Years. Her first two CD feature Christie's rich but oft-overlooked vein of Americana, at the crossroads of American Songbook and the country-western canon. With a twangy timbre, breezy sense of swing, and a gift for conveying the emotional essence of a lyric, Christie harks back to a time when Western swing bands, cowboy troubadours, big bands, and suave pop singers often interpreted the same material.

Her KBOO FM 90.7 shows are Mondays, noon - 2:00 pm. "My show is comprised of older music, '20s-'50s, mostly in the swing genre, both Western and jazz. Dave Frishberg has been my guest many times," says Christie.

Catch her trio on October 23 at the Sunday Night Jazz Series at the Blue Monk, 3341 SE Belmont, 7:30-10:30 pm.

Tom Grant tells us that his friend, veteran keyboardist **Glen Holstrom**, is facing a serious health challenge. Grant will join local luminaries — including Lloyd Jones, whose band Glen has played in for years — for an all-day benefit concert October 2 at Vie de Boheme wine bar, SE 7th and Clay. Grant plays at 10 pm.

If you are looking for a killer, rock 'n roll/blues show, check out pianist, Ramsey Embick, bassist, Gary Fontaine, and drummer, Anthony Jones as they accompany blues guitarist **Eddie Martinez** at Jimmy Mak's on October 21.

Embick says their music will be the "real deal, way fun!" and can't say enough how much he loves to play with Martinez, "a real pro," who has also played with Robert Palmer and Patti LaBelle. He has the greatest respect for the band members, who always want to play their best with him.

Answer to the Quiz: Pau Carlos Salvador Defillo, aka "Pablo Casals"; Catalan cellist and conductor, 1876-1973. At age 93, when he was asked why he continued to practice the cello for three hours every day he replied, "I'm beginning to notice some improvement ..."

In Memoriam

By Rob Scheps

Pinetop Perkins (piano, bass), 97; born 7/7/13, Belzoni, MS, died 3/21/11, Austin, TX.

Born Joe Willie Perkins in the Mississippi Delta, he was christened "Pinetop" after being influenced by the popular boogie-woogie pianist, Clarence Pinetop Smith, in 1928. Although his first instrument was the 'diddly-bow,' Perkins actually made the first piano he owned.

He worked with harmonica star Sonny Boy Williamson II for five years, and with Earl Hooker and Hubert Sumlin. However, his best-known association is his decade-long stretch with Muddy Waters, from 1969, when he replaced Waters' great pianist Otis Spann, to 1980.

In recent years, Perkins received many late career accolades, including a Grammy nomination. He was one of the last authentic blues survivors of his era.

Jerry Leiber (lyricist, composer), 78; born 1933, Baltimore, MD, died 8/11, Los Angeles, CA.

Lieber grew up in Baltimore but moved to L.A. at age seventeen, where he met Mike Stoller, his musical soulmate and partner for 61 years. Leiber and Stoller were both deeply into blues and jazz, which directly affected their writing style for mostly black artists in the 1950s. Their song, "Hound Dog," was a hit for Big Mama Thornton in 1953 — they always vastly preferred her version to Elvis's.

Their songs were recorded by a who's who of pop music, including The Beatles, Aretha Franklin, Barbra Streisand, The Rolling Stones, Dion, and Otis Redding. Indeed, they became one of the most revered songwriting duos in rock music.

Their list of hits is endless and includes "Jailhouse Rock" for Elvis; "On Broadway" for the Drifters; "Is That All There Is" for Peggy Lee; "Stand By Me" for Ben E. King, and, the most iconic, their string of masterpieces for the †Coasters, a hilarious and soulful male vocal group which brought the duo's telling portraits of Eisenhower-era America to life. The three finest of these all feature great tenor sax titan King Curtis, and came out in the late 1950s. They are: "Charlie Brown," an ode to high school hoodlums; "Yakety Yak," a paean to teenagers harangued by strict parents; and the coup de grace, "Little Egypt" — one of the most perfect pop songs ever realized in rock and roll music.

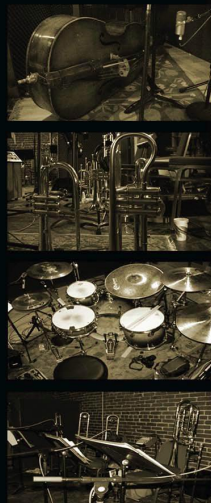
It tells the not-so-ribald tale of a tantalizing stripper who ends up marrying one of her fans, and having "seven kids who crawl around the floor, singing Ying-Yang" (the melody their mother used to sing while stripping). The song and the Coasters' performance are both musical perfection.

In the 1990s, Leiber and Stoller's hits were anthologized in the Broadway show, "Smokey Joe's Café." As the lyricist for so many classic songs, Leiber helped articulate and define the changes in American life throughout the 1950s and 1960s. By so doing, his voice shaped America.

Ross Barbour (singer, piano, drums), 82; born †12 /31 /28, Columbus, IN, died 8/20/11, Simi Valley, CA.

Barbour was a catalyst in forming the Four Freshmen, the jazz-influenced male vocal group, at his University in Indiana in 1947. The group used barbershop quartets as a basis,

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but developed a tsleeker, hipper approach that helped them score a record deal with Capitol Records in 1950, when Stan Kenton heard them. The Freshmen have recorded more than 50 albums, and their hits include "Mood Indigo" and "Day By Day."

The group was a big influence on the Beach Boys — Brian Wilson heard them at age 15 and was awestruck. Another original member, Bob Flanigan, died earlier this year. Barbour was the last surviving original member.

The Editor's Corner

By Lynn Darroch

"The greatest groups were always built around a great drummer." Ron Steen

Jimmy Mak's is bringing us a month of great drummers, beginning on October 13, when resident icon **Mel Brown** is joined by **Martha Reeves**, the singer who hired him to play with Martha and the Vandellas in the late '60s, the beginning of Brown's long association with Motown recording artists that included The Temptations and Diana Ross.

And then, for two nights (October 25 and 26), the legendary **Jimmy Cobb**, immortalized for his role in "Kind of Blue," comes to town with saxophonist Javon Jackson's "We Four." That band will also include Mulgrew Miller on piano and Peter Washington on bass. And there's more!

Bernard Purdie — the world's most often-recorded drummer, they say — brings his group to Jimmy Mak's stage on October 28. And then, on November 4, former Weather Report drummer **Peter Erskine** arrives with his trio — which includes his nephew, Portland resident bassist Damian Erskine, as well as young Romanian pianist Vardan Ovsepien. They'll play material from the trio's first CD, "Joy Luck."

And though **Chuck Redd** will be playing vibes, he's also a noted drummer. Redd will join Brown's Quartet on October 12.

Add Curtis Salgado, Patrick Lamb, Michael Kaeshammer, Michael Allen Harrison, and the Jazz Society of Oregon's Hall of

Fame concert featuring **Phil Baker** on October 29 — this may be the biggest month in the history of Portland's premiere jazz club.

New concert series

Portland composer and saxophonist **Tim Willcox** is organizing a new monthly series to provide, he writes, "Portland's creative jazz musicians a nice, concert-like environment in which to perform." The series debuted September 25 at **The Community Music Center** with a concert by the Willcox-led Superjazzers and the Paper Scissors Trio. The Center, at 3350 SE Francis Street, seats 140 people and boasts a nine-foot Steinway grand piano.

The concerts are open to all ages. This month, the series presents the **Greg Gobel Trio**, 7:30 pm, October 14.



Dick Bogle Memorial Scholarship

The education committee of the Jazz Society of Oregon recommended, and the Board approved, granting the Dick Bogle Memorial Scholarship of \$500 to young jazz vocalist Remi Skalisky. She graduated this year from Battle Ground High School and is now attending the University of North Texas College of Music, majoring in jazz studies.

Thanks to everyone who contributed to this new scholarship fund.

A Tribute to Icons:

The Music of Peggy Lee and George Shearing

Showcasing the music of **Beauty and the Beat** and Peggy Lee's **Black Coffee**
Creating "that Shearing sound"...

- LINDA MICHELET
- MIKE HORSFALL
- JOE MILLWARD
- CHRISTOPHER WOITACH
- TIM GILSON
- CARLTON JACKSON

at *Will's*
Saturday, October 15, 2011
8 p.m. \$10.00 cover

www.lindamichelet.com



October, 2011

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

Saturday, October 1

Blue Monk: Taharia Memory feat. Thara Memory, 9 pm

Brasserie Montmartre: Al Criado & "Tablao," 5:30 pm

Cinetopia, Beaverton: Mark Simon, 6-10 pm

Heathman Hotel: Mary Kadderly/Dan Gildea/Bill Athens, 8 pm-midnight

Jimmy Mak's: Michael Kaeshammer, \$25 adv TicketsOregon/\$20 guaranteed gen., 7:30 pm & 9:30 pm; minors until 9:30 pm

Ledding Library, Milwaukie: "First Saturday Concert Series," Retta Christie/David Evans/Dave Frishberg, free, 2-3 pm

New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm

Newport: "Jazz at Newport" - Howard Alden, Monty Alexander, Anat Cohen, Dave Captein, Rob Davis, Greg Goebel, Jeff Hamilton, Tamir Hendelman, Mike Horsfall, Weber Iago, Kristin Korb, Evan Kuhlmann, Christoph Luty, Reinhardt Meltz, Lewis Nash, Eddie Parente, Hassan Shakur, Terrell Stafford/Todd Strait, Dick Titterington, David Valdez, Mike Wofford; for info, jazz@jazzatnewport.org

Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm

Wilf's at Union Station: Tom Grant Band (Linda Hornbuckle/Ken Anoe/Ron Steen), \$10, all ages, 8 pm-midnight

Sunday, October 2

Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm

Benson Hotel, London Grill: "Sunday Brunch," Jean Ronne, 9:30 am-1:30 pm

Billy Webbs Elks Club: Shirley Nanette (Vince Frates/Dan Gaynor/Clay Giberson, piano; Phil Baker/Scott Steed/Bill Athens/Ed Bennett, bass; Tim Rapp, drums; and guest artists sitting in), 6-9 pm

Blue Monk: Ben Darwish Group, 8 pm

Cinetopia, Beaverton: † JB Butler

Clyde's Prime Rib: Ron Steen Jam - Bill Beach, piano, Dennis Caiazza, bass; no cover, 8:30-11:30 pm

EaT, An Oyster Bar: New Orleans Brunch - Box of Chocolates (Reggie Houston/Turtle VanDemarr/Tim Acott), 11 am -2 pm

Le Petite Provence: Barry Glick/Jim Putman, 2jazzguitars, 6-8:30 pm

Newport: Jazz at Newport - continues

Tillicum: Johnny Martin Quartet, 6-9 pm

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

Vie de Boheme Wine Bar: "Benefit for Glen Holstrom" - Tom Grant, Lloyd Jones, Bobby Torres, Gary Hobbs, more (event runs all day)

Monday, October 3

Best Western, Cebu Lounge, Hood River: Tom Grant/Shelly Rudolph/Chance Hayden, 7 pm

Blue Monk: Renato Caranto Project, 8 pm

Duff's Garage: Lily Wilde Orchestra, \$8, 8-11 pm, 21+

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

Laurelthirst Pub: Kung Pao Chickens, 9-11 pm

Tony Starlight's Supperclub Lounge: Andrew Oliver Presents "West Coast Jazz Part 2" (David Evans/Eric Gruber/Tim DuRoche/Paul Mazzio), \$8, 7:30 pm

Tuesday, October 4

Camellia Lounge: Tom Wakeling/Steve Christofferson/David Evans/Todd Strait, †8 pm

Candlelight Café: Gretchen Mitchell Band/Haley Horsfall, 9:30 pm-1:30 am

Coyote's Bar and Grill, Hillsboro: Jazz Jam with Laura Cunard & Dick Berk, all ages, 7:30-10:30 pm

Jazz Alley, Seattle: Gary Burton Quartet/Julian Lange/Scott Colley/Antonio Sanchez

Jimmy Mak's: Mel Brown Septet, \$6, 9 pm; Remy Lebouff, \$10, 7-8:30 pm; minors until 9:30

Justa Pasta: Justa Pasta: Anson Wright/Tim Gilson

Tony Starlight's Supperclub Lounge: "Piano Bar" - Bo Ayars, no cover, 6-10 pm

Wednesday, October 5

Bradford's Sports Bar: Laura Cunard, 5-8 pm

Brasserie Montmartre: "A Tiempo" w/Nat Huls-kamp & Danny Romero, 5:30 pm

Camellia Lounge: Jazz Jam - Blake Lyman/Akila Fields/Jim Prescott/Sam Foulger, 8 pm

Heathman Hotel: Nancy Curtin/Greg Goebel, 8-11 pm

Jazz Alley, Seattle: Gary Burton Quartet/Julian Lange/Scott Colley/Antonio Sanchez

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

Portland Prime: Randy Porter, 5:30-8:30 pm

Wilf's at Union Station: Ron Steen's Vocal Showcase - Mike Winkle, vocals, Joe Millward, piano; \$7, all ages, 7:30-10:30 pm

Thursday, October 6

Blue Diamond: Tom Grant Jam Session and Concert, 8-11 pm

Blue Monk: Alan Jones Academy of Music Presents: The AJAMsession, \$5, all ages, 8-11 pm

Brasserie Montmartre: JB Butler & Al Criado, 5:30-8:30 pm

Hollywood Theater: Tony Starlight's Supperclub Lounge finals "Sing for Your Supperclub Big Band Karaoke," 7:30 pm, \$10, www.singforyoursupperclub.net

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

Portland Prime: Tony Pacini, 5:30-8:30 pm

Wilf's at Union Station: Karla Harris Quartet (Todd Strait, Scott Steed, Mike Horsfall), \$8, 7:30-10:30 pm

Friday, October 7

Alberta Street Public House: Midnight Serenaders, \$8, 9:30 pm

Andina: JB Butler Trio

Benson Hotel, Lobby Bar: Tom Grant/Shelly Rudolph

Bijou Café: "1st Friday Jazz @ the Bijou Café" - Nancy King & Friends (Cheryl Alex/Randy Porter/Scott Steed/Alan Jones), \$10, 7-10 pm

Camellia Lounge: Upper Left Trio (Clay Giberson/Jeff Leonard/Charlie Doggett), \$5, 9 pm

Cinetopia, Vancouver: Mark Simon, 6-10 pm

Heathman Hotel: Shirley Nanette/Vincent Frates, piano, 7-10 pm

Jimmy Mak's: Curtis Salgado Band, \$25 adv TicketsOregon/\$20 guaranteed gen., 8 pm; minors until 9:30 pm

New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm

Portland Prime: Tony Pacini Trio, 7:30-11 pm

Salty's on the Columbia: Jof Lee/Mel Brown Trio, 7 pm

Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm

Vie de Boheme Wine Bar: Mia Nicholson Quartet (Steve Christofferson/Dave Captein/Tim Paxton), 8 pm

Saturday, October 8

Arrivederci's Wine Bar, Milwaukie: Mike Horsfall Quartet (Dan Balmer/Dave Captein/Gary

Hobbs), 8-11 pm
 Blue Monk: "The Blue Monk Celebrates Thelouis Monk's Birthday & Blue Monk's 9th Birthday" - David Ornette Cherry, 9 pm
 Brasserie Montmartre: Al Criado & "Tablao," 5:30 pm
 Cinetopia, Beaverton: † JB Butler
 Jimmy Mak's: Devin Phillips, \$10, 8 pm; minors until 9:30 pm
 La Vie de Boheme Wine Bar: Pete Petersen Septet feat. Karla Harris, \$10, 8 pm
 New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm
 Portland Center for the Performing Arts, Newmark Theater: "Oregon Music Hall of Fame Induction Ceremony" - 2011 inductees include Phil Baker, Norman Sylvester
 Sylvan Steakhouse: Anson Wright Trio (Tim Gilson/Ron Steen), 8:30-11 pm
 The Allison Inn, Newberg: Mary Kadderly/Dan Gildea/Bill Athens, 6:30-10:30 pm
 Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm
 Tony Starlight's Supperclub Lounge: Mia Nicholson/David Frishberg/David Evans, \$10, 7:30 pm
 Vie de Boheme Wine Bar: Pete Peterson Septet (Karla Harris/Mark Simon), 8-11 pm
 West Cañ: Carol Rossio/Duston Hunley, no cover, 7-10 pm

Sunday, October 9

Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm
 Benson Hotel, London Grill: "Sunday Brunch," Jean Ronne, 9:30 am-1:30 pm
 Billy Webbs Elks Club: Shirley Nanette (Vince Frates/Dan Gaynor/Clay Giberson, piano; Phil Baker/Scott Steed/Bill Athens/Ed Bennett, bass; Tim Rapp, drums; and guest artists sitting in) 6-9 pm
 Blue Monk: Tim Wilcox, 8 pm
 Clyde's Prime Rib: Ron Steen Jam - Phil Goldberg, piano, Scott Steed, bass; no cover, 8:30-11:30 pm

EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston/Turtle VanDemarr/Tim Acott), 11am -2 pm
 Le Petite Provence: Barry Glick/Jim Putman, 2jazzguitars, 6-8:30 pm
 Lincoln City Cultural Center: "Cascade Head Music Festival presents OREGON"; \$30 res./\$25 gen/\$30 door, 7:30 pm
 Tillicum: Johnny Martin Quartet, 6-9 pm
 Tommy O's Pacific Rim Bistro, Vancouver (downtown): Tom Grant Band Concert & Jam Session, 6-9 pm

Monday, October 10

Blue Monk: Renato Caranto Project, 8 pm
 Brasserie Montmartre: Eric John Kaiser/Todd Bayles, 5:30 pm
 Jazz Alley, Seattle: Oregon
 Jimmy Mak's: Dan Balmer Trio, no cover, 8 pm; minors until 9:30 pm
 Lairelthirst Pub: Kung Pao Chickens, 9-11 pm

Tuesday, October 11

Andina: JB Butler
 Candlelight Cañ: Gretchen Mitchell Band/Haley Horsfall, 9:30 pm-1:30 am

Coyote's Bar and Grill, Hillsboro: Jazz Jam w/Laura Cunard & Dick Berk, all ages, 7:30-10:30 pm
 Jazz Alley, Seattle: Oregon
 Jimmy Mak's: Kandinsky Effect 9 pm; Willamette University Jazz Ensemble 7 pm, \$10
 Justa Pasta: Anson Wright/Tim Gilson
 O'Connor's Vault, Multnomah Village: Linda Lee Michelet/Lee Wuthenow, 7-10 pm
 Orenco Station Grill: Heather Keizur/Steve Christofferson, no cover, 7 to 9:30 pm
 Tony Starlight's Supperclub Lounge: "Ayars Vocal Showcase," 7:30 pm, \$7

Wednesday, October 12

Arrivederci! Wine Bar & Restaurant, Milwaukie: Happy Madness: Mike Horsfall/Haley Horsfall/Leah Hinchcliff, no cover, 7-10 pm
 Benson Hotel: JB Butler Trio (Essiet Essiet/Todd Strait), 7-10 pm
 Brasserie Montmartre: "A Tiempo" w/Nat Hulskamp & Danny Romero, 5:30 pm
 Camellia Lounge: Jazz Jam - Blake Lyman/Akila Fields/Jim Prescott/Sam Foulger, 8pm
 Jack London Bar, Rialto: Lily Wilde Quartet (Dennis Caiazza, bass, vocals, Matt Tabor, piano, Tommy Royer, drums, vocals), \$25 incl. dinner for two, \$15 single; \$5 show only,

7:30-10:30 pm

Jimmy Mak's: Chuck Redd with the Mel Brown Quartet, \$10, 8 pm; minors until 9:30 pm
 KBOO 90.7 FM: 4-hour special - the music and life of Portland Native American saxophonist Jim Pepper, noon-4 pm
 Portland Prime: Randy Porter, 5:30-8:30 pm
 Press Club: Swing Papillon, no cover, 7:30 pm
 Tony Starlight's Supperclub Lounge: "That's What She Said" - benefit for the Circle Theater Project, \$10/\$15, 7:30 pm
 Wilf's at Union Station: "Ron Steen's Vocal Showcase" - Rebecca Kilgore, vocals, Phil Goldberg, piano, Dave Captein, bass; \$7, all ages, 7:30-10:30 pm

Thursday, October 13

Blue Diamond: Tom Grant Jam Session and Concert, 8-11 pm
 Blue Monk: Alan Jones Academy of Music Presents: The AJAMsession, \$5 cover, all ages, 8-11 pm
 Blue Monk: Alan Jones JAM, 8pm
 Brasserie Montmartre: JB Butler & Al Criado, 5:30-8:30 pm
 Jazz Alley, Seattle: Manhattan Transfer
 Jimmy Mak's: Miss Martha Reeves with the Mel Brown B-3 Organ Group, \$25 adv TicketsOregon/\$20 guaranteed gen., 7:30 pm & 10 pm; minors until 9:30 pm
 Portland Prime: Tony Pacini, 5:30-8:30 pm
 Tony Starlight's Supperclub Lounge: Cabaret Chanteuse, hosts Gretchen Rumbaugh, Darcy White, \$10, 7:30 pm

Friday, October 14

Allison Inn, Newberg: Karla Harris/Kevin Deitz/Mike Horsfall
 Cinetopia, Beaverton: Mark Simon, 6-10 pm
 Classic Pianos: "George Fendel Presents" - Tony Pacini, piano; Scott Steed, bass; Chuck Redd, drums; (performance & recording), 7:30 pm
 Community Music Center: Greg Goebel Trio, 7:30 pm
 Glenn & Viola Waters Cultural Center, Hillsboro: Midnight Serenaders, \$12 adv/\$14 door, 7:30 pm
 Jazz Alley, Seattle: Manhattan Transfer
 Jimmy Mak's: "A Tribute to James Brown" - Portland Soul All-Stars, \$15 adv TicketsOregon/\$12 guaranteed gen., 8 pm; minors until 9:30 pm
 New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm
 Reedemer Lutheran Church: "Creative Music Guild Presents" - Trio Braam (Michiel Braam, piano; Wilbert de Joode, bass; Michael Vatcher, drums)
 Salty's on the Columbia: Jof Lee/Mel Brown Trio, 7 pm
 Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm

Saturday, October 15

Benson Hotel, Lobby Bar: Tom Grant/Shelly Rudolph
 Brasserie Montmartre: Al Criado & "Tablao," 5:30 pm; Pete Krebs, 9 pm
 Camellia Lounge: Disappointments (Tom Lund/Bill Erb/Scott Eave), 9 pm
 Cinetopia, Beaverton: JB Butler



JIMMY MAK'S
 "ONE OF THE WORLD'S TOP 100 PLACES TO HEAR JAZZ"
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OCTOBER 12
 The Mel Brown Quartet with Chuck Redd
 OCTOBER 13
 Miss Martha Reeves
 The Mel Brown B3 Group
 OCTOBER 25 & 26
 Javon Jackson's "We Four" w/Jimmy Cobb, Mulgrew Miller, Peter Washington
 Celebrating the music of John Coltrane
 OCTOBER 28
 Bernard "Pretty" Purdie

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Jimmy Mak's: Michael Allen Harrison, "CD Release Event for Live at Jimmy Mak's," \$15 adv TicketsOregon/\$12 guaranteed gen., 8 pm; minors until 9:30 pm

New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm
Old Stone Church, Bend: Chuck Redd, vibes; Tony Pacini, piano; Scott Steed, bass; Tim Rap, drums; 7-9:30 pm

The Allison Inn, Newberg: Mary Kadderly/Dan Gildea/Bill Athens, 6:30-10:30 pm

Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm

Touche: David Friesen/Greg Goebel/Kelley Shannon, 9 pm

Vie de Boheme Wine Bar: "A National Foundation for Transplants fundraising event in honor of Mark Simon" (Mark Simon, piano; Larry Bard, drums; Leah Hinchcliff, bass; Bryant Allard, trumpet; John Nastos, alto sax), 8-11 pm, suggested donation \$15

Wilf's at Union Station: "Tribute to Icons: The Music of Peggy Lee and George Shearing," Linda Lee Michelet, \$10, 8 pm-midnight **Sunday, October 16**

Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm

Benson Hotel, London Grill: Sunday Brunch - Jean Ronne, 9:30 am-1:30 pm

Billy Webbs Elks Club: Shirley Nanette (Vince Frates/Dan Gaynor/Clay Giberson, piano; Phil Baker/Scott Steed/Bill Athens/Ed Bennett, bass; Tim Rapp, drums; and guests), 6-9 pm

Blue Monk: Blake Lyman Trio (Andrew Jones/Jonas Oglesbee), 8 pm

Clyde's Prime Rib: Ron Steen Jam - Greg Goebel, piano, Kevin Deitz, bass; no cover, 8:30 pm

EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston/Turtle VanDemarr/Tim Acott), 11 am -2 pm

Jazz Alley, Seattle: Manhattan Transfer

Le Petite Provence: Barry Glick/Jim Putman, 2jazzguitars, 6-8:30 pm

Tillicum: Johnny Martin Quartet, 6-9 pm

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

Tony Starlight's Supperclub Lounge: Emmett Wheatfall "Poetry CD Release," w/Noah Peterson, \$10, 7 pm

Monday, October 17

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

Laurelthirst Pub: Kung Pao Chickens, 9-11 pm
Secret Society Ballroom: Carlton Jackson/Dave Mills Big Band, 7:30 pm

Tuesday, October 18

Camellia Lounge: Tom Wakeling/Steve Christofferson/David Evans/Todd Straht, 8 pm

Candlelight Café: Gretchen Mitchell Band/Haley Horsfall, 9:30 pm-1:30 am

Chapel Performance Space, Seattle: "Earshot Coyote Festival" - Rich Halley Quartet

Coyote's Bar and Grill, Hillsboro: Jazz Jam w/Laura Cunard & Dick Berk, all ages, 7:30-10:30 pm

Jimmy Mak's: Mel Brown Septet, \$6, 8 pm; mi-

nor until 9:30 pm; Justa Pasta: Anson Wright/Tim Gilson

Wednesday, October 19

Arrivederci's Wine Bar, Milwaukie: Happy Madness: Mike Horsfall/Kevin Deitz, 7-10 pm

Bradford's Sports Bar: Laura Cunard, 5-8 pm

Brasserie Montmartre: Andre Bush/Bill Athens, 5:30 pm

Camellia Lounge: Jazz Jam - Blake Lyman/Akila Fields/Jim Prescott/Sam Foulger, 8 pm

Heathman Hotel: Shirley Nanette w/Vincent Frates, piano, 7-10 pm

Jazz Alley, Seattle: Louis Prima Jr.

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

Portland Prime: Randy Porter, 5:30-8:30 pm

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

Vie de Boheme Winery: Chuck Israels Orchestra, 8 pm

Wilf's at Union Station: "Ron Steen's Vocal Showcase" - Shira! Vocals, Joe Millward, piano; \$7, all ages, 7:30-10:30 pm

Thursday, October 20

Blue Diamond: Tom Grant Jam Session and Concert, 8-11 pm

Blue Monk: Alan Jones Academy of Music Presents: The AJAMsession, \$5 cover, all ages, 8-11 pm

Brasserie Montmartre: JB Butler & Al Criado, 5:30-8:30 pm

Camellia Lounge: Roxi Copeland, \$5, 8 pm

Jazz Alley, Seattle: The Jazz Crusaders-Joe Sample/Wayne Henderson/Wilton Felder

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

Portland Prime: Tony Pacini, 5:30-8:30 pm

Tony Starlight's Supperclub Lounge: "Sinatra Fest" - Pete Peterson Septet - "Sinatra-Basie" w/ Johnny Martin, \$8, 7:30 pm

Friday, October 21

Allison Inn, Newberg: Shirley Nanette w/Sydney Lehman, piano, Ken Anoe, bass, 6:30 pm

Arrivederci! Wine Bar & Restaurant, Milwaukie: "Carib" (Mike Horsfall/Kevin Deitz/Israel Annoh/Haley Horsfall), 7:30-10:30 pm

Camellia Lounge: Trio Flux (Neil Mattson/Julio Appling/Adam Ochshor), \$5, 9 pm

Cinetopia, Vancouver: Mark Simon, 6-10 pm

Courtyard Senior Plaza: Retta Christie/David Evans/Dave Frishberg, free, 3-4 pm

Heathman Hotel: Bobby Torres Trio, 8 pm-midnight

Jazz Alley, Seattle: The Jazz Crusaders - Joe Sample/Wayne Henderson/Wilton Felder

Jimmy Mak's: Eddie Martinez Band, \$10, 8 pm; minors until 9:30 pm

New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm

Portland Prime: Tony Pacini, 7:30-11 pm

Salty's on the Columbia: Jof Lee/Mel Brown Trio, 7 pm

Secret Society Ballroom: Swing Papillon, "Happy Hour," no cover, 6 pm

Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm

Tony Starlight's Supperclub Lounge: Devin Phillips Quartet, \$12, 8 pm

Touche: Mike Winkle/Vince Frates/Craig Snazelle, \$5, 8-11 pm

Wildish Theater, Springfield: Swing Shift Big Band presents "The Blues and Other Colors," \$5, 7:30 pm

Saturday, October 22

Benson Hotel, Lobby Bar: Tom Grant/Shelly Rudolph

Brasserie Montmartre: Al Criado & "Tablao," 5:30 pm; Jamie Stillway Trio, 9 pm

Camellia Lounge: Toque Libre (Pablo Ojeda/Ricardo Ojeda/Mehdi Farjami), \$5, 9 pm

Heathman Hotel: Linda Lee Michelet Trio, no cover, 8 pm-midnight

Jazz Alley, Seattle: The Jazz Crusaders - Joe Sample/Wayne Henderson/Wilton Felder

Jimmy Mak's: Patrick Lamb Band, \$15 adv TicketsOregon/\$12 guaranteed gen., 8 pm; minors until 9:30 pm

New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm

Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm

Tony Starlight's Supperclub Lounge: "Sinatra Fest" - Tony & Friends salute the Rat Pack w/Tony Moretti, \$15, 8 pm

West Café: Mary Kadderly/Dan Gildea, 7-10 pm

Wilf's at Union Station: Circle 3 Trio (David Friesen/Greg Goebel/Charlie Doggett), 8 pm

Sunday, October 23

Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm

Benson Hotel, London Grill: Sunday Brunch - Jean Ronne, 9:30 am-1:30 pm

Billy Webbs Elks Club: Shirley Nanette (Vince Frates/Dan Gaynor/Clay Giberson, piano; Phil Baker/Scott Steed/Bill Athens/Ed Bennett, bass; Tim Rapp, drums; and guests), 6-9 pm

Blue Monk: "Sunday Night Jazz Series" - Retta Christie/David Evans/David Frishberg, 7:30-10:30 pm

Cinetopia, Beaverton: JB Butler

Clyde's Prime Rib: Ron Steen Jam - Gordon Lee, piano, Essiet Essiet, bass; no cover, 8:30 pm

EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston/Turtle VanDemarr/Tim Acott), 11 am -2 pm

Jazz Alley, Seattle: The Jazz Crusaders - Joe Sample/Wayne Henderson/Wilton Felder

Le Petite Provence: Barry Glick/Jim Putman, 2jazzguitars, 6-8:30 pm

Portland Nursery, Stark St.: "Apple Tasting Festival" - Midnight Serenaders, 11 am-1 pm

Tillicum: Johnny Martin Quartet, 6-9 pm

Revival Drum Shop: "Creative Music Guild Presents" Tatsuya Nakatani's Gong Orchestra; Jose Medeles, Neal Morgan, Lisa Schonberg, John Niekraz

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

Tony Starlight's Supperclub Lounge: Piano Bar - Bo Ayars, no cover, 6-10 pm

Monday, October 24

Brasserie Montmartre: Eric John Kaiser/Todd Bayles, 5:30 pm

Jimmy Mak's: Dan Balmer Trio, no cover, 8 pm;

Friends of the Jazz Society of Oregon

Friend (up to \$99)

Jacqueline Barthold
Sandra Burlingame
Edward & Donna Caldwell
Homer Clark
Willie Collins
Carl Deiz
Marjorie Enneking
Dale Harris
Larry & Shirley Huston
Jolie Jordan
Robert Keller
Patti Laumand
Jerry Leveton
Marylu Perkin
Tom Pflingsten
Greg Smith
Timothy Taylor
Margaret Thompson
Hans Wandel

Special Contributions

Ben Nolan

Sideman (\$100-\$249)

Kirby & Amy Allen
David & Susan Gurok
Ruth & Glenn Henry
Igo & Cookie Jurgens
Greg Kratz
Bill Lang
Bob McClanathan
Linda Lee Michelet
Bob & Claire Riddle
Donald Rohrbacher
Richard Sly
Sandra Stallcup
Nick Steffanoff

Soloist (\$250-\$499)

Vic Hefferin
Ron Kloepfer

Band Leader (\$500+)

Chuck Carpenter

fall, 7-10 pm

Benson Hotel: JB Butler Trio (Essiet Essiet/Todd Strait), 7-10 pm

Brasserie Montmartre: Brooks Robertson, 5:30
Camellia Lounge: Jazz Jam - Blake Lyman/Akila
Fields/Jim Prescott/Sam Foulger, 8 pm

Heathman Hotel: Shirley Nanette, 7-10 pm

Jack London Bar, Rialto: Lily Wilde Quartet
(Dennis Caiazza, bass, vocals; Matt Tabor,
piano; Tommy Royer, drums, vocals), \$25 incl
dinner for two, \$15 single, \$5 show only, 7:
30-10:30pm

Jimmy Mak's: The Javon Jackson Band "We
Four" w/Jimmy Cobb/Mulgrew Miller/Peter
Washington, Celebrating the music of John
Coltrane, \$25 adv TicketsOregon/\$20 guar-
anteed gen., 8 pm

Portland Prime: Randy Porter, 5:30-8:30 pm
Press Club: Swing Papillon, no cover, 7:30 pm

Tony Starlight's Supperclub Lounge: "Sinatra
Fest" - Mike Winkle - A Jazz Singer Salutes
Ol' Blue Eyes, w/Joe Millward Trio, \$8, 7:30

Vie de Boheme Wine Bar: Circle 3 Trio (David
Friesen/Greg Goebel/Charlie Doggett), 8 pm

Wilf's at Union Station: "Ron Steen's Vocal
Showcase" - Nola Bogle, vocals, Tony Pacini,
piano, Ed Bennett, bass; \$7, all ages, 7:30- pm

Thursday, October 27

Blue Diamond: Tom Grant Jam Session and
Concert, 8-11 pm

Blue Monk: Alan Jones Academy of Music Pres-
ents: The AJAMsession, \$5 cover, all ages,
8-11 pm

Brasserie Montmartre: JB Butler & Al Criado, 5:
30-8:30 pm

Heathman Lodge, Vancouver: Mike Horsfall, 5
pm

Jazz Alley, Seattle: John Scofield Jazz Quartet
(Michael Eckroth/Ben Street/Greg Hutchin-
son)

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

Old Church: "Bridge to Russia" Benefit Concert
supporting "The Jazz Bridge Project"; Recep-
tion 6-7 pm, Concert 7-8:30 pm; \$25/adults;
\$20/seniors; \$15/students; †\$10/under 14, Max
charge for family \$60

Portland Prime: Tony Pacini, 5:30-8:30 pm

Tony Starlight's Supperclub Lounge: "Sinatra
Fest" - John Gilmore Sings the Sinatra Song-
book - From the Inside Out, \$8, 7:30 pm

Friday, October 28

Benson Hotel, Lobby Bar: Tom Grant/Shelly
Rudolph

Blue Monk: Gretchen Mitchell Band/Haley
Horsfall, \$10, 9 pm-1 am

Camellia Lounge: David Friesen/Greg Goebel,
\$6, 9 pm

Ch'Boogie Jazz and Wine Club, Newport: Linda
Lee Michelet, \$5, 7 pm

Cinetopia, Vancouver: Mark Simon, 6-10 pm

Cornish, Seattle: Scrape (Eyvind Kang/Jim
Knapp/Jay Clayton)

Jazz Alley, Seattle: John Scofield Jazz Quartet
(Michael Eckroth/Ben Street/Greg Hutchin-
son)

Jimmy Mak's: Bernard "Pretty" Purdie, \$25 adv
TicketsOregon/\$20 guaranteed gen., 7:30 pm
& 9:30 pm; minors until 9:30 pm

minors until 9:30 pm

Laurelthirst Pub: Kung Pao Chickens, 9-11 pm

Tuesday, October 25

Andina: JB Butler

Candlelight Caf : Gretchen Mitchell Band/
Haley Horsfall, 9:30 pm-1:30 am

Coyote's Bar and Grill, Hillsboro: Jazz Jam w/
Laura Cunard & Dick Berk, all ages, 7:30- pm

Jimmy Mak's: The Javon Jackson Band "We
Four" w/Jimmy Cobb/Mulgrew Miller/Peter
Washington, Celebrating the music of John

Coltrane, \$25 adv TicketsOregon/\$20 guar-
anteed gen., 8 pm

Justa Pasta: Anson Wright/Tim Gilson

O'Connor's, Multnomah Village: Linda Lee

Michelet/Lee Wuthenow, \$5, 7-10 pm

Orenco Station Grill: Heather Keizur/Steve
Christofferson, no cover, 7 to 9:30 pm

Tony Starlight's Supperclub Lounge: "Ayars Vo-
cal Showcase," 7:30 pm, \$7

Wednesday, October 26

Arrivederci's Wine Bar, Milwaukie: Mike Hors-

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New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm
 Portland Hilton Grand Ballroom: "Gathering of Good - Metropolitan Family Services Fund-raiser," Bobby Torres Trio, doors 5:30 pm
 Salty's on the Columbia: Jof Lee/Mel Brown Trio, 7 pm
 The Woods, Milwaukie: Blue Cranes/Allison Miller's BOOM TIC BOOM, 8 pm, \$10, 21+
 Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm
 Tony Starlight's Supperclub Lounge: "Sinatra Fest" - Bureau of Standards Big Band - Big Band Sinatra (Matthew Gailey/Tony Moretti/Tony Starlight), \$12, 8 pm
 Wilf's at Union Station: Tony Pacini Trio, 8 pm

Saturday, October 29

Allison Inn, Newberg: Karla Harris Trio (Mark Simon/Tim Gilson), 6:30-10:30 pm
 Brasserie Montmartre: Al Criado & "Tablao," 5:30 pm
 Jazz Alley, Seattle: John Scofield Jazz Quartet (Michael Eckroth/Ben Street/Greg Hutchinson)
 Jimmy Mak's: Jazz Society of Oregon Hall of Fame Induction Concert Honoring Phil Baker, Phil Baker Trio, 8 pm, West Linn High School Jazz Ensemble, 6:30 pm; \$17 adv TicketsOregon/\$15 guaranteed gen., minors until 9:30 pm
 Living Room Theaters: Heather Keizur/Vince Frates/Dennis Caiazza, no cover, 8 pm
 New Phoenix Casino, La Center: Bridgetown Jazz Quartet w/Laura Cunard, +21, 8-11 pm
 Secret Society Ballroom: "Midnight Serenaders 2nd Annual Halloween Bash" w/Libertine Belles, \$10 adv., BrownPaperTickets, \$15 door, 9 pm-midnight
 Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, 6-10 pm
 Tony Starlight's Supperclub Lounge: "Sinatra Fest" - Tony Starlight sings the Select Sinatra, conducted by Bo Ayars, \$15, 8 pm
 Wilf's: Nancy Curtin/Tom Grant/Dave Captein/Mark Griffith, \$10, 8-11 pm

Sunday, October 30

Aladdin Theater: Oregon (Ralph Towner/Paul McCandless/Mark Walker/Glen Moore), \$30
 Augustana Church: Jazz Service, Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm
 Benson Hotel, London Grill: Sunday Brunch - Jean Ronne, 9:30 am-1:30 pm
 Benson Hotel, Mayfair Ballroom: Art Abrams Swing Machine Big Band, "CD Release Celebration - Speak Low, Swing Hard," \$15 single/\$25 couple, 5-8 pm
 Billy Webbs Elks Club:
 Shirley Nanette (Vince Frates/Dan Gaynor/Clay Giberson, piano; Phil Baker/Scott Steed/Bill Athens/Ed Bennett, bass; Tim Rapp, drums; and guest artists), 6-9 pm
 Clyde's Prime Rib: Ron Steen Jam - Darin Clendenin, piano, Phil Baker, bass; no cover, 8:30-11:30 pm
 EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston/Turtle VanDemarr/Tim Acott), 11 am -2 pm
 Jazz Alley, Seattle: John Scofield Jazz Quartet

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 Shirley Nanette (Vince Frates/Dan Gaynor/Clay Giberson, piano; Phil Baker/Scott Steed/Bill Athens/Ed Bennett, bass; Tim Rapp, drums; and guest artists), 6-9 pm
 Clyde's Prime Rib: Ron Steen Jam - Darin Clendenin, piano, Phil Baker, bass; no cover, 8:30-11:30 pm
 EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston/Turtle VanDemarr/Tim Acott), 11 am -2 pm
 Jazz Alley, Seattle: John Scofield Jazz Quartet

Afrique Bistro, 102 NE Russell St.
 Arrivederci's Wine Bar, 17023 SE McLoughlin Blvd, Milwaukie 503-659-1143
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 Cinetopia, 11700 SE 7th St., Vancouver 360-213-2800
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 Portland Prime, 121 SW Third Ave., 503-223-6200
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 Tapalaya's New Orleans Restaurant, 28 NE 28th, 503-232-6652.
 Terrace Kitchen 485 2nd St. Lake Oswego
 The Globe Jazz Lounge, 2045 SE Belmont
 Tippy Canoe bar & Grill, 28242 E Historic Columbia River Hwy, Troutdale
 Tommy O's Pacific Rim Bistro 801 Washington St, Vancouver, 360-694-5107
 Tony Starlight's Supperclub 3728 NE Sandy Blvd. 503-517-8584
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 Vie de Boheme Winery, SE 7th & Clay St., 503-360-1233
 West Cafe 1201 SW Jefferson 503-227-8189
 Wilf's at Union Station 800 NW 6th 503-223-0070

(Michael Eckroth/Ben Street/Greg Hutchinson)

Le Petite Provence: Barry Glick/Jim Putman, 2jazzguitars, 6-8:30 pm

St. Paul's Episcopal Church: Fall Jazz Service

- Mark Simon/
 Kevin Deitz/
 Brad Hirsch,
 St. Paul's Vocal
 Jazz Quartet
 & the Trinity
 Choir, 9 am-10:
 15 am, 11:00 am
 - 12:15 pm

Tillicum: Johnny
 Martin Quartet,
 6-9 pm

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

Tony Starlight's
 Supperclub
 Lounge: "Sinatra
 Fest" - Tony
 Starlight sings
 the Select Sinatra,
 conducted
 by Bo Ayars,
 \$15, 8 pm

Monday, October 31

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

Laurelthirst Pub: Kung Pao Chickens, 9-11 pm

Tuesday, November 1

**Jazz Society of Oregon presents
 2011 Hall of Fame Member - Phil Baker**



**Jimmy Moks
 221 NW 10th Ave., Portland OR
 Saturday, October 29, 2011**

**6:30pm - West Linn High School Jazz Ensemble
 8:00pm - Phil Baker Trio - Phil Baker, bass;
 Greg Goebel, piano; Ron Steen, drums**

**Reserved Seating \$ 17 General Admission \$ 15
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Candlelight
 Cafe: Gretchen
 Mitchell Band/
 Haley Horsfall,
 9:30 pm-1:30
 am
 Coyote's Bar
 and Grill, Hill-
 sboro: Jazz Jam
 w/Laura Cunard
 & Dick Berk, all
 ages, 7:30-10:
 30 pm
 Jimmy Mak's:
 Mel Brown
 Septet, \$6, 8 pm;
 minors until 9:
 30 pm
 Justa Pasta: An-
 son Wright/Tim
 Gilson
**Wednesday,
 November 2**
 Jimmy Mak's:
 Byron Stripling/
 Mel Brown
 Quartet \$10, 8
 pm; minors until
 9:30 pm

Frank Benjamin Foster III

By Rob Scheps

Frank Foster was born September 23, 1928 in Cincinnati, Ohio. It's a birthday he shares with John Coltrane, a point Foster never failed to recount as "the only thing I brag about."

He played many instruments before he found the tenor sax, his true musical voice. His work as a composer was just as important, however, and though he played and wrote for many bands, including those led by Elvin Jones and Thad Jones/Mel Lewis, his legacy is tied to the Basie Band.

As early as 1942, Foster was gigging with Andrew Johnson, with Jack Jackson's Jumping Jacks, and presciently, in 1944, with Basie's lead alto man, Earle Warren. As early as 1945, Foster led his own big band for the first time. He also became chief arranger for the famous Wilberforce Collegians from 1946 to 1949.

In the summer of 1949, he was heard by Snooky Young, soon to be the great lead trumpeter with Count Basie's Orchestra. Young liked to say he discovered Frank, but said, "he was so good that he would've been discovered anyway." Foster moved to the fertile jazz soil of Detroit in 1949, where he played with Kenny Burrell, Tommy Flanagan, The Jones Brothers (Thad, Hank and Elvin), and others. At that time it was a good springboard to the New York scene.

Foster was in the army from 1951 to 1953. Upon his discharge, word got out that Eddie Lockjaw Davis had tendered his resignation; Basie was searching for Foster to be his replacement. The rest is history — after a two song audition and a two month wait, Foster was hired for his dream gig. He stayed until 1964.

With Basie, Foster tended to be featured on burning, uptempo numbers, playing in a style influenced by Sonny Stitt; Basie's other tenor soloist was Frank Wess, whose warmer approach contrasted nicely. They became known as "The Two Franks" and recorded as such in small groups outside the big band.

Foster's contributions to the Basie band were many: in addition to wonderful tenor playing, he contributed many classic charts, among them "Discommotion," "Blues Backstage," "Down for the Count," "Blues in Hoss Flat" and the immortal "Shiny Stockings," one of Basie's signature pieces. Foster wrote it in 1955 and received a compliment from his notoriously taciturn boss: "You really put one down that time," said Basie.

After leaving Basie, it is somewhat less known that Foster joined Woody Herman's band in 1964 and contributed arrangements. He also freelanced with Duke Pearson, Lloyd Price, Slide Hampton, and formed his own groups. He played on and off in the modern, swinging Thad Jones/Mel Lewis Band from the late '60s to '76. He solos with the band on the albums "New Life" and "Suite For Pops. Thad was Foster's longtime colleague with Basie.

Over the years, Frank also worked with Jimmy Smith, The-lonious Monk, Illinois Jacquet, Donald Byrd, Monty Alexander, Elmo Hope and others. He was never too far from his big band roots, though, working with Buddy Rich in 1976, Clark Terry's Big Bad Band in the 1970s, and with his own big band, the Loud Minority, from the 1960s to the 1980s. Two excellent but little known CDs by this band are "Loud Minority" (1972) and "Well Water" (1977). The music Foster wrote for this band reflected two major and new influences: his interest in civil rights and current events as they affected African Americans; and the huge influence of John Coltrane.

In fact, Foster's tenor style changed drastically when he heard Coltrane's hypnotic, modal excursions of the mid to late 1960s. It caused a sea change in his soprano playing and even his writing, too. Modern harmony and modal structures permeated

In a career spanning Swing, Bop
and the Post-modern ...

A great Basie-ite first and last

the compositions, giving his playing and his pieces an afro-centric flair that could be said to be keeping up with the times stylistically. In fact, one of his better-known pieces from the early 1970s is called "Someone's Rocking My Jazz Boat."

That piece was recorded by Elvin Jones, the poly-rhythmic genius who was the eye of the hurricane in the classic Coltrane Quartet. Jones was Foster's contemporary in Detroit in the 1950s, so once again, a major period in Foster's career was precipitated by an old and established association and friendship. Foster was a stalwart of Jones's post-Coltrane ensembles in the early 1970s, playing in two-tenor tandem with such partners as Dave Liebman, Joe Farrell, George Coleman, and Steve Grossman, all of whom had incredible chops, modern harmony and their own personal digestion of the pervasive Coltrane influence. Foster, with mighty chops, a wise head and a steely but friendly tone, was more than up to the challenge brought by these young turks.

He plays on many of Jones's great albums from the period, including "Genesis," "The Main Event," "Merry Go Round" and the unheralded masterpiece, "Coalition." That LP featured Foster with George Coleman, and the two tenors are *muuy simpatico*. A spare backing of bass and drums without piano or guitar typifies Jones's approach at the time. The two Foster compositions, "Ural Stradania," possibly based on a Russian folk melody, and the harmonic minefield of the 2-bar blues, "Simone," are fantastic; exciting and cogent, they make the record what it is. "Simone" is given a different but excellent treatment by Jones's all-star quintet on the record "At Town Hall," which features Foster and Jones in fast company with Joe Farrell, Gene Perla and Chick Corea.

Late in his career, Foster started to get the acclaim his monumental composing skills had long deserved. He received two Grammy awards and two more nominations; and an NEA Jazz Masters Award in 2002. He was offered commissions from all over the world, including pieces for the Malaysia Symphony Orchestra; Jazz at Lincoln Center for Wynton Marsalis; from Carnegie Hall; and two of the biggest jewels in his crown — a commission from Dizzy Gillespie to write an arrangement of Dizzy's classic, "Con Alma," for a concert with the London Philharmonic, and "The Lake Placid Suite," written for the 1980 Winter Olympics.

Over the years, Foster was also influential as an educator, teaching at SUNY-Buffalo, the New England Conservatory, Queens College, and for the Jazzmobile. He led other groups of his own, Living Color and the Non-Electric Company among them. He occasionally added soprano and alto saxophones or alto clarinet, giving contrast and color to his performances.

In a way, Frank came full circle when, in June of 1986, he took over leadership of the Basie Band, which was first led by Thad Jones after the death of its leader. Foster brought hard swinging and knowledge, plus new charts, as always. He refreshed the band during his tenure as leader, which stretched until 1995.

A former resident of the toney suburb of Scarsdale, NY, Foster and his wife of 45 years, Cecilia, moved to Chesapeake, Virginia in the 1990s. After he had a stroke in 2001, he lost his ability to play saxophone but kept writing.

His output was colossal — his albums as a leader stretch from 1953 to 2007. His great tenor playing, straddling as it did the worlds of swing, bop, and Coltrane, is as good as it gets. And the writing — oh, that beautiful writing. His composition, "Cecilia Is Love," is a marked contrast to "Simone" and "Shiny Stockings," but they are all classics.

Thank you, Frank Foster, for all you have given us. It is a timeless body of work, and you swung your ass off.



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 10/4 noon – 4:00 pm

Nancy King & Friends
 Cheryl Alex/Randy Porter/Scott
 Steed/ Alan Jones
 Bijou Cafe
 10/7

Linda Lee Michelet
 "Tribute to the Icons: The Music of
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 10/30



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 2nd Annual Halloween Bash"
 w/Libertine Belles
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 Jimmy Mak's
 10/29

Art Abrams Swing Machine Big Band
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