

Jazz SCENE

Oregon's Jazz Magazine

December 2012



Feature Story

Jack DeJohnette

George Colligan tells us what it's like to play in DeJohnette's Quartet - in this special piece for Jazzscene

By George Colligan



Jazz Society of Oregon

Prez Sez

Become a member



Musician on the street

Artists talk about the JSO

This month - Tony Pacini



Fresh Tracks

CD Reviews by Tim Willcox



Musician of the Month

Christopher Brown

By Rita Rega



Notes & News

Third Annual JSO High School Jazz Band Competition



Monthly Jazz Calendar

December 1 - 7

December 8 - 14

December 15 - 21

December 22 - 28

December 29 - January 5

Advertisers Index ... click on a name, go to the page

Bijou Cafe (Rebecca Kilgore)

Bijou Cafe (Supper Jazz Fridays)

Jimmy Mak's

Johnny Martin

Portland Jazz Festival

John G. Shedd Institute for the Arts

And Jack DeJohnette is ...?

George Colligan answers this question - and tells us what it's like to play in DeJohnette's Quartet - in this special piece for Jazzscene.

By George Colligan

A few years ago, a classical musician asked me about my professional activities beyond teaching. I proudly mentioned that I had recently been touring with drummer Jack DeJohnette. "And he is...?" he asked.

I was caught off guard; Jack DeJohnette -- at least to jazz musicians -- is as well-known as almost any other major figure in jazz. Indeed, he's a direct link to jazz history: from Baby Dodds to Sid Catlett to "Papa" Jo Jones to Max Roach to "Philly" Joe Jones to Tony Williams to Elvin Jones ... Jack DeJohnette is the next logical name on the list. If you say "Jack" to a jazz drummer, he knows exactly what you're talking about.

So I answered, "Jack DeJohnette is ... uh ... the Yo-Yo Ma of jazz drumming."

"Ah! I see," responded my classical comrade. At least, for the moment, I had impressed someone with my affiliation.

Now that I think about it, though, comparing Jack DeJohnette to Yo-Yo Ma actually falls short. If you were to draw a correlation between jazz instrumentalists and classical musicians, you would have to think bigger.

I would say DeJohnette should be compared to one of the great composers, like Debussy or Stravinsky. That's because DeJohnette truly has his own "language" of drumming. Yo Yo Ma, while one of the great performers on the cello, still, at the end of the day, plays other people's notes and rhythms and dynamics. DeJohnette, with his through-composed, constantly evolving, conversational, interpretive drumming, has created a new way to play music that transcends drums.

Jack DeJohnette's drumming style is in some ways an enigma, because his sound is immediately identifiable, yet there are few DeJohnette "clones." This is because DeJohnette's entire conception of music is very spontaneous. You can hear many young drummers play these days and you can say, "Oh, he's playing a 'Philly' Joe Jones lick," or "That's an Elvin Jones lick." DeJohnette's playing is more of a philosophy with few preconceived notions. And yet I insist that he has influenced a generation of drummers as well as non-drummers. Again, if you say to a jazz drummer, "Play like Jack," you will get them to play a certain way.

Part of the trick is that Jack DeJohnette began his musical career as a jazz pianist; in fact, we was already doing gigs on piano in Chicago when he decided to switch to drums as his main instrument. (DeJohnette is well-documented as a pianist on the recording, "The Jack De-

continued on next page



Jack DeJohnette leads an all-star quartet at the 2013 Portland Jazz Festival

The name Jack DeJohnette is synonymous with Modern Jazz Drumming. Many know him for his years with the Keith Jarrett Trio, but he first came to prominence with Charles Lloyd and Miles Davis in the '60s. He's always in demand as a sideman, although you wouldn't call Jack DeJohnette to merely be a sideman; his musical contribution to any project is such that he is always a collaborator. He has many albums as a leader; his most recent release is "Live at Yoshi's" a 2011 project on which George Colligan plays piano.

You can read Colligan's interview of DeJohnette on his blog, "Jazz Truth."



A drummer as well as trumpet player and pianist, George Colligan is on the faculty at Portland State University. He plays a tribute to Herbie Hancock and McCoy Tyner in the PDX Jazz at the Mission series on December 13.

Back to Front Page



Jack DeJohnette - continued from previous page

Johnette Piano Album,” which I had on vinyl years ago.) I believe that jazz drumming is perhaps different from other types of drumming because there is so much more of a need for the drummer to “shape” the music as well as keep time. Therefore, the more a jazz drummer knows about melody, form, harmony, and musical emotion, the better they can “shape” the performance.

DeJohnette is always listening to what people are playing and supporting soloists and band members with relevant musical commentary. I remember, years ago, saxophonist Gary Thomas told me why he loved playing with Jack so much. “He never lets you down,” he said. Another way of saying this would be that DeJohnette follows a soloist’s intensity with complete dedication, as if it were his own solo he was accompanying.

As I write this, I am waiting for my flight from Heathrow to New York City (the second of three legs back to Portland). I started this morning in Tbilisi, flew five hours to London, found out my flight was cancelled, and resigned myself to a later flight and a 24-hour layover in New York as my only option. I have just finished a two-week tour with the Jack DeJohnette Quartet. It was mostly in the U.K., but also included Poland and Georgia.

I’m thinking back to some of the great musical moments we had as a band. But it’s also interesting to observe DeJohnette off the bandstand as well.

Jack is extremely fit for a 70-year old man; occasionally, I find myself lengthening my stride to keep up with him as we walk through airport terminals. Jack is intellectually agile as well; on the road in Europe, he’s rarely without a copy of the International Herald Tribune. We talk politics as much as music.

Of course, when it comes to music, Jack is into anything and everything, from European classical to Indian to Blues to Bebop. He knows a lot of songs from a wide variety of genres; you might catch him singing Beatles tunes or Motown classics during a sound check. Furthermore, Jack always seems to be genuinely curious about new music and younger players (probably how I got in the band ...).

I see this energy and open-minded awareness on the bandstand every gig. DeJohnette is pretty easy going as a person, but as soon as he sits at the drums, you know something important is about to happen. You know that when the music starts, he won’t “let you down.”

continued on next page

“What does it feel like to play with Jack DeJohnette?”
It feels like magic. It feels extraordinary. It feels like you are floating on air. It feels like you can play anything. It feels like the walls of musical limitation have disappeared. It feels like you want to sing and clap and dance ... It feels like you’re on top of the world.



Jack DeJohnette began his musical career as a jazz pianist; in fact, we was already doing gigs on piano in Chicago when he decided to switch to drums as his main instrument.

Jack DeJohnette - continued from previous page

And the nifty thing is, DeJohnette can be really super intense without being overly loud. One of the many unique things about his approach is his use of “dry” ride cymbals. His ride cymbals don’t have what we call a “washy” sound, where even after the cymbal is struck, there is still a lot of ringing tone. This actually cuts the onstage volume by a huge margin, and it actually makes it easier for DeJohnette, as well as the other musicians onstage, to hear the music without everything getting washed out.

As a bandleader, DeJohnette leads much like Miles Davis and other Miles alumni who became leaders: hire great musicians and let them play how they play. DeJohnette rarely gives musical direction. If jazz musicians are already playing on a high level, why not let them play? Obviously, this approach won’t work for every situation. But think about it; why would Miles Davis tell Wanye Shorter how to play? I believe the less that’s spoken, the fewer directions, the more comfortable musicians will feel; therefore, you’ll get the most out of them.

Since I started playing in DeJohnette’s band, many musicians have asked, “What does it feel like to play with Jack?” I think it’s a great question, because how music “feels” really gets to the heart of the matter. It’s also possibly the most intangible part of music and art.

DeJohnette has a time feel which is very consistent, yet also flexible. He’s got one of the deepest pockets, and yet it’s not metronomic or predictable. How would I teach a student drummer to play this way? I haven’t figured that out yet.

I remember when I was teaching the drum students at the University of Manitoba. I was assigning them the Alan Dawson Rudiment Ritual and page 38 of the Ted Reed book. Then I played a week with DeJohnette at Birdland. I remember thinking then that I needed to completely revamp my approach to teaching drums.

But getting back to the question, “What does it feel like to play with Jack DeJohnette?” It feels like magic. It feels extraordinary. It feels like you are floating on air. It feels like you can play anything. It feels like the walls of musical limitation have disappeared. It feels like you want to sing and clap and dance. It feels like a runner’s high, or maybe some other type of high. If you were tired before you got onstage, you suddenly have energy. It feels like you’re on top of the world.

We played in Cambridge last week. Backstage, right before the show, Jack said we should “try to take shorter solos.” I jokingly said, “Why don’t you try to play worse?” I got a good laugh with that, but it’s true. Time flies when you are having fun, or playing with great musicians. When we play concerts, two hours feels like 10 minutes. You never want to stop.

The Jack DeJohnette Quartet - with George Colligan on piano - is scheduled to play the Portland Jazz Festival on February 23.



I would say DeJohnette should be compared to one of the great composers, like Debussy or Stravinsky. That’s because DeJohnette truly has his own “language” of drumming. With his through-composed, constantly evolving, conversational, interpretive drumming, he has created a new way to play music that transcends drums.

As a bandleader, DeJohnette leads much like Miles Davis and other Miles alumni who became leaders: hire great musicians and let them play how they play. DeJohnette rarely gives musical direction.

Prez Sez

Well, it's December again, and you know what that means. November ended with us coming together to give thanks for all of the good things in our lives. These thoughts will continue through December as we try to think of meaningful gifts to acknowledge our family, friends and others who have been important to us. I hope that our shared love of jazz puts the Jazz Society among those in this special group.

JSO has worked hard this past year to nurture and support jazz in our community.

We continued the annual High School Jazz Ensemble competition -- celebrating the excellent musicianship of the young players in our area, providing cash for their school music programs, and showcasing the winning group at our Hall of Fame concert.

For Jazz Appreciation Month, we organized a Jazz flash mob. Local jazz musicians casually assembled and then suddenly burst into song, engaging Lloyd Center shoppers in our love of jazz.

We instituted a small grants program for public school music programs, resulting in \$500 grants to schools in Eugene, Albany and Oregon City. These funds paid for jazz education items not covered by the school budgets.

We supported the continuation of the Cathedral Park Jazz Festival.

We had the great honor of inducting David Friesen into the JSO Hall of Fame.

We continued to reduce the cost of producing Jazzscene while improving on its quality and appeal.

From my viewpoint, this has been a very productive year for the Jazz Society of Oregon, but we will exit 2012 with less money in savings than we started with. We are planning more events for 2013 to raise money to avoid this problem next year. Your participation is key. With it, we have a chance to make 2013 even more productive and move our finances in the proper direction.

We start off the year with the Third Annual High School Jazz Ensemble competition. Battleground High School will try to keep the Jeff Cumpston Trophy for another year. Challengers from West Linn, Vancouver Arts & Academics, Lincoln, and Oregon City high schools will play their best to see that that doesn't happen.

We have same great judges as before – Devin Phillips, Mike Horsfall and Art Abrams. This is on Tuesday, January 22, at

continued on next page

Board Meeting

Wednesday, December 5

6:30 pm

Top O'Manor - Royal Manor

2021 S.W. Main St.

Everyone Welcome!



P.O. Box 19882
Portland OR 97280
503-427-1676
 Web site: www.jsojazzscene.org
 Jazzscene is published monthly and distributed to Jazz Society members.
President: Bill Powers
Vice-President: Eric Weber
Secretary: Richard Lazere
Treasurer: Arthur Marx
Jazzscene Editor: Lynn Darroch
Jazzscene email:
lynndarroch@yahoo.com
Calendar Coordinator: Shelley Garrett
 Email: JSODATES@aol.com
JSO Board of Directors
 Chuck Carpenter Bill Powers
 Richard Lazere Margie Smith
 Ken Loveall Eric Weber
 Arthur Marx Mitzi Zilka
 Scott Phillips

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
 JerryLeveton
 Marylu Perkin
 Tom Pflingsten
 Greg Smith
 Timothy Taylor
 Margaret Thompson
 Hans Wandel

Special Contributions
 Ben Nolan
Sideman (\$100-\$249)
 Kirby & Amy Allen
 Ted Cunningham
 David & Susan Gurock
 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 Kloepper
Band Leader (\$500+)
 Chuck Carpenter

In Tribute to
 Gerry Barker
 Ron Walker




Jazz Society of Oregon Presents

3rd Annual High School Jazz Ensemble Competition

Jimmy Mak's
221 NW 10th, Portland
Tuesday January 22, 2013
6:30 – 8pm

Prez Sez continued from previous page

Jimmy Mak’s. As in previous years, the winning band will be invited to open for the 2013 Hall of Fame concert. But as a special bonus, they will earn a February 16 performance slot on the Student Stage of the 2013 Portland Jazz Festival.

We are working on setting up a Ron Steen Fundraiser Jam for the JSO on Tuesday, March 12, at Pacific Crest Community School, 116 NE Davis.

We are looking for sponsors to support the small grants program in March and April. This was much appreciated by the school music directors, and we would love to be able to continue to expand it.

We are planning the 2013 Hall of Fame concert for May, and investigating what it will take to sponsor a jazz concert in a Portland park this summer. Also, we are planning to put on a Vocal Showcase in September, 2013.

Your donations - of any size - to JSO will make a big difference in our activities going forward. Bringing in new members is just as helpful. If you know of a business or person who would be willing to sponsor part of our 2013 activities, please encourage them to do so, or let me know who they are so that we can talk. We want to do as much as we can to keep jazz alive and vibrant here, but it costs money to be truly effective. Please help. And thanks for your support.

Bill Powers
President, Jazz Society of Oregon
bill.powers@jsojazzscene.org
503-427-1676

Jazzscene Ad Rates		
	Width x Height	
Half Page	10” x 7-3/4”	\$110
Large Top of Page Banner	10” x 2-1/4”	\$ 90
Standard Top of Page Banner	10” x 1-3/4”	\$ 80
Large Right Hand Side	4-1/4” x 7-1/2”	\$ 75
Medium Right Hand Side	4-1/4” x 5”	\$ 60
Small Right Hand Side	4-1/4” x 2-1/2”	\$ 40

Support our Advertisers

Bijou Cafe - www.bijoucafepdx.com/

Jimmy Mak’s - www.jimmymaks.com/

Johnny Martin - www.johnnymartin.com/

Portland Jazz Festival - pdxjazz.com/portland-jazz-festival

The John G. Shedd Institute for the Arts - www.ofam.org/



**Hall of Fame
 Concert
 honoring
 2012
 inductee**

David Friesen

Become a member of the Jazz Society of Oregon



The Jazz Society of Oregon Membership Application/Renewal Form

Or join/renew on-line at www.jsोजazzscene.org/membership.htm
Questions/Information: info@jsोजazzscene.org Phone: 503-427-1676

Benefits of membership in the Jazz Society of Oregon!

- Monthly JazzScene magazine
- Reduced admission prices to JSO sponsored events
- Support America's original art form - JAZZ!
- Support local jazz musicians, clubs and events
- Support students of jazz
- JSO is a 501(c)(3) Non-Profit Organization
- Contributions are tax deductible

Membership Categories		
	1 Year	2 Year
Regular	\$42	\$74
Professional Musician	\$36	\$60
21 and under / 65 and over	\$25	\$45
Business	\$50	\$90

Patron Categories (includes complimentary membership)	
Sideman	\$100 - \$249
Soloist	\$250 - \$499
Band Leader	\$500+

Referred by JSO member: _____
(For new memberships, a 3 month extension is given to a referring member.)

Become a member now!

Name: _____

E-mail: _____

Phone: (day) _____

(night) _____

Address: _____

City/State: _____

Zip +4: _____

Membership Category: _____

1Year: ____ 2 Years: ____

New: ____ Renewal; ____ Gift: ____

I wish to volunteer with JSO

Areas of volunteer interest _____

Return this form with payment to:
Jazz Society of Oregon, P.O. Box 19882, Portland, OR 97280

Amount Due: Membership fee _____ (includes free e-mail delivery of Jazzscene)

+ Patron/Donation amount _____ (Thank You! Donations are tax-deductible)

Total: _____ Check/Money Order __, Visa __, MasterCard __

Name on Credit Card: _____

Credit card No.: _____ Exp Date: _____

Signature: _____ Date: _____

Musician on the Street

Artists talk about the JSO

Back in the days of the JSO’s First Jazz concert series, I played with my trio to open for headliners that included Bill Charlap and Kenny Barron. As a 20-year-old, those experiences afforded to me by the JSO helped me believe in



my vision to be a full-time jazz musician. It put me center stage with the likes of Harry Allen (one of the great saxophonist of our day), with whom I’ve maintained a longtime musical friendship.

The JSO promotes the importance of jazz and plays an integral role in the jazz scene for the love and dedication to the art, not to profit from it, and that’s beautiful.

Performers, radio hosts, educators, writers and, most importantly listeners, all contribute to jazz. Our role in the integrity, preservation and progression of jazz keeps Portland the “jazz oasis” that it is. The JSO is dedicated -- as I and many others are -- to serving the music. When we share our knowledge, love and enjoyment of the art form, we spread the joy. The JSO is the home in our “jazz oasis” where belief in jazz is revered.

Thank you, JSO.

Tony Pacini

Hear Tony Pacini

At Jimmy Mak’s every Wednesday

with Dan Balmer, Mel Brown and Ed Bennett, and in a special performance Wednesday, December 26, at Jimmy Mak’s, 8:00 pm, with Harry Allen, Mel Brown and Ed Bennett.

At Portland Prime, solo piano, Thursdays, 5:30 – 8:30 pm; Fridays, 7:00-10:00 pm (except the last Friday of the month); and Saturdays, 7:30-11:00 pm with Mel Brown and Ed Bennett.

At Wilf’s, the Tony Pacini Trio on the last Friday each month.

Note: Pacini’s website has featured a link to the JSO website ever since his went up in the 1990s.

The John G. Shedd Institute for the Arts

The Shedd

Eugene - 541-434-7000 - theshedd.org

11.30-12.16 Musical: Singin’ In The Rain

12.6-13 A Jazz Kings Christmas: Let It Snow!

1.04 Jenny Scheinman w/ B. Blade & B. Frisell

1.11 Monterey Jazz w/ D. Bridgewater (Hult)

1.12 Robin Williams (Hult)

1.16 Dar Williams/Loudon Wainwright III

1.24 Solas

2.1 Black Prairie

2.7-15 The Jazz Kings: Benny Goodman

2.15 Victor Wooten

2.16 Afro-Cuban All Stars

2.20 Led Kaapana

2.21 Woideck: The Jazz Side of Mancini

3.2 Ken Peplowski

3.6-17 Siri Vik. My Funny Valentine

3.8 Blues at the Crossroads II (Hult)

3.9 Ladysmith Black Mambazo

3.10 B. B. King (Hult)

4.12 Molly Ringwald

4.24 Taj Mahal-Shemekia Copeland (Hult)

4.25 John Pizzarelli Quartet

4.27 The Bad Plus

5.9-17 The Jazz Kings: Judy Garland

6.7 Frank Vignola & Vinny Raniolo



Jenny Scheinman
Bill Frisell - Brian Blade

Fri, Jan 4



Monterey Jazz 55
w/ Dee Dee Bridgewater

Fri, Jan 11



Ken Peplowski



Frank Vignola & Vinny Raniolo



John Pizzarelli

Thu, April 25



The Eye Center

John H. Haines, MD
Kent A. Karren, MD

Back to Front Page

FRIDAY, DECEMBER 28

Bijou café presents

REBECCA KILGORE AND HARRY ALLEN

SALUTE THE MUSIC OF MARILYN MONROE AND JUDY GARLAND:
TWO SIRENS OF SONG

BIJOUCAFEPDX.COM

132 SW 3RD, PORTLAND

Anima, Matt Otto, saxophone, and Leonard Thompson, piano.

This excellent duo outing by two of modern jazz's unsung masters showcases the symbiosis that can grow from a prolonged musical relationship. Saxophonist Otto of Kansas City, and pianist Thompson of NYC, find themselves exchanging and crafting stories over the changes to standards from the American Songbook. Flanked by a few completely improvised tracks as well as an original apiece from each musician, Anima is one of those rare albums where the music is performed in such a democratic matter, it's impossible to pinpoint who the leader of



the date was. We come away with the impression that the only thing leading this recording was the music itself.

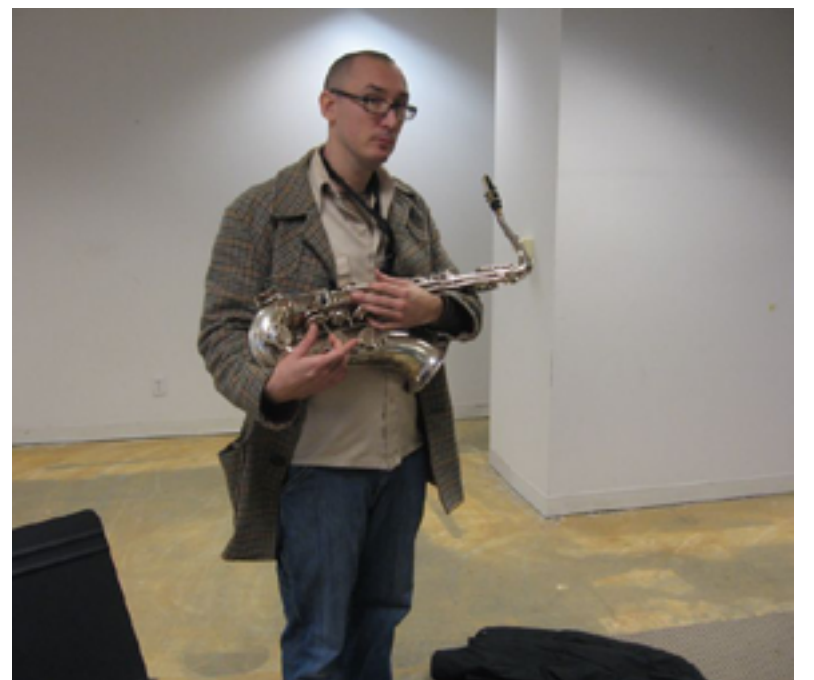
There's an intimacy in sound achieved partly through the virtual absence of reverb on this recording. Recorded in mid-2001 at a church in Kansas City, one feels that they may be tucked away in between the piano and saxophone in somebody's living room. There's a warm dryness that prevails throughout the session, a reminder to us that - when it comes down to it - no amount of flashy studio gear can truly change the quality of the music as it's going into the microphone.

Both Otto and Thompson draw from a significant palate of sound and texture. Otto's control over the saxophone, both in terms of timbre and technique, is truly remarkable. Able to color his tone with the most subtle and minute adjustments of sound and volume, the listener feels as if they are watching a great master painter add tiny bits of color to a blank canvas. Otto lets them blend together as they dry and crack into a thing of pure beauty. Thompson at times has a pointillistic approach to the piano, evoking images of both Monk and Chick Corea. At other times, he plays in a vein reminiscent of Bill Evans's "The Solo Sessions." On this recording, he avoids playing block chords and using classic piano accompaniment tactics, instead picking apart the harmony and playing singular lines against, within, and on top of Otto's voice. The result is an openness which pervades the entirety of "Anima." The two musicians are never competing for sonic space, instead giving each other enough room in which to coexist.

Otto's virtuosity is especially apparent on the opening track, a slower-than-slow rubato take on the changes to the great ballad "Body and Soul," in which he lays out the history of the saxophone from Coleman Hawkins to John Coltrane to Mark Turner and beyond. "Ground Bloom," for instance, is a sort of bluesy, funky-free abstract piece which showcases his mastery of extended saxophone techniques. The track reminds me of

*continued on next page***Meet new Jazzscene reviewer****Tim Willcox!**

Raised in Eugene, Portland saxophonist Willcox earned several national honors before college in New Jersey and eight years playing in New York. He moved to Portland in 2002, and recently released his second album, "Superjazzers Vol. 1," featuring David Goldblatt (piano), Bill Athens (bass), and Charlie Doggett (drums). His reviews will appear on alternate months.

Matt Otto

We come away with the impression that the only thing leading this recording was the music itself.

Back to Front Page

Joe Henderson's use of multiphonics and overtones, as well as the bird-like flutters and swoops of sound one associates with Dewey Redman, Sam Rivers, Ornette Coleman and the modern master, Joe Lovano. Another aspect of both Otto's as well as Thompson's playing is their thoroughly impressive control over dynamic shading.

Using, as a framework in which to craft their conversations, the harmony from tunes like Benny Golson's "Stablemates," Monk's "Let's Cool One" and Ellington's "Prelude to a Kiss," among other classics, Otto and Thompson often remind the listener of Lee Konitz and Warne Marsh in the way they craft collaborative "solos." At most points during this album, it's impossible to tell who is soloing and who is not. The musician's ego gets lost.

There are a few tracks which act as vehicles for Otto's unaccompanied saxophone, once again showcasing his mastery of sound, harmony, and melody. Thompson also has moments to shine on his own, though he is mostly content being the other half of this puzzle. The clarity of ideas and communication between Otto and Thompson, coupled with a sense of discovery and impeccable rhythmic timing, further enhance the quality. This is some of the most sensitively music this reviewer has heard in a long time. Jazz fans, musician and non-musician alike will find "Anima" alluring, mysterious, and worthy of countless plays.

Circle of Three, David Friesen (with John Gross and Greg Goebel).

Master bassist Friesen's name is synonymous with Portland's vibrant and fertile jazz scene. John Gross is one of the living masters of the tenor saxophone. Pianist Greg Goebel is one of the young giants of the instrument, anywhere in the world. So it should come as no surprise that, when the three of them come together to record, the result is full of playful inventiveness, solemn beauty, and organic discovery. Recorded in 2009, "Circle of Three" is a very nicely recorded documentation of the group playing one night live in Germany.

One of Friesen's compositional trademarks is his ability to write tunes with seemingly no beginning or end. His music is circular. You are never quite sure when the top of the from comes around, but you also don't mind not knowing. This creates an air of open-ness that might not evolve out of playing standard-style tunes with concrete forms and typical harmonic landscapes.

Goebel's and Gross's penchant for playing over the bar and phrase lines further mask the landmarks within the music. Friesen's unique writing forces each performer to play in the moment, unable to rely on things they've practiced that merely fit under their fingers. This music is realized in real-time, devoid of any preconceived notions as to where things might be headed -- modern jazz at it's highest level.

John Gross commands one of the most original voices on tenor saxophone. He resides in a space within jazz history reserved for those who've never received the commercial success or public notoriety they deserve, but are regarded highly among musicians as important innovators and flame bearers of the art form.

Gross's ability to transform a few choruses of a tune into a spontaneous meditation on melody is showcased throughout here, especially on the more subdued titles like "The Light Inside Freswick Castle," "Serenade" and "One Last Time," where he starts with a few notes and methodically carves a

continued on next page



JIMMY MAK'S

"ONE OF THE WORLD'S
TOP 100 PLACES TO
HEAR JAZZ"
-DOWN BEAT MAGAZINE

DECEMBER 8
Portland Soul All-Stars
"Blue Christmas"

DECEMBER 11
Mel Brown Septet
the music of McCoy Tyner

DECEMBER 15
Patrick Lamb's Holiday Soul
with Liv Warfield

DECEMBER 21
Hailey Niswanger & Thara Memory
"Soul Jazz"
American Music Program
fundraising show

"PORTLAND'S TOP JAZZ
CLUB" -SUNSET MAGAZINE

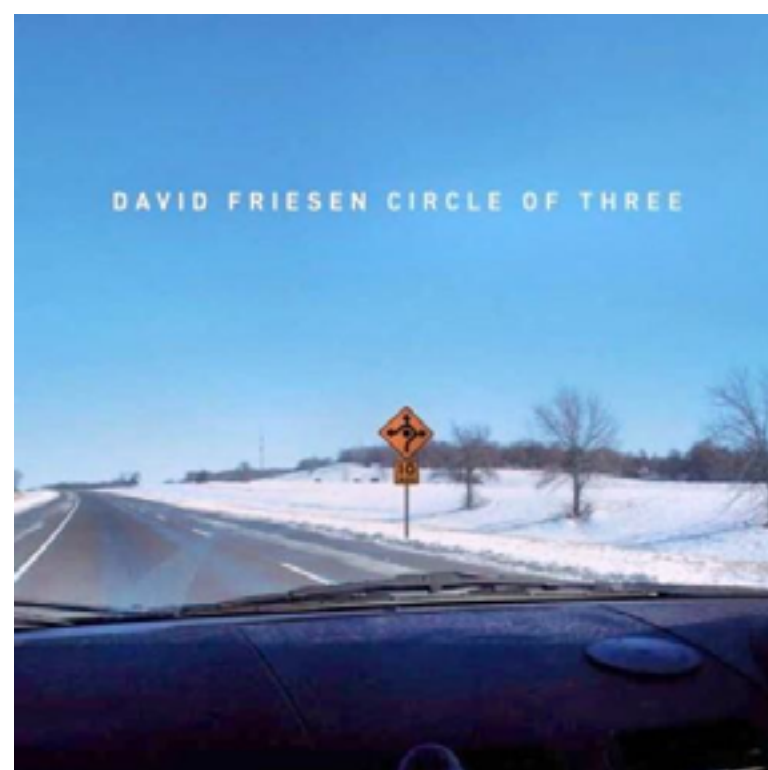
221 NW 10TH
IN THE PEARL
503-295-6542
WWW.JIMMYMAKS.COM



thurs Happy Hour at the
HEATHMAN HOTEL 7PM

JohnnyMartin

SUNDAYS 6-9PM AT
TILlicum LOUNGE
8585 sw Beav-hills-
dale HWY ...swingin'



Back to Front Page

path through the woods to the other side. You never get the feeling that Gross is playing anywhere but within the moment; he embodies the spirit of spontaneity which all jazz musicians aim for.

Never at a loss for facility, Goebel can start and land on a dime, as is evident in his playing on “This and That,” an up-tempo swing vehicle full of harmonic twists and turns. He exudes a harmonic knowledge in line with Herbie Hancock and Brad Mehldau, while retaining a freeness of time and phrasing one would associate with Keith Jarrett. On more subtle, sensitive tunes like “When will you return?” Goebel adds sensitivity, space, and color. He also acts as a catalyst for rhythmic interplay, darting in, out and between Friesen’s heavy bass anchor and Gross’ stream of consciousness float. One only need listen to his beautiful piano intro on “The Light Inside Freswick Castle” to realize his musical maturity is far beyond his age. Not widely known outside of Portland, Goebel is a musician to keep your eyes and ears on in the years to come.

Friesen’s playing is, as always, rock solid, providing both the harmonic stability and undying rhythmic pulse for the other musicians to float above. He is somehow able to simultaneously be bassist and drummer all in one, without losing sight of the conversational qualities of the music. One doesn’t notice the lack of percussion on this record. If anything, it’s a welcome change in texture which opens up a whole new sonic playground for the three men. This might only be a snippet of what this group is capable of doing, but it brings us into fascinating music and the process of creating and capturing beauty as it unfolds.

ITM Records, 2011.

Origin Records

Seattle’s Origin Records has become a powerhouse label responsible for hundreds of releases since it’s inception in 1997. More recently, the label has added two smaller subsidiaries, OA2 and Origin classical records. The label has a knack for releasing high-quality music in beautiful packaging. This month, I’m focusing on a few of their latest releases.

Suitcase, Jeff Johnson.

A stalwart of the Pacific Northwest jazz scene, Johnson is a veteran bassist who seems comfortable in just about any surrounding. With this newest effort, Johnson surrounds himself with like-minded musicians in an effort to record songs he had written over the course of the past 20 years while traveling around the world playing music. In an effort to keep the session “accidental,” the musicians didn’t rehearse prior to recording, instead letting the music unfold in the studio. The resulting album is full of space, beauty, and truth.

The musicians on “Suitcase” are among the best America has to offer. Saxophonist Hans Teuber lends his unique sound and approach to the reed chair. Able to walk the line between straight ahead and avant garde, Teuber’s sound is at once fragile and strong, much like Lee Konitz, and at times he’s painterly in a Wayne Shorter-esque fashion. His bass clarinet sound is especially dark, strong and beautiful. Like all of the other musicians here, Teuber has a way of just letting the music happen.

Pianist Steve Moore is unique in jazz. His playing is devoid of the trademark “Mehldau/Herbie/Chick /Keith-isms” that all too frequently make up the modern pianist’s DNA. It’s hard to put a finger on just who Moore has checked out or transcribed, and the listener is all the better for it. With a fresh sound and an organic approach to improvising and accompaniment, Moore

continued on next page

One of Friesen’s compositional trademarks is his ability to write tunes with seemingly no beginning or end. His music is circular. You are never quite sure when the top of the from comes around, but you also don’t mind not knowing.

The label has a knack for releasing high-quality music in beautiful packaging.



Pianist Steve Moore is unique in jazz. His playing is devoid of the trademark “Mehldau/Herbie/Chick /Keith-isms” that all too frequently make up the modern pianist’s DNA.

should be making more albums under his own name.

The writing is strong and varied throughout, from the open funkiness of “Scene West” and “Soweto Man” to the tenderness of the ballad, “Artist,” and the all-out, free-jazz vibe of “Picasso.” Drummer Eric Eagle seems to squeeze every drop of color out of cymbals and drums, lending a highly nuanced touch to every corner of the sound.

Johnson comes across as no less than a master of his instrument, able to pull off whatever uniquely wacky idea he might have at any moment. Like the other players, one is unlikely to pinpoint just a few influences in his playing; it seems all encompassing at the same time wholly unique. Johnson’s “bag o’ tricks” contains a wide variety, from funk to country to be-bop and free-jazz. He deserves more credit and worldwide recognition; hopefully, “Suitcase” will help to introduce a new audience to his unique music.

The Heart of the Geyser, Dan Cavanagh Trio.

Fans of Brad Mehldau might enjoy this album, which starts off with the groovy 7/4 “Josephine,” which Cavanagh admits is sort of a “Tom Petty meets Brad Mehldau” tune. While Cavanagh doesn’t have the technical proficiency of Mehldau (who does?), he makes up for it with beautiful writing and spacious comping and blowing. The only negative aspect of the recording is the piano sound, which seems to be a bit bright and brittle. I wouldn’t blame this on Cavanagh’s touch, but rather on the instrument itself. Turning down the treble on my amplifier helped mitigate some of the brightness.

Bassist Linda Oh contributes some wonderfully subtle and inventive solos to the session, becoming the standout with her adeptness as both a spark and sponge for the musical ideas of Cavanagh and drummer Joe McCarthy, who shines here too, keeping a tight rein on the time while allowing the music to breathe.

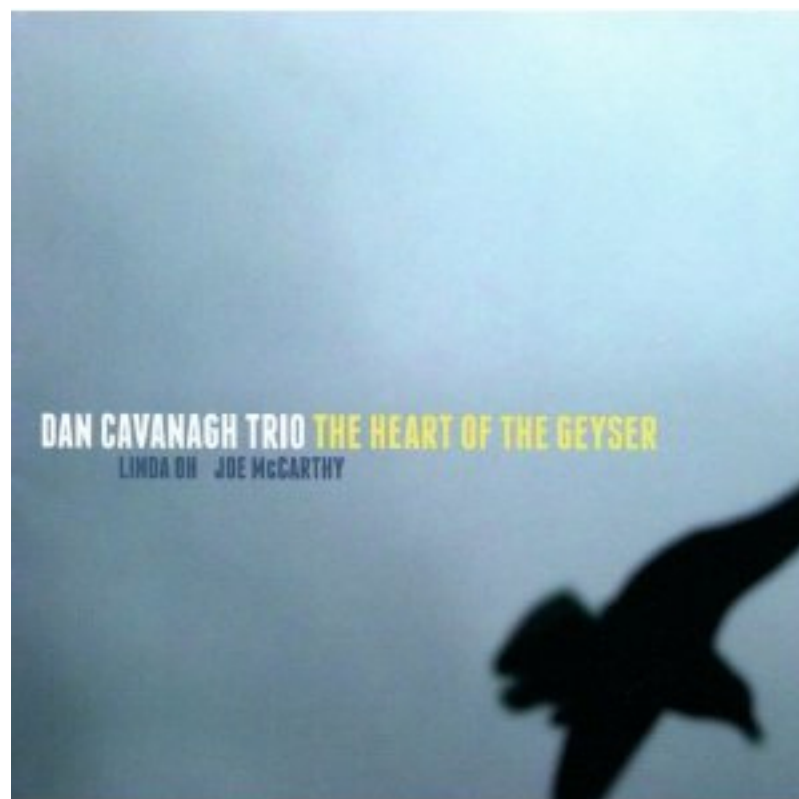
Oh’s bass is showcased most of all on Cavanagh’s arrangement of Chopin’s beautiful Prelude No. 4. She takes both the melody and first solo with perfect intonation, tone and pacing. She is definitely someone to keep your eyes on in the future. Aside from the Chopin, the only other non-original on the session is a quick take on Chick Corea’s blues, “Matrix.” While the tune allows the musicians to relax and stretch in a way the other material doesn’t, it seems a little out of place in this otherwise ethereal set. Cavanagh himself contributes the short and beautiful solo, “Londonberry Air,” to close.

Songs Without Words, Florian Hoefner Group.

German pianist Hoefner offers up an interesting set of originals on this excellent quartet outing. From the first flurry of notes over the rubato intro to “Cross Hill,” you get the feeling that this isn’t going to be a typical straight ahead affair. The album is full of beautiful compositions like this.

“Uncertain Times” is an arresting, note-filled Kurt Rosenwinkel-esque jaunt in 5/4, and while there’s a whole lot going on during the melody, the listener doesn’t feel stifled. Both Hoefner and saxophonist Mike Ruby craft understated solos, a trait amongst the musicians through most of the album. Ruby has obviously checked out [saxophonist] Mark Turner. He is strong and consistent throughout, although perhaps he has yet to find his own voice on the instrument, since, at times, his sound and approach are a little too close to Turner’s. At other times, bits and pieces of [saxophonists] Joshua Redman and Seamus

Fans of Brad Mehldau might enjoy this album.



continued on next page

Back to Front Page

Blake also poke through. At any rate, he is a young and gifted saxophonist who I wouldn't mind hearing again.

"Sometimes" is a solemn ballad with a slow, straight 8th's feel. Both Hoefner and Ruby play nicely-crafted, if somewhat introverted solos. On "Song of The Past," a pleasant, minor-key, Latin-tinged number in 6/4 time, Hoefner breaks the mold a bit, playing some interesting contrapuntal lines during an energetic solo reminiscent of Brad Mehldau. "Distraction" is also in 6/4: Ruby takes an energetic solo on soprano; Hoefner cranks things up another notch, revealing some vocabulary in the style of Chick and Herbie that we haven't yet heard; and finally we hear a little from drummer Peter Kronreif, as he plays an inventive solo over the ending vamp.

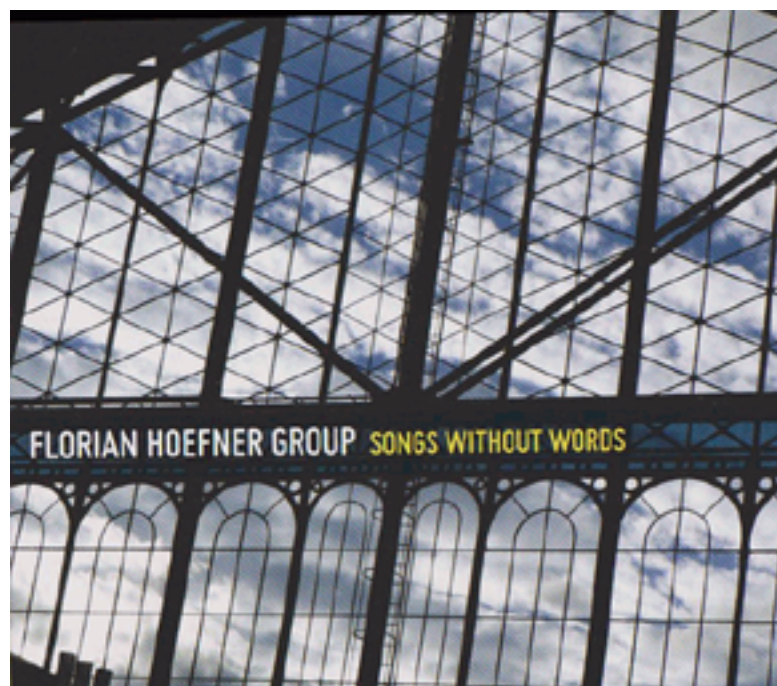
The next tune, "Ivory," is a pretty, seemingly straight-ahead waltz. The melody is often phrased in non-four bar phrases, a nice departure from a typical jazz waltz. There's also a nice ostinato bass-line that happens near the end of the melody that gives the tune an unexpected flavor. Hoefner takes an inventive solo, playing lines simultaneously with both hands. Ruby follows with a freewheeling solo, perhaps his best of the set, short and sweet with a nice peak near the end. Once again, particularly in the upper register of the saxophone, we hear the Turner influence. The tune finishes with an ostinato vamp, and Ruby blows some nice lines over the top.

"Ankuff" is perhaps the most abstract of the tunes, and starts by featuring bassist Sam Anning for a while before piano and bass play a unison melody. Ruby enters and the tune takes on a more refined sound, while still maintaining an air of mystery with some wide leaps in the melody, which create some nice dissonance.

Anning and Kronreif, while probably the least "featured" musicians on this recording, are the most responsible for keeping the music moving forward. I enjoyed listening to the way they interacted with one another underneath the piano and saxophone solos more than any other aspect of this album. Both are quite obviously virtuoso players who have the discipline and maturity to not overplay. Both know when to take some chances, but mostly spend their time being supportive of the other players.

The last tune, "Behind The Sun," is a nice Neil Young-Tom Petty-ish rock number, with a nod towards some of Brad Mehldau's recordings, most notably the album "Largo." Both Hoefner and Ruby play some nice blues-inflected solos, with Hoefner really reaching into his Mehldau bag at times. Overall, "Songs Without Words" provides a pleasant listening experience, full of nicely crafted songs and restrained, refined improvisations.

Songs Without Words provides a pleasant listening experience, full of nicely crafted songs and restrained, refined improvisations.



JSO Musician of the Month

December, 2012

Christopher Brown

By Rita Rega

Instrument: Drums and alto saxophone.

Early Years/Education: It's funny how I got interested in music. It grew out of me wanting to cut class. In the fifth grade, kids were disappearing at a certain time of day. I asked, 'How do you get to leave?' They said, 'If you learn to play an instrument, you get to cut class.' 'Sign me up!' I said. I got stuck on flute because that's all that was available. Then my flute got stolen at the video store, and that ended that. The following year, I still wanted to play. I wanted the bass, but the sax was the only thing left. It looked intimidating with all those buttons, but I started studying the saxophone in the sixth grade.

The following year, my band director, Larry Nobori, made me give a demonstration of how to play the drums in front of the class. I was too shy to tell him I didn't know what I was doing. He said, 'You'll be fine,' and told me to play something on the bass drum, then the hi-hat, etc. He gave me a rhythm, and I thought, 'Maybe I can do this.' That's what sparked my interest in drumming.

From there, I quickly gravitated towards it. My dad is drummer Mel Brown. I watched all of his videos over and over. I listened to recordings of him; he was the first person that informed my idea of how to play. I didn't listen to anyone else. I started learning about other drummers later.

My mom played piano. When she was younger, she played the clarinet. Music was always on at the house, mostly Motown and whatever was on the radio. My mom, who was from Birmingham, Alabama, raised me.

I spent my freshman year of high school at Grant but went to Wilson the remaining three years. The band director there was Greg McKelvey. Through high school I continued to play both drums and alto sax. I also picked up piano in the eighth grade because I wanted to go to the Mt. Hood Festival Jazz Workshop. I didn't get to go until the tenth grade.

Marines: After graduating from Wilson I joined the U.S. Marine Corps for four years. I thought it would give me a chance to grow up, get some discipline and earn my own money. I was a drummer in the Marine Corps Band. It was a great place to practice, travel and network. While stationed in New Orleans, I began an association with Jason Marsalis and his dad, Ellis. By the time I got out of the military, I was on the East Coast in New Jersey.

It prepared me for New York. I spent four months beating the streets, and Jay Collins (another graduate of Wilson High School) got me my first New York gig. I then auditioned for Rutgers University and got in. I was there from

continued on next page

**Jack Rosenberg
Memorial Award**



Christopher Brown Live

December 13

with the George Colligan Quartet
Mission Theater

December 15

with the Ezra Weiss Sextet
Ivories Jazz Lounge

December 21

with Hailey Niswanger
Jimmy Mak's

January 6

with Stan Bock
Blue Monk

Back to Front Page

Musician of the Month - continued from previous page

January 2000 -May 2006 and got both undergraduate and graduate degrees in Jazz Studies/Performance. While there I joined the N.J. Army National Guard and became their principal saxophonist. This helped pay for college. Now, I do the same job here in the Oregon Guard Reserve.

After graduating from Rutgers, I came back to cover my teacher, Ralph Bowen's Jazz Theory course, while he went on sabbatical. After William Felder died in 2009, I was asked to teach his Jazz History class there, which I did from Fall 2008 until Spring 2011. (William Felder was the legendary trumpet professor in both the classical and jazz worlds who was Wynton Marsalis's first teacher and, coincidentally, Thara Memory was Felder's first student.)

Portland: Just moved back in June. My Mom died last year, and my younger brother lives with me now. It was also a good time for me to leave the Northeast. I'd gotten out of it what I needed. New York is a great place, sometimes a little overrated. From a musician's standpoint, once you've learned what you need to learn, what's the point of paying such high rent when you are not actually going to be there, if you're a traveling musician? New York is incredibly inconvenient, but you'll put up with the inconvenience if you're getting what you want. We'll put up with great inconvenience because we're getting a great education. Once you get the information, why continue to be inconvenienced?

Bands: In Portland, I'm the drummer in the Ezra Weiss Sextet, Stan Bock's group and Farnell Newton's band. Back East, I work with Conrad Herwig, Ralph Bowen and Stanley Cowell. I was on Cowell's last recording.

Writing: I've written a book about demystifying the process of becoming a great jazz musician. I believe I found a way to codify those "magical moments" so you have more of them, whenever you want them. It's about understanding a means of developing to the best of one's ability but yet in a way where there's still room for moments of wonderment (like a baby). It's a way of taking pressure off when they play. One of the things we're all concerned with is being wrong. A lot of musicians are more concerned about not looking wrong than they are about doing things right.

Musical Influences: Jeff "Tain" Watts - he was on Wynton Marsalis's "Black Codes From The Underground"; from the moment I heard that recording, I've been trying to learn how to play that type of music; that's why I went to New York. In my opinion, "Tain" Watts changed the way we approach playing jazz drums over the past 30 years. Another influence was Ralph Peterson, Jr., my teacher at Rutgers. There was a group of "young lions" at Blue Note called OTB, and both of my teachers from Rutgers were on that recording: Ralph Peterson, Jr. and Ralph Bowen. Kenny Garrett is a huge one. The way I play the saxophone is very Kenny Garrett-esque.

My dad is drummer Mel Brown. I watched all of his videos religiously over and over. I listened to recordings of him; he was the first person that informed my idea of how to play.



New York is incredibly inconvenient, but you'll put up with the inconvenience if you're getting what you want. We'll put up with great inconvenience because we're getting a great education. Once you get the information, why still continue to be inconvenienced?



continued on next page

Back to Front Page

Musician of the Month - continued from previous page

Freddie Hubbard is another huge influence. I like things clear (something my dad's always telling me). When Freddie plays a line, you can sing it back. Ralph Bowen is an enormous influence. I'd say a third of my conception of how I approach music comes from him. Other influences include Victor Lewis, Conrad Herwig, Lewis Nash and Branford Marsalis. Branford is a huge influence. His recording, "Crazy People Music," has a lot of freedom but there's a clear sense of structure going on.

Most Satisfying Experience: It has to be the European tour I did with Roy Hargrove. It exposed me to a wider audience, both non-musicians and musicians. The band had Gerald Clayton on piano, Gerald Sanders on bass, Justin Robinson on the saxophone and of course Roy on trumpet.

All the guys who over-looked me before I made it out there with Roy were acting friendly to me while I was with him. That is because once you've been accepted in that arena, they might use you -- not because of the way you sound, but because they want to have relationships with your relationships. It was a great experience for me to see behind this curtain. It gave me access to a lot of new information and new friends. A great learning experience.

Favorite Recordings: Wynton Marsalis - "Black Codes from the Underground"; OTB - "Out of the Blue"; Miles Davis - "Kind of Blue," "Four and More" and "Milestones"; Kenny Garrett - "Triology" and "Songbook"; Herbie Hancock - "The New Standard"; Ralph Peterson - "Art of War"; Branford Marsalis - "Crazy People Music."

Discography: 2003 - Searching w/Jason Teborek (No Label); 2007 - Coming of Age w/Zen Zadravec (No Label); 2007 - Honestly Speaking w/Stafford Hunter (Staff Music Records); 2009 - Blame It on My Youth w/Lucine Yeghiazaryan (No Label); 2009 - Splendia Lucia w/Antonio Barbagallo (No Label); 2010 - Hop Scotch w/Todd Bashore (No Label); and 2012 - It's Time w/Stanley Cowell (Steeple Chase Records).

Future Plans: To dive a little deeper into teaching as a traveling clinician. It would be nice to have a college gig.

Other: Back East, the one thing that's on a lot of people's mind is making their rent. It forces you to be hungry. You have to figure stuff out very quickly to survive. Here, you have time to figure it out. As a result, the musicians may not be as edgy. The idea of trying to get better at all costs with every fiber of your being, to sound better week to week, is not as apparent here. I'm not seeing that constant growth like I've seen back there.

As a teacher, I try and impart certain concepts to my students so they don't have to go through the same mistakes I went through. The whole purpose of a teacher is to save you time, as if I've given you the Cliff Notes of what I learned so you can take it further.

A lot of musicians are more concerned about not looking wrong than they are about doing things right.



Freddie Hubbard is another huge influence. I like things clear (something my dad's always telling me). When Freddie plays a line, you can sing it back.



In my opinion, "Tain" Watts changed the way we approach jazz drums over the past 30 years.

Notes & News

Information and observations

By Lynn Darroch

Jazz competition highlights student talent, generates donations for school music programs

Come hear tomorrow's jazz stars showcase their talent in the Jazz Society of Oregon's Third Annual High School Jazz Ensemble Competition. This special event will be held on Tuesday, January 22, from 5:00 – 7:30 pm, at Jimmy Macks, 221 NW 10th Ave. in Portland. Your \$5 cover charge will support future Jazz Society activities. Call 503-295-6542 for dinner reservations.

Five jazz combos from Portland area high school will compete for the Jeff Cumpston Trophy, named for the late drummer and jazz educator who made a career in music education at West Linn High School and as a percussionist in the Portland jazz scene. Last year's event was won by Battleground (WA), who will defend the trophy this year against bands from West Linn, Vancouver Arts & Academics, Lincoln, and Oregon City high schools.

Each group will play three tunes. Returning judges will be area jazz musicians Art Abrams, Mike Horsfall and Devin Phillips. The winner will have its school's name engraved on the trophy and will keep it at their school until they defend it in next year's competition.

The winner of this year's competition will also earn a performance slot on the Student Stage of the 2013 U.S. Bank Portland Jazz Festival presented by Alaska Airlines.

The Jazz Society of Oregon is a 501(c)(3) non-profit volunteer organization dedicated to supporting jazz performance and education through its membership activities. This competition is a way to recognize and encourage talented young jazz musicians in our community.

Scholarships for Jazz Students

In fiscal year 2011-12, the JSO awarded grants to schools but fell short of funds for individual jazz education assistance

Since the JSO was founded in the early 1970s, we have made scholarships for young jazz musicians one of our top priorities. In recent years, though, we have not been able to fund very many. This year, thanks to a generous donation from William Hill Estate Winery, we were able to award three grants to schools to support their jazz programs – but no individual scholarships.

We have an education committee that is ready to solicit applications from high school students planning on studying jazz at the college level – but no money for scholarship awards.

Here's where you come in!

The JSO is soliciting donations to support our scholarship program. Any amount would be gratefully received, but we're hoping for gifts in the \$500 - \$1,000 range. In previous years, when we have been able to offer scholarships (based on talent, letters of recommendation and financial need), they have usually been in the amount of \$500. We would love to give several each year.

If you would like to give tangible support to this effort, you can donate on our website or send a check to Jazz Society of Oregon, PO Box 19882, Portland, OR, 97280.

Thank you in advance for your generosity!

*Chuck Carpenter,
Past President, Education Committee Chair*



JSO VP Eric Weber presesnting the Jeff Cumpston trophy to 2011 winner Kevin Eagan, director, West Linn High School jazz band.

The 2012 winner was Battleground High School. They'll be back January 22 to defend the trophy in the five-combo high school jazz band competition.

Back to Front Page



December 1 - 7

Saturday, December 1

Brasserie Montmartre: Djangophiles, 8 pm
 Cinetopia, Beaverton: JB Butler
 Heathman Hotel: Mary Kadderly, Dan Gildea & Bill Athens, 8 pm-midnight
 Ivories Jazz Lounge: Tim Willcox & the Super Jazzers, \$10, 8-11 pm
 Jazz Alley, Seattle: Roy Hargrove Quintet
 Orenco Station Grill, Hillsboro: Throwback Trio
 Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm
 Portland Prime: Tony Pacini, Ed Bennett, Mel Brown, 7:30-11 pm
 Tony Starlight’s Supperclub Lounge: String of Pearls, \$12, 8 pm
 Trail’s End, Oregon City: Bill Rhoades & the Party Kings
 Wilf’s at Union Station: Greta Matassa Band with Darin Clendenin, Clipper Anderson and Ron Steen, \$10, 7:30-11:30 pm



**“Creative Music Guild
 The Outset Series”
 Frode Gjerstad Trio
 Revival Drum Shop
 December 5**



More than breakfast
and lunch...

Bijou café

SUPPER JAZZ FRIDAYS

CASUAL DINING & JAZZ STANDARDS

coming up Nancy King, After Six, Rebecca Kilgore, Gordon Lee & more

date	time	location	503.222.3187
FRIDAYS	DOORS OPEN 6 PM MUSIC 7-10 PM	132 SW 3RD PORTLAND	www.bijoucafepdx.com

Sunday, December 2

Augustana Church: Jazz Service - Augustana Jazz Quartet (Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen), 6-7:30 pm
 Clyde’s Prime Rib: Ron Steen Jam - Mike Horsfall, piano, Dennis Caiazza, bass; no cover, 8:30-11:30 pm
 EaT Oyster Bar: “New Orleans Jazz Brunch” - Reggie Houston’s Box of Chocolates (Turtle VanDemarr/Tim Acott), no cover, 11am-2 pm

continued on next page

Back to Front Page

High Rocks Pub, Gladstone: Johnny Martin Quartet, all ages,
6-9 pm

Ivories Jazz Lounge: Gus Pappelis, \$8, 5:30-8:30 pm

Jazz Alley, Seattle: Roy Hargrove Quintet

JB's Lounge, Red Lion Jantzen Beach Hotel: "Jim Beat-

ty Band Holiday Show with Special Guest Tony Starlight" (Jim Beatty, clarinet & soprano sax; Pat O'Neal, trombone; Reese Marshburn, piano; Dave Duthie, bass; Sam Foulger, drums; Marianna Thielen, vocals), \$10, 3:30-7 pm

Orenco Station Grill, Hillsboro: Jon Shaw Duo

Petite Provence: 2jazzguitars, 6-8 pm

Springfield Elks Lodge, Springfield: "Traditional Jazz Society of Oregon" presents Midnight Serenaders, 12:30-5 pm, \$10

The Royal Room, Seattle: Jim Knapp Orchestra, 7:30 pm

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

Monday, December 3

Jimmy Mak's: Dan Balmer Band, no cover, 8 pm; Bryant Allard's Big Band, 6:30-7:30 pm, no cover, minors until 9:30 pm

Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld/Tracy Kim/Gary Geunther/Tim Acott), 9-11 pm

Tuesday, December 4

Camellia Lounge @ the Tea Zone: Tom Wakeling, Steve Christofferson, David Evans, Todd Strait; all ages, \$6, 7-9:30 pm

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

Ivories Jazz Lounge: "Jazz Jam" - Carey Campbell/Hank Hirsch Trio, \$5, 7:30-10:30 pm

Jimmy Mak's: Mitzi Zilka & Her Talented Friends (Cameron Quick, Laura Stilwell, Anne Corbett and Christine Hochstatter) with Matt Tabor, piano; Mike Doolin, guitar; Craig Snazelle, bass; Ward Griffiths, drums; \$7, 8 pm

Lake Oswego Public Library: 2jazzguitars, 7-8:30 pm

Orenco Station Grill, Hillsboro: Heather Keizur Duo

Tony Starlight's Supperclub Lounge: "Ayars Family Christmas Party & Show," no cover, 6 pm

Wednesday, December 5

Brasserie Montmartre: Nicole Glover, 7 pm

Ivories Jazz Lounge: TRI (Charles Neal, drums; Tom Sandahl, guitar; Jay Haser, bass); \$7, 7:30 pm

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

Justa Pasta: Anson Wright Duo, 7-9 pm

Revival Drum Shop: "Creative Music Guild -The Outset Series" with Frode Gjerstad Trio (Paal Nilssen-Love, drums, Jon Rune Strøm, bass, Frode Gjerstad, clarinets, alto sax), sliding \$5-\$20, opening set, Jon Shaw; all ages, 8 pm

Studio 14: JB Butler Jam Session (Martin Zarzar/Al Criado), 8 pm

Tony Starlight's Supperclub Lounge: Grant High School Jazz Ensemble, directed by Nick Budge, no cover, 7:30 pm

West Slope Community Library: 2jazzguitars, 6-7:30 pm

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

Thursday, December 6

Brasserie Montmartre: Wayward Vessel, 8 pm

Ivories Jazz Lounge: Ocular Concern (Dan Duval, electric guitar & bass; Andrew Oliver, keys; Stephen Pancerev, drums; Lee Elderton, clarinet; Nathan Beck, vibes & mbira, thumb piano); \$8, 8 pm

Jacqua Hall, The Shedd, Eugene: "Let it Snow - A Jazz Kings

continued on next page



Arrivederci! Wine Bar, 17023 SE McLoughlin Blvd, Milwaukie 503-659-1143

Benson Hotel 309 SW Broadway, 503-228-2000

Blue Diamond NE 20th & Sandy Blvd

Brasserie Montmartre, 626 SW Park Ave, (503) 236-3036

Camellia Lounge, NW 11th

Charlie's Bistro 1220 Main St. Vancouver

Cinetopia, 11700 SE 7th St., Vancouver 360-213-2800

Clyde's Prime Rib 5474 NE Sandy 503-281-9200

EaT, 3808 N. Williams, Portland

Heathman Hotel 1001 SW Broadway 503-790-7752

Ivories Jazz Lounge & Restaurant 1435 NW Flanders 503-555-5555

Jazzy John's BBQ, 512-J NE 81st. St., Vancouver, 360-831-5906

Jimmy Mak's 221 NW 10th, 503-295-6542

Justa Pasta 1336 NW 19th, 503-243-2249

Laurelthirst Public House, 30th & NE Glisan

Living Room Theaters, 341 SW 10th 971-222-2005

LV's Restaurant & Sports Bar 3530 N. Vancouver

Mississippi Pizza Pub, 3552 N Mississippi Ave. 503-288-3231

Nel Centro, 1408 SW 6th Ave.

O'Connor's, Multnomah 7850 SW Capitol Hwy 503-244-1690

Orenco Station Grill, 6195 NE Cornell Rd. Hillsboro, 503-844-9119

Portland Prime, 121 SW Third Ave.

Press Club 2621 SE Clinton, 503-233-5656

Quimby's NW 19th and Quimby

Revival Drum Shop 1465 NE Prescott, 503-719-6533

Salty's on the Columbia 3839 NE Marine Dr. 503-288-444

Secret Scoiety Ballroom 116 NE Russell, 503-493-3600

Shirley's Tippy Canoe Bar & Grill, 28242 E Historic Columbia River Hwy, Troutdale

Sho Restaurant, 10100 SW Barbur Blvd

Tommy O's Pacific Rim Bistro 801 Washington St, Vancouver, 360-694-5107

Tommy O's (192nd) 4101 SE 192nd St., Vancouver 360-892-2484

Tony Starlight's Supperclub 3728 NE Sandy Blvd. 503-517-8584

Touche' 1425 NW Glisan

Vie de Boheme Winery, SE 7th & Clay St.

West Cafe 1201 SW Jefferson 503-227-8189

Wilf's at Union Station 800 NW 6th 503-223-0070

Christmas,” Emerald City Jazz Kings (Shirley Andress, director); tickets \$18-\$32, 7:30 pm

Jazz Alley, Seattle: Lee Ritenour/Mike Stern/Melvin Davis/Sonny Emory

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

Retro Rhythm: “Ron Steen Jam” - Phil Goldberg, piano, Ed Bennett, bass; all ages, \$3, 8-11 pm

Tapalaya New Orleans Restaurant: Milneburg Trio (Rick Campbell, reeds; Dave Duthie, bass; Dave Johnson, banjo), no cover, 6-9 pm

Tony Starlight’s Supperclub Lounge: “Sing for Your Supperclub with the All-Star Horns,” \$10 <http://www.singforyoursupperclub.net>

Touche: Peter Boe, solo piano, no cover, 7-10 pm

Wilf’s Restaurant & Bar at Union Station: “First Thursday” - Haley Horsfall & the Mike Horsfall Trio (Todd Strait, drums; Dave Captein, bass), \$8, 7:30-10:30 pm

Friday, December 7

Andina: JB Butler (solo)

Benson Hotel: Johnny Martin, 8-11:30 pm

Bijou Café: “Supper Jazz Fridays” - Nancy King & Friends (Scott Steed, bass; Dan Gaynor, piano; Todd Strait, drums; Cheryl Alex, flute); all ages, \$5, 7-10 pm; 503-222-3187 for reservations.

Blue Diamond: Midnight Sun Quartet (Evan Shlaes, vibraphone; Russ Miller, guitar; Jim Miller, bass; Paul Bassette, percussion); 6-8 pm

Heathman Hotel: Johnny Martin Trio (Steve Christofferson, piano), 7-10 pm

Ivories Jazz Lounge: Dmitri Matheny Group (Dave Valdez, alto sax; Randy Porter, piano; Chris Higgins, bass; Alan Jones, drums); \$10, 8 pm

Jazz Alley, Seattle: Lee Ritenour/Mike Stern/Melvin Davis/Sonny Emory

Portland Center for the Performing Arts, Arlene Schnitzer Concert Hall: “Gospel Christmas” - Marilyn Keller featured vocalist, 7:30 pm

Portland Prime: Tony Pacini, 7-10 pm

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

Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

Tony Starlight’s Supperclub Lounge: Bureau of Standards “Big Band Holiday Spectacular,” Matthew Gailey & Kate Cogswell, vocals, \$12, 8 pm

Yu Contemporary: ”pARTy in the name of ART,” RACC fundraiser, Storm Large, Bodyvox, The Circus Project, Scott Poole, Julianne Johnson and PHAME Academy; tickets \$25-\$175 at boxofficetickets.com and strangertickets.com; or www.racc.org/party; 6:30 pm

December 8 - 14

Saturday, December 8

Aloft Hotel, Cascade Station: Andre St. James Trio, 7:30-10:30 pm

Arrivederci! Wine Bar & Restaurant, Milwaukie: Heather Keizur Band (Steve Christofferson/Dennis Caiazza/Ron Steen); all ages, \$3, 7:30-10:30 pm

Benson Hotel: Johnny Martin, 8-11:30 pm

Blue Monk: Midnight Sun Quartet (Evan Shlaes, vibraphone; Russ Miller, guitar; Jim Miller, bass; Paul Bassette, perc)

Radio Jazz and Blues

KMHD 89.1 FM — all jazz 24/7 (blues on Friday nights); on the web at kmhd.org

KBOO 90.7 FM
Mondays-“Noontime Jamboree”- host Retta Christie, noon-2 pm
Wednesdays- “Jazz Lives,” host Nick Gefroh, noon-2:00 pm; “A Jazz World,” host David Lifton - alternates with “Jazz in the Afternoon,” host Bob Riddle, 2:00-4:00 pm
Saturdays - “The Motif,” host Yugen Rashad, 4-7 pm

KLCC - Eugene, 89.7 FM, Cottage Grove/Oakridge, 91.5, Riddle, 103.1, Sisters, 90.3
KLBR - Bend 88.1fm
KLFO - Florence 88.1 FM
KLCO - Newport, 90.5 FM
KLFR - Reedsport, 89.1 FM
KMPQ - Roseburg, 88.1 FM



***“First Thursday”
Haley Horsfall &
the Mike Horsfall Trio
Wilf’s Restaurant & Bar at
Union Station
December 6***

continued on next page

Brasserie Montmartre: Boy & Bean, 8 pm

Cinetopia, Beaverton: JB Butler

Heathman Hotel: Barbara Lusch & Mike Horsfall

Hobo's Restaurant and Lounge: Blackburn & Duthie (piano & bass) 6 pm

Ivories Jazz Lounge: Chuck Israels Jazz Orchestra, \$10, 7-10 pm

Jazz Alley, Seattle: Lee Ritenour/Mike Stern/Melvin Davis/Sonny Emory

Jimmy Mak's: Portland Soul All-Stars Present "Blue Christmas" - \$10, 8 pm

Orenco Station, Hillsboro: "John Dover's Duo Sessions" (John Dover, trumpet/Thomas Barber, bass), no cover 7-9:30 pm

Portland Center for the Performing Arts, Arlene Schnitzer Concert Hall: "Gospel Christmas" - Marilyn Keller featured vocalist, 7:30 pm

Portland Prime: Mel Brown/Ed Bennett/Tony Pacini, 7:30 pm

Shirley's Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

West Café: "Baby, It's Cold Outside" Holiday Concert - Carol Rossio, vocals, Dustin Hunley keyboard + vocals; no cover, 6-9 pm

Sunday, December 9

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

Blue Monk: John Stowell/Rob Davis Quartet, 8:00 pm, sliding scale

Cinetopia Mill Plain, Vancouver: JB Butler

Clyde's Prime Rib: Ron Steen Jam - Steve Christofferson, piano, Kevin Deitz, bass; no cover, 8:30-11:30 pm

Corkscrew: Catarina New/Al Criado, 6-9 pm

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

Ivories Jazz Lounge: Sammy Epstein's "Mazel Tov Orchestra Hanukkah Dinner Concert" (Sammy Epstein, George Mitchell, Carolyn Joyce, Stan Bock, Bill Athens, Todd Strait); Prix fixe dinner/concert \$36/\$25 kids, by reservation only

Jacqua Hall, The Shedd, Eugene: "Let it Snow - A Jazz Kings Christmas," Emerald City Jazz Kings (Shirley Andress, director), tickets \$18-\$32, 2 pm

Jazz Alley, Seattle: Lee Ritenour/Mike Stern/Melvin Davis/Sonny Emory

Orenco Station Grill, Hillsboro: Matthew Gailey Duo

Petite Provence: 2jazzguitars, 6-8 pm

Portland Center for the Performing Arts, Arlene Schnitzer Concert Hall: "Gospel Christmas," Marilyn Keller featured vocalist, 4 pm

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

Monday, December 10

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

Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld/Tracy Kim/Gary Guenther/Tim Acott), no cover, 9-11 pm

Tuesday, December 11

Andina: JB Butler Trio

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

Florence Community Center, Florence: "Let it Snow - A Jazz Kings Christmas," Emerald City Jazz Kings (Shirley Andress, director), tickets \$28/\$14 youth, 7:30 pm



***Dmitri Matheny Group
Ivories Jazz Lounge
December 7***

***"Let it Snow - A Jazz Kings Christmas"
Emerald City Jazz Kings
Jacqua Hall, The Shedd, Eugene
December 9***



***"Gospel Christmas"
Marilyn Keller featured vocalist
Portland Center for the Performing Arts,
Arlene Schnitzer Concert Hall
December 7-8-9***

continued on next page

Back to Front Page

Ivories Jazz Lounge: Tessa Souter/Randy Porter, \$15, 7:30 pm
 Jazz Alley, Seattle: Groove for Thought
 Jimmy Mak’s: Mel Brown Septet, \$6, 8 pm; minors until 9:30 pm
 Orenco Station Grill, Hillsboro: 2 jazzguitars, 7-9:30 pm
 Tony Starlight’s Supperclub Lounge: “PCC Student Showcase,” hosted by Mitzi Zilka, \$7, 7:30 pm
 Vie De Boheme: Pink Lady and the John Bennett Jazz Band (John Bennett, piano; Steve Boden guitar/vocals; Wayne Travillion, cornet/trombone; David Duthie, bass; Joe Haegle, drums); swing dance lessons 7:30 pm, live music 8:30 pm

Wednesday, December 12

Brasserie Montmartre: Nicole Glover, 7 pm
 Heathman Hotel: Mary Kadderly & Dan Gildea, 8 pm-midnight
 Ivories Jazz Lounge: Aaron Johnson/Dave Frishberg Trio; \$10, 8-11 pm
 Jazz Alley, Seattle: Groove for Thought
 Jimmy Mak’s: Mel Brown Quartet \$5, 8 pm; minors until 9:30 pm
 Justa Pasta: Anson Wright Duo, 7-9 pm
 Wilf’s at Union Station: “Ron Steen’s Vocal Showcase” - Marilyn Keller, vocals, Joe Millward, piano; \$7, all ages, 7:30-10:30 pm

Thursday, December 13

Ivories Jazz Lounge: “The Gus Pappelis Happening,” \$8, 6:30-9:30 pm
 Jazz Alley, Seattle: The Family Stone
 Jimmy Mak’s: Mel Brown B-3 Organ Group, \$5, 8 pm; minors welcome until 9:30 pm
 La Sells Center, Corvallis: “Let it Snow - A Jazz Kings Christmas,” Emerald City Jazz Kings (Shirley Andress, director), tickets \$24/\$12 youth, 7:30 pm
 Mission Theater: “PDX Jazz at the Mission” - George Colligan: A Tribute to Herbie Hancock & McCoy Tyner (George Colligan, piano; David Valdez, alto; Nicole Glover, tenor; Chris Higgins, bass; Chris Brown, drums); \$15, 7:30 pm
 Portland Prime: Tony Pacini, 5:30-8:30 pm
 Retro Rhythm: “Ron Steen Jam” - Phil Goldberg, piano, Dave Captein, bass; all ages, \$3, 8-11 pm
 Shaker and Vine: The Wishermen, 21+, \$5, 8 pm
 Tapalaya New Orleans Restaurant: Milneburg Trio (Rick Campbell, reeds; Dave Duthie, bass; Dave Johnson, banjo), no cover, 6-9 pm
 Tony Starlight’s Supperclub Lounge: Cabaret Chanteuse: Christmas Version, host Gretchen Rumbaugh; \$10, 7:30 pm
 Touche: Peter Boe, solo piano, no cover, 7-10 pm
 Wilf’s Restaurant & Bar at Union Station: Mike Horsfall, with Tara Williamson-Smith, 7:30-10:30 pm

Friday, December 14

Bijou Café: “Supper Jazz Fridays” - After Six with Graham Covington, Dennis Caiazza & Ron Steen; all ages, \$5, 7-10 pm
 Blue Diamond: Midnight Sun Quartet (Evan Shlaes, vibraphone; Russ Miller, guitar; Jim Miller, bass; Paul Bassette, percussion), 6-8 pm
 Brasserie Montmartre: Trashcan Joe, 8 pm
 Charbonneau Country Club: Rebecca Kilgore/Tom Grant/Dave Captein, 7:30 pm
 Cinetopia, Beaverton: JB Butler
 Heathman Hotel: Johnny Martin Trio (Steve Christofferson, piano), 7-10 pm
 Ivories Jazz Lounge: The Devin Phillips Quartet, \$10, 8 pm
 Jimmy Mak’s: Soulmates, \$10



John Stowell/Rob Davis Quartet
Blue Monk
December 9

Tessa Souter
with Randy Porter
Ivories Jazz Lounge
December 11



continued on next page

Back to Front Page

Portland Prime: Tony Pacini, 7-10 pm

Richard E. Wildish Community Theater, Springfield: "Snowfall Holiday Concert" - Swing Shift Jazz Orchestra, 7:30 pm

Roadhouse 101, Lincoln City: Bill Rhoades & the Party Kings

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

Shirley's Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

The Cork Screw, Sellwood: Picante (Bryant Allard/Catarina New Martin); 7 pm

Tony Starlight's Supperclub Lounge: Dean Martin Christmas Tribute, \$18, 8 pm

Wilf's Restaurant & Bar at Union Station: Ed Bennett Quintet (Dick Titterington, trumpet; Tim Jensen, sax; Randy Porter, piano; Tim Rap, drums); 7:30-11:30 pm

December 15 - 21

Saturday, December 15

Allison Inn, Newberg: Marilyn Keller, 6:30-10:30 pm

Aloft Hotel, Cascade Station: Andre St. James Trio, 7:30-10:30 pm

Arrivederci! Wine Bar & Restaurant, Milwaukie: Mike Winkle, vocals; Chuck Everett, guitar; Matt Lotz, drums; 7-10 pm

Blue Monk: Midnight Sun Quartet (Evan Shlaes, vibraphone, Russ Miller, guitar, Jim Miller, bass, Paul Bassette, percussion); 6-8 pm

Brasserie Montmartre: Gravy, 8 pm

Cinetopia Mill Plain, Vancouver: JB Butler

Heathman Hotel: Shelly Rudolph/Tom Grant, 8 pm-midnight

Ivories Jazz Lounge: Ezra Weiss Sextet (Farnell Newton, John Nastos, Devin Phillips, Jon Shaw, Chris Brown); \$10, 8 pm

Jimmy Mak's: Patrick Lamb's "Holiday Soul," w/Liz Warfield; tickets \$18/\$15, at tickettomato.com, 7:30 pm & 10 pm

Oregon Episcopal School: "Holiday Party" - Bill Beach and Brasil Beat with Ron Steen, 6-10 pm

Orenco Station Grill, Hillsboro: Adrian Martin 3sum

Portland Prime: Mel Brown/Ed Bennett/Tony Pacini, 7:30 pm

Richard E. Wildish Community Theater, Springfield: "Snowfall Holiday Concert," Swing Shift Jazz Orchestra, 2 pm

Secret Society Ballroom: "New Works by Sam Howard, Gus Slayton, Neil Mattson & Galen Clark," PJCE Sextet + Portland Jazz Composers' Ensemble (Andrew Oliver, director; Thomas Barber, trumpet; Lee Elderton, sax; Dan Duval, guitar; Andrew Oliver, piano; Bill Athens, bass; Ken Ollis, drums; Mike Hankins, trumpet; Lars Campbell, trombone; Jen Harrison, french horn; Gary Harris, alto & soprano sax; Gus Slayton, tenor sax; Mieke Bruggeman-Smith, baritone & alto sax); 21+, \$15 / \$12 students, 9 pm

Shirley's Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

Tony Pacini, Ed Bennett, Mel Brown, 7:30-11 pm

Woodstock Wine & Deli: "Christmas Concert" - Dave Friesen Quintet (Jay Thomas, flugelhorn; Rob Davis, tenor, soprano; Dan Gaynor, piano; Charlie Doggett, drums)

Sunday, December 16

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

Blue Monk: Noah Bernstein Sextet, 8 pm, sliding scale

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

EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates



***New Works by Sam Howard, Gus Slayton, Neil Mattson & Galen Clark
PJCE Sextet +
Portland Jazz Composers' Ensemble
Secret Society Ballroom
December 15***



***Rebecca Kilgore
"By Invitation Only
Holiday House Concert"
Camellia Lounge @ the Tea Zone
December 18
"Have Yourself a Soulful
Little Solstice"
Tom Grant/Dave Captein
Classic Pianos
December 21
with Harry Allen Randy Porter,
John Wiitala, Todd Strait
tribute to the music of
Marilyn Monroe & Judy Garland
Bijou Café
December 28***

continued on next page

Back to Front Page

(Reggie Houston/Turtle VanDemarr/Tim Acott), 11am -2 pm
Ivories Jazz Lounge: Mousai Remix (Emily Cole and Shin-
young Kwon, violins; Jennifer Arnold, viola; Marilyn de Olivei-
ra, cello), donations requested, 7-10 pm
Orenco Station Grill, Hillsboro: Matthew Gailey Duo
Petite Provence: 2jazzguitars, 6-8 pm
Tommy O's Pacific Rim Bistro, Vancouver (downtown): Tom
Grant Band Concert & Jam Session, 6:30-9:30 pm

Monday, December 17

Jimmy Mak's: Dan Balmer Band, no cover, 8 pm; minors until
9:30 pm
Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld/Tracy Kim/
Gary Guenther/Tim Acott), no cover, 9-11 pm

Tuesday, December 18

Camellia Lounge @ the Tea Zone: "By Invitation Only Holi-
day House Concert" - Rebecca Kilgore, Randy Porter, Tom
Wakeling & David Evans; adv purchase required, \$21, only at
<http://www.teazone.com/tickets/booking>, 8 pm
Coyote's Bar and Grill, Hillsboro: Jazz Jam with Laura Cunard
& Dick Berk; all ages, 7:30-10:30 pm
Garden Home Community Library: 2jazzguitars, 7-8 pm
Ivories Jazz Lounge: "Jazz Jam" - Carey Campbell/Hank Hirsch
Trio, \$5, 7:30-10:30 pm
Jazz Alley, Seattle: David Lanz
Jimmy Mak's: Mel Brown Septet, \$6, 8 pm; minors until 9:30
pm; "Partners In Jazz," Tony Glausi Trio, \$3, (or \$6 both
shows), 6:30-7:30 pm
O'Connor's Vault, Multnomah: Linda Lee Michelet/Lee Wuthe-
now/Joe Millward/Todd Strait; \$5, 7-10 pm
Secret Society Ballroom: Carlton Jackson/Dave Mills Big Band,
\$7 adults/\$5 students, all ages, 7:30 pm

Wednesday, December 19

Brasserie Montmartre: Nicole Glover, 7 pm
Ivories Jazz Lounge: Mike Horsfall & Carib (Mike Horsfall,
vibes; Kevin Deitz, bass; Dave Averre, drums), w/Marilyn
Keller; \$7, 7:30-10:30 pm
Jazz Alley, Seattle: David Lanz
Jimmy Mak's: Mel Brown Quartet \$5, 8 pm; minors until 9:30
pm
Justa Pasta: Anson Wright Duo, 7-9 pm
KBOO 90.7FM: "Live cast with Marilyn Keller, Bob Riddle and
Mike Horsfall of Tall Jazz, 2:30 pm
Orenco Station Grill, Hillsboro: Bylines Duo with Marianna
Thielen
Revival Drum Shop: "Creative Music Guild - The Outset Series"
feat. Marcus Fisher/Loren Chasse;, sliding \$5-\$15
Wilf's at Union Station: "Ron Steen's Vocal Showcase: A Holi-
day Extravaganza" with Linda Lee Michelet, Joe Millward &
surprise guests, \$7, all ages, 7:30-10:30 pm

Thursday, December 20

Arrivederci! Wine Bar & Restaurant, Milwaukie: "Tall Jazz pres-
ents 24th Annual Winter Jazz" - Marilyn Keller, vocals; Mike
Horsfall, vibes; George Mitchell, piano; Dan Presley, bass;
Dave Averre, drums; Lee Wuthenow, saxophones; Bryant Al-
lard, trumpet; 7:30 pm, 503-659-1143 reservations
Camellia Lounge @ the Tea Zone: Joe Manis Trio (Dave
Captein, bass; Todd Strait, drums), \$5, 8-10:30 pm
Heathman Hotel: Johnny Martin Trio (Steve Christofferson, pia-
no), 7-10 pm
Ivories Jazz Lounge: "Christmas Concert" - Dave Friesen Quin-
tet (Jay Thomas, flugelhorn; Rob Davis, tenor, soprano; Dan



***Linda Lee Michelet
Lee Wuthenow, Joe Millward
& Todd Strait
O'Connor's Vault, Multnomah
December 18***

continued on next page

Back to Front Page

Gaynor, piano; Charlie Doggett, drums); \$10, 8 pm
 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
 Retro Rhythm: “Ron Steen Jam” - Phil Goldberg, piano, Ed Bennett, bass; all ages, \$3, 8-11 pm
 Shaker and Vine: Aaron Summerfield/Summer Quartet, 21+, \$5, 8pm
 Tapalaya New Orleans Restaurant: Milneburg Trio (Rick Campbell, reeds; Dave Duthie, bass; Dave Johnson, banjo), no cover, 6-9 pm
 Touche: Peter Boe, solo piano, no cover, 7-10 pm

Friday, December 21

Blue Diamond: Midnight Sun Quartet (Evan Shlaes, vibraphone; Russ Miller, guitar; Jim Miller, bass; Paul Bassette, percussion); 6-8 pm
 Brasserie Montmartre: Midnight Honey, 8 pm
 Classic Pianos: “Have Yourself a Soulful Little Solstice” - Rebecca Kilgore/Tom Grant/Dave Captein, 7 pm
 Governor Hotel: “Tall Jazz/Winter Jazz in a Benefit and Fund Raiser for Music for the Heart,” w/ Marilyn Keller, vocals, in association with OHSU, \$200
 Heathman Hotel, Tea Room: Bobby Torres Latin Jazz Trio, 8 pm-midnight
 Hotel Fifty: “PDX Jazz Presents: Fall into Jazz” - Jesse Feinstein, piano/Sam Hallem, bass, no cover, 8-10 pm
 Ivories Jazz Lounge: Randy Porter Trio (John Wiitala, bass; Jason Palmer, drums), \$10, 8 pm
 Jimmy Mak’s: Hailey Niswanger & Thara Memory return to Jimmy Mak’s - Soul/Jazz Concert with Louis Pain, Chris Brown & Cary Miga, \$12, 8 pm (Fundraiser for the American Music Program); pre-show performance by the American Music Jazz Orchestra, Thara Memory director; 5:30-7 pm, \$5
 O’Connor’s Vault, Multnomah: “Christmas Concert” - Dave Friesen Quintet (Jay Thomas, flugelhorn; Rob Davis, tenor, soprano; Dan Gaynor, piano; Charlie Doggett, drums)
 Portland Prime: Tony Pacini, 7-10 pm
 Salty’s on the Columbia: Jof Lee/Mel Brown Trio, 7 pm
 Shaker and Vine: David Vorster, 21+, \$5, 8 pm
 Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

December 22 - 28

Saturday, December 22

Allison Inn, Newberg: Barbara Lusch/Mike Horsfall, 6:30-10:30 pm
 Benson Hotel: Marilyn Keller, Marcus Harbaugh & Dan Presley; 8-11:30 pm
 Blue Monk: Quadraphonnes “Christmas Album Release,” 8 pm
 Brasserie Montmartre: Ian James, 8 pm
 Cinetopia, Beaverton: JB Butler
 Heathman Hotel: Linda Lee Michelet Trio, no cover; 8 pm-midnight
 Hobo’s Restaurant and Lounge: Blackburn & Duthie (piano & bass), 6 pm
 Ivories Jazz Lounge: Rebecca Kilgore, Randy Porter, Tom Wakeling, David Evans; \$10, 8 pm
 Jimmy Mak’s: Soul Vaccination, \$12, 8 pm
 Newberg High School, Newberg: Tom Grant “White Christmas Benefit Concert,” 7:30-10 pm
 Orenco Station Grill, Hillsboro: Floating Point “Holiday Show”
 Oxford Hotel, Bend: “Jazz at the Oxford” - Patrick Lamb’s

continued on next page



***Hailey Niswanger & Thara Memory
 Soul/Jazz Concert
 Louis Pain, Chris Brown & Cary Miga
 Fundraiser for the American Music Program
 pre-show performance by
 the American Music Jazz Orchestra
 Jimmy Mak’s
 December 21***

Holiday Soul (lone Chaco and Kristin Marie vocals; George Mitchell, piano; Tyrone Hendrix, drums; Ben Jones bass; Tomo Maruta, guitar), 7 pm

Portland Prime: Mel Brown/Ed Bennett/Tony Pacini, 7:30 pm

Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

Tony Pacini, Ed Bennett, Mel Brown, 7:30-11 pm

West Café: Mary Kadderly/Dan Gildea, 6-9 pm

Wilf’s Restaurant & Bar Union Station: “Davis Sister Holiday Special w/Emma & Kate Davis” feat. Noah Kellman, Ron Steen, surprise guests; 7:30 pm & 9:30 pm, all ages, \$15

Sunday, December 23

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

Blue Monk: JB Butler/Mike Van Liew Polyglot, 8 pm

Clyde’s Prime Rib: Ron Steen Jam - Bill Beach, piano, Kevin Deitz, 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

Ivories Jazz Lounge: “The Gus Pappelis Christmas Sing-a-long,” \$10/\$5 kids, 5:30-8:30 pm

Orenco Station Grill, Hillsboro: Mike Horsfall/Haley Horsfall Duo, 6:30-9:30 pm

Oxford Hotel, Bend: “Jazz at the Oxford” - Patrick Lamb’s Holiday Soul (lone Chaco and Kristin Marie vocals; George Mitchell, piano; Tyrone Hendrix, drums; Ben Jones bass; Tomo Maruta, guitar); 4 pm

Petite Provence: 2jazzguitars, 6-8 pm

Shrine Auditorium, Wilsonville: “Holiday Dance” - Marilyn Keller; Dave Johnson, guitar; Jack Dawes; drums, 4-7 pm

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

Monday, December 24

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

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

Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld/Tracy Kim/ Gary Guenther/Tim Acott), no cover, 9-11 pm

The Grotto: Patrick Lamb’s “Holiday Show,” 9 pm

Tuesday, December 25

Bistro 921, Hilton Hotel: “Christmas Jazz Brunch” - Ron Steen Trio (Tony Pacini/Dennis Caiazza), 10:30 am-3 pm

Wednesday, December 26

Arrivederci! Wine Bar & Restaurant, Milwaukie: Mike Horsfall, solo piano, 7-10 pm

Brasserie Montmartre: Nicole Glover, 7 pm

Jimmy Mak’s: Harry Allen with the Mel Brown Quartet \$12, 8 pm; minors until 9:30 pm

Justa Pasta: Anson Wright Duo, 7-9 pm

Orenco Station Grill, Hillsboro: Bylines Duo with Marianna Thielen

Sam Bond’s Garage, Eugene: Joe Manis Trio (Manis, tenor saxophone; Damian Erskine, electric bass, Kevin Congleton, drums); \$1-\$5, 9 pm-midnight

Wilf’s at Union Station: “Ron Steen’s Vocal Showcase: “Post Holiday Celebration” - Laura Stillwell, vocals, Joe Millward, piano; \$7, all ages, 7:30-10:30 pm

Thursday, December 27

Heathman Lodge, Vancouver: Mike Horsfall, solo piano, 5-9 pm

continued on next page



***Harry Allen
with the Mel Brown Quartet
Jimmy Mak’s
December 26
with Rebecca Kilgore
Bijou Cafe
December 28***

Ivories Jazz Lounge: Jim Templeton plays/Vocalists Welcome! 6 pm
 Jimmy Mak’s: Mel Brown B-3 Organ Group, \$5, 8 pm; minors until 9:30 pm
 O’Connor’s Vault Multnomah Village: Kathy James Sextet (Eric Austin, saxophone/Brad McMillan, trombone/Steve Morgan, bass/Steve Turmell, drums/Dan Murphy, vocals), \$5, 7-10 pm
 Portland Prime: Tony Pacini, 5:30-8:30 pm
 Retro Rhythm: “Ron Steen Jam” - George Mitchell, piano, Phil Baker, bass; all ages, \$3, 8-11 pm
 Tapalaya New Orleans Restaurant: Milneburg Trio (Rick Campbell, reeds; Dave Duthie, bass; Dave Johnson, banjo), no cover, 6-9 pm
 Touche’: Peter Boe, solo piano, no cover, 7-10 pm

Friday, December 28

Arrivederci! Wine Bar & Restaurant, Milwaukie: Mike Horsfall, solo piano, 7:30-10:30 pm
 Bijou Café: Harry Allen, tenor sax, with Rebecca Kilgore, Randy Porter, John Wiitala, Todd Strait (tributes to the music of Marilyn Monroe & Judy Garland), 7pm
 Blue Diamond: Midnight Sun Quartet (Evan Shlaes, vibraphone; Russ Miller, guitar; Jim Miller, bass; Paul Bassette, percussion); 6-8 pm
 Blue Monk: Bridgetown Sextet with Marilyn Keller
 Brasserie Montmartre: Eddie Parente Trio, 8 pm
 Heathman Hotel: Johnny Martin Trio (Steve Christofferson, piano), 7-10 pm
 Hotel Fifty: “PDX Jazz Presents: Fall into Jazz” - Stephanie Cooke, piano/Dana Elizabeth, drums; no cover, 8-10 pm
 Ivories Jazz Lounge: Cheryl Hodge Quartet (John Stowell, guitar; Dave Captein, bass; Charlie Doggett, drums); \$10, 8 pm
 Jazz Alley, Seattle: Poncho Sanchez Latin Jazz Band
 Jimmy Mak’s: “KINK Music Showcase” - Kari Newhouse, the Druthers, Brownish Black, Ty Curtis, \$10
 Portland Prime: Randy Porter, 7-10 pm
 Salty’s on the Columbia: Jof Lee/Mel Brown Trio, 7 pm
 Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm
 Wilf’s Restaurant & Bar at Union Station: Tony Pacini Trio, 7:30 pm-11:30 pm

December 29 - January 5

Saturday, December 29

Blue Monk: Midnight Sun Quartet (Evan Shlaes, vibraphone; Russ Miller, guitar; Jim Miller, bass; Paul Bassette, percussion); 6-8 pm
 Brasserie Montmartre: Martens Combination, 8 pm
 Cinetopia Mill Plain, Vancouver: JB Butler
 Heathman Hotel: Marilyn Keller
 Hobo’s Restaurant and Lounge: Blackburn & Duthie (piano & bass), 6 pm
 Ivories Jazz Lounge: Billy D. and the Hoodoos Blues Band, \$10, 8 pm
 Jazz Alley, Seattle: Poncho Sanchez Latin Jazz Band
 Jimmy Mak’s: Linda Hornbuckle Band w/Andy Stokes, \$10, 8 pm
 Orenco Station Grill, Hillsboro: Warren Floyd
 Portland Prime: Mel Brown/Ed Bennett/Tony Pacini, 7:30 pm
 Shaker and Vine: Haley Horsfall, 21+, \$5, 8 pm
 Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm



***Patrick Lamb
 playing ‘Holiday Soul’ shows
 in Portland and Bend***

continued on next page

Back to Front Page

Sunday, December 30

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

Clyde's Prime Rib: Ron Steen Jam - Greg Goebel, 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), 11am -2 pm

Jazz Alley, Seattle: Poncho Sanchez Latin Jazz Band

Petite Provence: 2jazzguitars, 6-8 pm

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

Tony Starlight's Supperclub Lounge: Gary Smith's Mardi Gras All-Stars (Wayne Travillion, David Evans, Garry Powell, David Duthie, John Bennett, John Kaleta); \$8, 5 pm

Monday, December 31

Allison Inn, Newberg: "New Year's Eve Party" - Marilyn Keller

Andina: JB Butler (solo) 5:45-8:45 pm

Brasserie Montmartre: Will West & the Friendly Strangers, 9 pm

Eugene Hilton: "New Year's Eve" - Swing Shift Jazz Orchestra, 9 pm

Governor Hotel: "Portland's Best - 1st Annual Governor's Masquerade Ball" - Patrick Lamb Band, \$100-\$200 reserved/\$75 general. tickettomato.com, 7 pm

High Rocks Restaurant & Lounge, Clackamas: Johnny Martin, 6-9 pm

Hobo's Restaurant and Lounge: Blackburn & Duthie (piano & bass), 6 pm

Ivories Jazz Lounge: "New Year's Eve Party" - The Best of Friends, 8:30 pm

Jimmy Mak's: "New Year's Eve" - Wheels in the Sky, the Excellent Gentlemen, Nicole Berke; \$25/\$20 at tickettomato.com

Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld/Tracy Kim/Gary Guenther/Tim Acott), no cover, 9-11 pm

Orenco Station Grill, Hillsboro: "New Year's Eve" - Ted Vaughn Blues Band

Portland Prime: "New Year's Eve" - Tony Pacini, Ed Bennett, Mel Brown, John Nastos, no cover, 8:30pm

Portland Spirit: "New Year's Eve with Linda Michelet's Rendezvous," for details, <http://www.portlandspirit.com>

Wilf's Restaurant & Bar at Union Station: "New Year's Eve", reservations required, 7:30 pm

January 4

Jaqua Concert Hall, The Shedd Institute, Eugene: Jenny Scheinman with Brian Blade & Bill Frisell, 7:30 - 9:30 pm

January 5

PDX Jazz @ The Mission Theater Presents: The Jenny Scheinman Trio, with Bill Frisell and Brian Blade, 7 & 9:30 pm, \$25

January 11

Silva Concert Hall, Hult Center, Eugene: Monterey Jazz Festival 55th Anniversary Tour with Dee Dee Bridgewater, 7:30 - 9:30 pm

January 18-19

Oxford Hotel, Bend: "Jazz at the Oxford," Karrin Allyson (Dan Balmer, guitar; Scott Steed, bass; Todd Strait, drums), <http://www.oxfordhotelbend.com/jazz-at-the-oxford.htm>



***The Jenny Scheinman Trio
with Bill Frisell and Brian Blade
Jaqua Concert Hall, The Shedd, Eugene
January 4
PDX Jazz @ The Mission Theater
January 5***



***Monterey Jazz Festival 55th Anniversary
Tour with Dee Dee Bridgewater
Silva Concert Hall, Hult Center, Eugene
January 11***