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Thara Memory and Wayne Thompson
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By Lynn Darroch

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Thara Memory and Wayne Thompson

By Lynn Darroch

The Jazz Journalists Association and collaborating jazz activists in the Portland area are honoring Thara Memory and Wayne Thompson as 2014 “Jazz Heroes.” Below, you’ll see why they were chosen.

But why do we need jazz heroes anyway?

Well, Thara Memory always asks his students, “Who’s your hero?” Because, he believes, you have to have a hero you want to emulate if you’re going to learn.

Of course there are many good reasons for the jazz community to honor those who have contributed to the growth, development and appreciation of the art form. And of course, bestowing such honors publicly offers the opportunity to raise the profile of jazz among those who don’t regularly listen.

On a more universal level, though, heroes serve a crucial social and personal function — because we need someone to inspire us, someone whose work we’d like to emulate, someone to help us believe in greater possibilities for the individual and the community.

And that’s what Thara Memory and Wayne Thompson have done for jazz in the region.

Their awards will be presented during a concert by Regina Carter at Jimmy Mak’s on April 28, and they will also appear on jazz radio KMHD this month to talk about their activities in support of jazz. It’s all part of the Jazz Journalists Association’s “JazzApril” campaign linked to Jazz Appreciation Month and International Jazz Day 2014 (April 30). The ‘Jazz Hero’ awards are presented in conjunction with the JJA’s annual Jazz Awards honoring significant achievements in jazz music and journalism.

If you’ve been a Jazzscene reader, you’ll remember that Thompson was the editor for 18 years, and you’re probably also aware of Memory’s accomplishments as a musician and educator.

Read their stories below, however, and you’ll understand why they’re true “Jazz Heroes.”

Thara Memory

When he was 12 years old, Thara Memory fell in love with the music of Miles Davis, and he listened to ‘Porgy and Bess’ everyday.

“Then one day, Memory said, “I realized I’d never be as good as Miles. And I cried.”

The next day, though, he told himself, “I’m gonna try the best I can anyway.”

And he started going to every Miles Davis concert he could, hanging around backstage if possible, and one day, Miles approached him.

“You’re that trumpet player, aren’t you?” Davis asked.

Heroes serve a crucial social and personal function — we need someone to inspire us, whose work we’d like to emulate, someone to help us believe in greater possibilities for the individual and the community.
“Now you know,” Memory noted, “that man was never flattering.” So when he nodded yes, Miles said, “I bet you can’t play worth a shit.”

“And what was I to do?” Memory asked himself. “So I thought, ‘Ah, this cat recognizes me on some human level, and he knows that I can really play, or he wouldn’t be standing around looking me in the eye’”

So Memory replied, “Well, no, not compared to you I can’t. But I can hold down my own thing; I can hold down my own thing and bring some people up with me.”

And that’s what Memory’s done since he arrived in Portland in 1970, on tour with the Joe Tex Band, and decided to stay.

For many years, he was primarily a musical force, recording and leading his own bands as well as playing in the Mel Brown Sextet, winner of the Hennessy International Jazz Competition, and in the Leroy Vinnegar Quartet.

Then he started teaching … and found the path that led to being named an Oregon Jazz Master at the 2011 Portland Jazz Festival and receiving a 2013 Grammy Award with his most renowned protégée, Esperanza Spalding, the 2013 Grammy Artist of the Year winner.

“I wish I had more time to understudy with Thara,” Spalding said in a 2012 interview. “I’d like to become his protégé in music education … I’m astounded at what these 12-year-olds are playing. I want to understand that process and how you can instill such passion in kids and get them playing at such a high level.”

He has worked with award winning high school band programs at Portland’s Wilson High School and Beaverton’s Arts and Communications Magnet Academy. He has also helped form community music programs for youth, which brought him a Lifetime Achievement Award from the World Arts Foundation.

In 2005, after leaving the public schools, he put together his current regional youth jazz orchestra, the American Music Program, which draws students in grades seven through 12 from the metro area who also attend middle and high schools in their own communities. This group has won numerous national competitions, including the Next Generation Festival in Monterey and the Savannah Music Festival’s Swing Central competition.

In addition to Spalding, Memory’s student bands have produced other notable recording artists, including Patrick Lamb, Hailey Niswanger and John Nastos. American Music Program students have often received received scholarships to top music colleges, including The Juilliard School, Berklee College of Music, Manhattan School of Music, The New School for Jazz, Oberlin College Conservatory, and others.

And when Spalding decided to use Memory’s Pacific Crest Jazz Orchestra on her Grammy-winning CD, “Radio Music Society,” it wasn’t simply to honor her roots, according to Memory. “When Esperanza took the first two cuts of those kids back to New York,” he said, “Joe Lovano gave me a phone call, and he said, ‘You close your eyes, you cannot tell these are kids. So whatever you’re doing, you keep on doing it.’”

And he has — the Pacific Crest Jazz Orchestra appeared at the Charles Mingus High School Competition in New York City...
Jazz Hero awards - continued from previous page ............

in early 2014, and performed in March at the Next Generation Jazz Festival in Monterey, California — a competition at which his previous ensembles have won top honors.

He’s also a composer, whose operetta, “Sherman,” was performed in 2011, and one of his classical pieces was performed by the Marylhurst Symphony.

As a leader, Memory has two CDs, “Juke Music” and “Chronicle,” which recalls his early years in Florida, and he regularly performs with his professional groups at sold-out concerts that connect jazz with soul and R&B, attracting a wider audience for the music.

That instrumental ability was in jeopardy when he lost parts of two fingers to the effects of diabetes several years ago, but he continued to perform on a trumpet custom-made for him by Portland’s David Monette.

Overcoming that kind of adversity has only added to Memory’s status in the community and perhaps helped the 66-year-old jazz activist to put his struggle in perspective.

“I’ve gone through the whole thing where I was mad as hell at everybody and at how artists are treated in this country, and how we can’t make a living,” he said. “I’ve gone through every one of those stages, and I’ve put them all together and beat them all, and now we do the stuff that really enriches us – pe-

continued on next page
Jazz Hero awards - continued from previous page ............

period. You do the stuff that really enriches you.

“T’m not afraid,” he added, “I don’t have any apprehensions.”

Wayne Thompson

Wayne’s work was integral to developing jazz in Portland,” says last year’s JJA Jazz Hero, Bill Royston. While editor of The Jazzscene magazine for the Jazz Society of Oregon, for instance, Thompson devoted significant space in the publication to jazz education issues, often spotlighting students and jazz programs. Due in part to his work in promoting resident artists, the likes of Dave Frishberg, Nancy King, David Friesen, Rebecca Kilgore, Glen Moore and others were able to perform and reside in Portland and contribute to the local music community.

Thompson served on the Board of Directors for both the Mt Hood Jazz Festival and the Portland Jazz Festival, of which he was one of the co-founders in 2003.

He was also a financial contributor to Portland Jazz Festival, ensuring that it would premiere with Wayne Shorter’s first appearance in Portland in 30 years. He also brought in major title sponsor, Qwest Communications, on a multi-year agreement.

In his 37-year career at The Oregonian, which included 22 years on the editorial board, Thompson was political editor, sports editor, science writer, and author of a nationally syndicated column on electronics. He was the Oregon correspondent for Time Magazine from 1973 to 1980, and he is the author of the book, BlazerMania: This Is Our Story, published in 2010. He has also written extensively about jazz for various audiophile magazines. While he was on the Oregonian Editorial Board, Thompson won 23 editorial writing awards.

Now 78, Thompson grew up in Pennsylvania, attended high school in Bangor Maine, then attended Augusta (Georgia) Junior College to play basketball before he became a sports writer at the Augusta Herald and, after graduating from the University of North Carolina, he became a newspaperman in Atlanta, Georgia, before coming to the Oregonian in 1964.

After he retired from the newspaper in 2001, he continued writing a consumer electronics column for five years, and, in addition to his continuing work on the Board and then the Program Committee of the Portland Jazz Festival, Thompson and his wife, he said, “have gone to the dogs.”

No, not dog races, but raising and training Belgian Tervuren for competitions. Their latest, named Ch. Sky Acres Spy Plane, became, in 2011, the top winning dog in the history of the breed, with more than 345 breed titles, including three at the Westminster Kennel Club.

Thompson edited the Jazzscene magazine for 18 years, with production by his wife, M’Lou Thompson. He takes most pride, however, in the writing he did on liner notes for jazz recordings, especially the 1989 Stan Getz album on Concord, “Soul Eyes.” His favorite liner notes appeared on the album, “Sunbeam and Thundercloud,” a duo by pianist Dave McK-
Jazz Hero awards - continued from previous page ............

enna and baritone saxophonist Joe Temperley.

“I put a lot of work and research into those,” Thompson said recently, “looking for a fresh angle. They're examples of the best writing I've ever done.”

That's because he was inspired by the music, he said. “I spent so much time on the phrasing,” he recalled. “I would read them aloud to test their sound and rhythm. Good writing is written by ear,” he said. “And jazz lends itself to good writing — like jazz, good writing has rhythm and is very musical.”

In fact, Thompson believes his “writing skills have a great deal to do with my contribution to the jazz community.” He even used his electronics column — nationally syndicated to 80 papers nationwide — to review jazz CDs and musical instrument makers.

Thompson also wrote liner notes for albums by Mary Stallings with the Gene Harris Quartet, four more for Harris (“In His Hands,” “A Little Piece of Heaven,” “The Best of the Concord Years,” and “Funky Genes”) and others for a total of nine CDs on Concord. He also wrote the notes for Portland CDs, including Nola Bogle’s “Something Cool,” and a Jessica Williams/Dory Hylton collaboration called “Elegance.” He also wrote the notes for three CDs on the European classical label, Dorian Records, which included a disc by violinist Stephane Allard called “The Top Hat Trio - A Jazz Tribute to Fred Astaire.” In addition, he wrote liner notes for a tribute to Zoot Sims by Scott Hamilton and Bucky Pizzarelli, “The Red Door,” and “The Return of the Great Guitars” with herb Elis, Mundell Lowe, Charlie Byrd and special guest Larry Coryell.

Hamilton may currently be his favorite saxophone player, too — no surprise when you consider he first fell in love with jazz when he heard Stan Getz play bossa nova.

“That sweet sound always got me,” Thompson said. “Then Lester Young was my guy. I always liked those musicians who played beautiful melodies and were great balladeers.”

“I like new things, too,” he added. “I like exploring. But I like music to be pretty. Energy alone doesn't get me.”

Thompson is a musician himself, and, as you might expect from his comments on writing, he plays by ear. That's how his mother did it, too, as a pianist who accompanied silent movies.

His devotion to music is also evident in his collection of instruments. In fact, two of his three Keilworth Couf saxophones sit on stands in his living room, gleaming back and gold. Thompson has played tenor, alto and soprano saxes, three clarinets and guitar, and he still plays alto sax and the rare alto clarinet.

“I play for the seagulls down at the beach,” he said. “I'll know it's time to quit when they don't listen anymore.”

So far, they still do.

“... jazz lends itself to good writing — like jazz, good writing has rhythm and is very musical.”

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The Jazz Journalists Association is a nonprofit professional organization of some 300 jazz writers, photographers, broadcasters, “new media” professionals, associates and supporters, mostly in the U.S. and Canada.
Previews!
Selected upcoming events - Check out the shows before you go

Free jazz at the highest level ...

Michael Moore Quartet
Mission Theater, Thursday, April 17, 7:00 pm

It's not the film maker, nor the jazz bassist, but the saxophonist/clarinetist Michael Moore who is coming to the Mission Theater this month. Moore is a native Californian who has spent more than 30 years in the Netherlands, working with an honor roll of European improvisers.

A 1977 graduate of the New England Conservatory of Music, he studied with Jaki Byard, Ran Blake, George Russell and Gunther Schuller. After a brief stint in New York, Moore moved to Amsterdam, where he still resides and today is a major figure on the Dutch avant jazz scene. He received the Boy Edgar Prijs in 1986, awarded by the Dutch government, was voted Number One clarinetist in the Down Beat Critics Poll from 2000 to 2002, and received the Bird Award from the Northsea Jazz Festival in 2000.

As a composer, Moore has drawn inspiration from the duo recordings of Lee Konitz and Gil Evans, and his work is reminiscent of the trio music of Jimmy Giuffre's early 1960s sessions. Moore has collaborated with Fred Hersch, Dave Douglas, Misha Mengelberg and Han Bennink, among others, and he leads the group, Available Jelly. A prolific recording artist, Moore can count over 80 titles to his name on labels such as hatART, Enja, Gramavision, Palmetto, Greenleaf and his own, Ramboy.

Michael Moore Quartet is coming to Portland through PDX Jazz in partnership with the Creative Music Guild. The group will include Harmen Fraanje on piano, Clemens van der Feen on bass, and Michael Vatcher on drums and percussion. Moore will play alto saxophone, clarinet and bass clarinet.

This should be an evening of free-jazz at its highest level. Moore's tone has been described as lyrical and sensual, not unlike Johnny Hodges. But expect the unexpected in this musical conversation among friends.

Rita Rega

A different kind of “Southern Comfort”

Regina Carter
Jimmy Mak’s, Monday, April 28

Jazz violinist Regina Carter is coming to Portland this month, and it's your chance to experience her newest offerings to the ever-expanding jazz continuum.

Cheap whiskey, lazy southerners, and stifling, humid weather are maybe what comes to mind when you hear the words “southern comfort,” but perhaps soon you'll hear those words and think of the comfortable, rough but sweet sounds of America’s folksy musical past – in which the South played a huge role.

On her newest album, “Southern Comfort,” Carter delves into the rich history of American folk music, exploring her father’s deep Southern roots.
If you’re a straight-ahead only kind of person, this is not Sentimental Journey, the record on which she explored the favorite jazz standards of her late mother that Carter grew up with. Instead, on her newest album, “Southern Comfort,” Carter delves into the rich history of American folk music, exploring her father’s deep Southern roots.

Carter known primarily for her prowess on the violin, but she seems to be stepping it up with her use of many styles of music, a true eclectic who finds the mish-mash of genres enticing. Her 2006 CD, “Reverse Thread,” explored modern and traditional African songs in a jazz context. It is up there on my Top-5 of modern jazz records.

Her latest outing is wrought with the blues (meaning the deep, old Southern porch kind, not the electric Chicago stuff), gospel and spirituals, Appalachian children’s tunes, and call-and-response work songs. For this record, Carter poured through the Smithsonian’s giant collection of American folk music, and when filled with inspiration from people like the banjo-picking, near-toothless Doc Boggs, she set out to write modern jazz pieces honoring the American folk tradition — and her father. She asked Stefon Harris to arrange the record. He said yes.

Carter, a Detroit native but now a New York resident, has been releasing albums for about 15 years, each showcasing her highly original violin and her sophisticated, fluid approach that she plays with intention. Soon after graduating from the prestigious Cass Technical High School, she joined the all-female jazz quartet, Straight Ahead. After she set out on her own, she began playing with drummer Max Roach, and eventually released her debut record in 1995. She combined jazz with pop and R&B, and jazz fans weren’t sure what to make of her, though pop fans loved it. In 2001, she released her universally acclaimed duet record with Kenny Barron, “Free Fall” and won over the skeptics.

By now Carter is a seasoned musician and one of the few highly successful violinists on the jazz landscape. Her musical curiosity is exciting, her approach polished. She’s also full of skill, grace, and a rabid appetite for historical knowledge. She has managed to blend intellectualism, quality jazz, and historical lessons for the current musical climate.

The way to approach her show is to come armed with an open mind and look forward to an evening that will be as entertaining as it is educational, an evening of high-quality entertainment, and most of all, fun!

Jessica Rand

The Jazz Journalists Association’s 2014 “Jazz Hero” Awards will be presented to Thara Memory and Wayne Thompson during Carter’s show.

Carter poured through the Smithsonian’s giant collection of American folk music, and when filled with inspiration from people like the banjo-picking, near-toothless Doc Boggs, she set out to write modern jazz pieces honoring the American folk tradition — and her father.
Grammy-winning trumpeter returns to his home state

**Chris Botti**

The Sheddd, Eugene, May 1  
Arlene Schnitzer Concert Hall, May 3

The hugely successful trumpet balladeer Chris Botti will return home to Portland for one night only at the Arlene Schnitzer Concert Hall. A road warrior who gigs 300 nights a year, Botti now calls Los Angeles home.

Born in Portland but raised in Corvallis, Botti’s mother was a classically trained pianist. By age 12, he knew playing the trumpet would be his life’s work. Performing professionally while still in high school, Botti sat-in at jazz clubs in Portland, and he was a regular at Ron Steen jam sessions. At 17, he was studying jazz under the tutelage of legendary band director Larry McVey at Mount Hood Community College. After high school, it was onto the prestigious Jacobs School of Music at Indiana University, where he studied under trumpet professor Bill Adam, believed to be one of the greatest trumpet pedagogues of the 20th century.

When Botti landed in New York City in 1982, "Wynton Marsalis was huge. He had the straight ahead thing covered, I was not going to penetrate that," Botti said in a televised interview on PBS. "So the way I decided to develop my own sound and do something different was to be the trumpet player … singers go to." This led to work with Paul Simon, Natalie Cole, Sting, Barbara Streisand, Andrea Bocelli and others.

With the release of his critically acclaimed 2004 CD, "When I Fall in Love," Botti entered the top 40 and has not looked back. His ongoing association with PBS has led to four #1 jazz albums. And now his latest release, "Impressions," won the Grammy for Best Pop Instrumental Album at the 2014 Grammy Awards. Focusing on his love of melody, this recording features pianist Herbie Hancock, rock guitarist Mark Knopfler and country singer Vince Gill.

On Botti’s current tour, he has surrounded himself with world-class musicians, including the brilliant jazz pianist Geoffrey Keezer. As always, Botti will, he says, “present something that has a history in jazz but is also a popular show.”

Chris Botti is that rare artist who strides through the worlds of pop, classical and jazz, quite successfully creating his own path.

_Rita Rega_

“... the way I decided to develop my own sound and do something different was to be the trumpet player … singers go to.”
Thank you JSO for decades of support! Ever since I returned from Europe in 1984, joined the Ron Steen Trio and made Portland my home again, the JSO has been there. They publicized our local gigs and jam sessions as well as our concerts with national acts that came through town. I was also fortunate to be a featured musician in the days when stacks of the Jazzscene were distributed at every local jazz venue.

Since 2003, when I made the transition into writing and recording my own music, they have been kind enough to review all three of my CDs in the Jazzscene and even supported me in my efforts to write and sing in Portuguese!

Now, when I travel to Brazil or play out of town for months at a time, I can still keep up with everything on the local scene by connecting to the Jazz Society of Oregon online. I’d be lost without you!
April is Jazz Appreciation Month, and the Smithsonian has a list of 112 ways you can celebrate jazz. Explore the website http://www.smithsonianjazz.org for this list and other interesting information, and make sure you get out to hear some live jazz this month.

Two recent events are worth noting. Ivories Jazz Lounge has gone out of business, and the organization that has produced the Cathedral Park Jazz Festival for the past two years has been dissolved and will not produce the festival this year.

These are sad events. Ivories was a welcome addition to the Portland jazz scene and provided a regular venue for many local musicians.

The Cathedral Park Jazz Festival has been produced continuously for 33 years. This is the longest-running jazz festival with free admission west of the Mississippi, and we have always enjoyed attending and being a part of this community event.

The Jazz Society cannot open a new jazz club, but we may be able to do something about saving the Cathedral Park Jazz Festival.

We have formed a committee, led by JSO Director Arthur Marx, to investigate if sufficient sponsorship can be obtained at this late date to produce a 2014 Cathedral Park Jazz Festival. Arthur will report back to the board at our April meeting, where we will discuss this issue and decide how to proceed.

In the meantime, planning continues for our 2014 JSO Hall of Fame celebration. Once again we will enjoy great support from Jimmy Mak’s in helping us celebrate one of Portland’s finest jazz musicians, the pianist and composer Gordon Lee. The concert is scheduled for May 8, so save the date and get ready to help us welcome Gordon into the Hall of Fame. Tickets will be available at tickettomato.com.

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

Board Meeting

Wednesday, April 9
6:30 pm
Top o’ Manor - Royal Manor
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Everyone Welcome!
Announcing ...

Jazz Society of Oregon Hall of Fame 2014 Inductee

Gordon Lee

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the Gordon Lee Trio

May 8
Jimmy Mak’s

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Jazz Appreciation Month

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Prelude, Brandee Younger.

The harp may be one of the most obscure instruments in jazz, but it can lead a band just as well as any horn or rhythm section instrument, as proven in the late 1960s by women such as Dorothy Ashby and Alice Coltrane, and the whimsical grace of jazz harp has mostly been associated with their spiritually-oriented sub-genre of jazz. Their more delicate sound complemented the sizzling organ trios that were playing right alongside them at the time.

There have not been many jazz harpists in the past, however, nor are there many in the present. But Brandee Younger, emerging on the scene less than a decade ago, is keeping the tradition alive. Younger also performs hip hop on the harp and is a classical harpist as well as vice-president of the Long Island Chapter of the American Harp Society. On this new album, Younger is joined by a woman, simply called Niia, whose whimsical voice seems born to glide alongside the harp’s soft melodies.

They open with “So Alive,” showcasing the harp as a 21st century, modern jazz centerpiece. Niia’s voice is hip, probably equally inspired by earlier jazz divas as much as indie/folk rock singers like the Joanna Newsome and bands like Cocorosie. Although her voice is beautiful and there is an undeniable power behind it, she has a slight case of the grown-woman-trying-to-sound-like-a little-girl blues. It’s interesting enough, but its time to leave that sound back in 2005. Niia returns once more on the album for “Oriental Folk Song,” a more spiritually-driven work suggesting a return to the roots of modern jazz harp. Her wordless vocals act as another instrument, creating a savory melody surrounding the rhythm section.

“Prelude” is graceful, and Younger’s harp is mesmerizing on all of the short record’s five tracks. While keeping the harp alive as a jazz instrument, her forward-thinking approach and versatility in other musical genres is a welcome sound on the jazz continuum.

2011, Self-produced.

Ellington In Anticipation, Mark Lockheart.

Duke Ellington is arguably the most successful black composer in history. His music is timeless, ingeniously written, and almost begging to be updated, orchestrated and arranged over and over again. Ellington’s compositions lend themselves perfectly to 21st century arrangers because of their intricacies, richness, and intellectual components. You’ve heard mediocre arrangements of the Duke’s opuses, especially various takes on “Take the A Train” or “It Don’t Mean a Thing (If It Ain’t Got That Swing).” A mediocre arrangement of an Ellington composition is always sorely disappointing: don’t cover it if you can’t make it different. Don’t detract.

Mark Lockheart and his band, on the other hand, make Ellington’s music relevant to current audiences, recreating his
Reviews by Jessica Rand - continued from previous page...

big band compositions while retaining the feeling of the original songs. The record mostly focuses on standards such as “Caravan,” “Mood Indigo,” and the two tunes mentioned above. They’re playful, tight, artistically rendered, and, best of all, completely different. The Duke would have been pleased.

If you’re an Ellington fan who appreciates modern composition, this might be one of those records that won’t leave your CD player for the entire weekend. The title of the record itself mirrors how the music feels. There’s a sense of charging ahead as a group, occasionally a soloist leaping out-of-bounds, but never out of place. Unlike Ellington’s arrangements, the music creates a sense of urgency, like the feeling of racing for a finish line. The tracks sound like they could be used in a film score. The music swings, and sometimes it swings hard; Lockheart hasn’t discounted the swinging nature of the original tunes. But at the same time, it’s not a swing album. It’s a fun, intellectual, highly original work of art.

2013, Subtone Records.

Indian Summer, Richards/Duval.

Portland Jazz Composer’s Ensemble Records has done it again with another release full of terrific, original music from the jazz project that may be the most fun in town.

A quick reminder of who the PJCE is: headed up by local musicians Dan Duval and, until recently, Andrew Oliver, the PJCE commissions local talent to create original jazz compositions for both large and small ensembles. They release about one record per month — and their standards are high.

The PJCE seems to encourage experimentation among its musicians, as showcased by the newest release from the highly experimental Richards/Duval quartet. The record is a soundscape, opening with what could be a cascading waterfall, with a bittersweet piano melody modestly hiding behind the watery sound effects. It’s transportive and builds upon itself, gliding into “Hallelujah,” the next track on the record. Here the piano emerges from the shadows as the lead instrument, with Duval’s guitar entering stage right. The water returns, full circle, providing the listener a calm, meditative experience – like being in a Japanese Garden.

The water is a recurring theme throughout the album, fading in and out to calm the listener after dramatic elements of composition. The musicians take their time, milking each note to its fullest. Crickets are heard, and wild animal sounds, and maybe creaky old wooden houses, creating a feeling of being in a cabin deep in the forest, in the dead of the night. Sometimes the music is sad, sometimes warm, and sometimes it’s intense.

The album closes with “Departure,” a rich collection of ringing bells and wind chimes: high-pitched, beautiful, but also maniacal. It’s as heavenly as it is taunting.

The Graham Richards/Dan Duval quartet is an experience unto itself. These guys know how to create an emotional, musical journey for anyone who’s willing to join them for the ride.


Paris 1969, Thelonius Monk.

A never-before heard recording from a late 1960s concert from one of — if not the — greatest pianists in jazz history?
Reviews by Jessica Rand - continued from previous page

Yes, please.

During this Parisian concert, Monk was joined by tenor saxophonist Charlie Rouse and the less well-known bassist Nate Hyglund from the Breklee School of Music and 17-year old Paris Wright on drums. This record is a hard-swinging, straight-ahead affair. Even though Monk’s health was ailing at the time, this is a scorching performance – no theatrics, as common earlier in his career – but solid nevertheless.

As a rule, I personally gravitate toward studio recordings rather than live albums because the sound quality is better and the tape keeps rolling until musicians and producers are happy with the quality of the take. But when we’re talking about historic recordings of the jazz icons, that rule falls out the door. So imagine you’re in a small, dark and smoky club on the outskirts of Paris in the 19th arrondisment, watching the still-young Monk riff with Rouse on “Ruby My Dear.” Visualize the intense, concentrated expression on Monk’s face as he’s pounding the chords on “Epistrophy.” Incidentally, this performance takes place at Salle Pleyel, a venue where Monk had bombed about 15 years earlier.

Though Wright is very young at the time of this recording, he performs wonderfully, particularly during his extended drum solo on “Nutty.” The classic Monk tunes, including “Straight No Chaser” and the others mentioned previously, are performed with command, but not given much embellishment. Rouse knows the tunes cold and allows them to stand on their own. This date is a terrific addition to the ever-expanding Monk material that is being released.

2014, Blue Note Records.

Gathering Call, Matt Wilson Quartet with John Medeski.

Just released: a new album from the only jazz drummer who sometimes, just for fun, plays his drums with carrot sticks. Then, when they break, he throws them in an onstage juicer, drinking the sweet juice at the end of the show.

Just like his personality, Wilson’s music flirts with the eccentric and the avant garde, but never veers too far from its hard bop roots. Ultimately it’s swing that drives the tunes. Pianist John Medeski, easily as creative as Wilson, teams up with him in a reunion of sort (remember when they both played in Either/Orchestra?).

 Joined by Kirk Knuffke on cornet, Chris Lightcap on bass, and Jeff Lederer on saxophone, the musicians welcome risk-taking opportunities, maybe equally inspired by Don Cherry and Ornette Coleman as much as straight-ahead hard bop from Horace Silver. The record is composed of entirely original music.

Lederer’s saxophone burns on “Get Over It, Get Off, and Get Out.” This cut is so swinging, it could have been recorded in ‘58 on Blue Note or Prestige records. Similarly, one of the other gems on the album is “You Dirty Dog,” the tune that might be the most straight-ahead track on the album. Medeski’s piano shines here, emphasizing the horn section with accents on the off-beats. The playing is tight, and there’s the signature playfulness that Wilson brings to all his bands.

This date is a terrific addition to the ever-expanding Monk material being released.

The only jazz drummer who sometimes, just for fun, plays with carrot sticks, and when they break, throws them in an onstage juicer, then drinks it at the end of the show.
**Reviews by Jessica Rand - continued from previous page**

Several tunes give a rest from the hard-swing; the gem among the slower, more introspective tunes is “If I Were a Boy.” It builds upon itself, led gracefully by Lerderer on the saxophone.

The whole album is a great mix of the avant-garde (but not too far out), swinging hard bop, ballads and playfulness. Once again, another terrific record from Wilson and company.

2014, Palmetto Records.

**Life Forum, Gerald Clayton.**

It’s a thin line between straight-ahead and modal jazz, but pianist Clayton manages to find that balance on Life Forum. He’s a forward-thinking, straight ahead modern jazz composer with a knack for originality.

His ensemble features some of the best and brightest young talent: Ambrose Akinmusire on trumpet, Gretchen Parlato on vocals, Dayna Stephens and Logan Richardson on saxophones, Joe Sanders on bass, and Justin Brown on drums. Clayton seems right at home leading a large ensemble, with loads of room to explore his adventurous sound.

The album is peppered with surprises. It opens with “A Life Forum,” a spoken word piece by writer Cark Hancock Rux. Clayton shows off his vocal chops on the soft ballad, “Dusk Baby,” reminiscent of Jimmy Woode when he sang with the Clarke-Boland Sextet in the 1960s. The vocals aren’t perfect, but they’re soulful, human, and sweet.

“Future Reflection” and “Deep Dry Ocean” are two of the most enticing tracks, both featuring the haunting vocals of Gretchen Parlato. In fact, “Future Reflection” is really the centerpiece, even though it’s only the second song. The musicians play with a collected confidence, each note created with intention. Parlato’s voice acts as another instrument in the band, very successfully. “Deep Dry Ocean” showcases Clayton’s evocative piano playing.

This is modern septet jazz at it’s finest: hip, adventurous, improvisational, and stylish. It’s fun to listen to, providing a palette of rich and different sounds: a great album to set a mood in the room.

2013, Concord Records.

**Young Guns, Gene Ludwig/Pat Martino.**

Sometimes the best performances are stored in the vaults of record labels, but sometimes, as with this record, they are stored in the private collections of the musicians themselves. This performance, for instance, was in the private collection of Pat Martino. It’s a live gig from mid-’60s, with Martino on guitar, Gene Ludwig on the Hammond B-3 organ, and Randy Gilespie on drums. The performance is on fire, and the boys are in their musical prime. You can hear the excitement in Gilespie’s drums, the artistry of Ludwig’s organ, and the joy in Martino’s guitar.

If frying an egg on a sidewalk on a scorching summer afternoon had a soundtrack, it would be this record. The album sizzles from beginning to end, but I’m telling you something you already know. What else would you expect from Pat Martino? “Sam Shack” is a slow burner. Martino’s guitar takes the lead.

continued on next page
Reviews by Jessica Rand - continued from previous page

on this one, with a fast-paced solo from Ludwig’s organ that glides in and then hangs out as the two musicians feed off each other’s energy. “Road Song” is a mid-tempo groove that is titled perfectly. It’s the song you’d want to flip on when you’re traveling East on I-84 towards Idaho, with that dry, desert brush surrounding you. Perfect road trip music.

The album closes with “Colossus,” a quick, fiery tune with Martino’s fingers racing up and down the fret board. Gilespie’s drums remain in the background, providing the stability for the rhythm section, and when Ludwig’s organ is not embellishing the guitar lines, it takes center stage.

This session was recorded before Martino’s brain aneurysm that caused him to lose his memory, including how to play the guitar (which he fully re-learned). A true soul-jazz outing, with the pioneers in their prime.

2014, HighNote.

Full Circle, Chris Parker.

So many musical styles have been pulled into the genre we’ve come to call “jazz.” Even if Latin rhythms, funky beats, or bizarre instrumentation are involved, you can still hear when the musical undercurrent is jazz and, in fact, what would jazz be without it? In its 100-year history, jazz has come full circle.

Parker’s new record fuses classic hard-bop with Calypso, tango, blues, and funk, creating an eclectic, engaging sound. Parker is most likely inspired by the 1950s and ’60s works of Horace Silver. Some of the songs sound so straight ahead, they could have been composed in the 1950s. Others incorporate a modern twist with jazz violin.

Adding a local component, though Parker is a resident of New York, is the fact that it was mixed in the Portland suburb of West Linn.

The shining star here is “Step One,” with a subtle tango rhythm and a strong interplay between Portland resident John Nasto’s saxophone and Rob Thomas’ violin. The song is highly energetic and adds a dramatic flare to the record. By far the funkiest song here is “Stage,” and unlike other songs on the record, there is no hint of Latin influence. Tony Marino’s electric bass line and Parker’s minor piano chords enhance the melody of this sizzling, modern funk tune.

Another hot number is “The Ride” with its Latin-tinged percussion, and staccato rather than melodic violin. The playing is tight, and often the song ventures into super straight ahead hard-bop with a Calypso twist in the vein of Horace Silver. Other tunes, such as “Emmy’s Shuffle” and “Up Front,” explore the bluesier side of jazz, while the title track and “Left at Bingen” are packed with Calypso beats.

Parker’s new recording is a ride, sometimes slowing down out of an especially energetic tune to give the listener a rest before he picks it back up again. It’s solid playing, and the bonus of the addition of Thomas, a former Portland resident himself, on violin.

2014, OA2 Records.

This session was recorded before Martino’s brain aneurysm that caused him to lose his memory, including how to play the guitar (which he fully re-learned).

A true soul-jazz outing ...
Instrument: piano/composer.

Early Years/Education: Grew up in McMinnville until my family moved to Beaverton when I was in junior high, so I went to Sunset High School. That’s where I got into jazz. From the ages of five to thirteen, I studied classical music, practicing four hours a day. When I was a sophomore at Sunset, I remember practicing Gershwin’s “Rhapsody In Blue” at the school, and the jazz band director heard me.

That was Greg Hall. “How would you like the jazz orchestra to back you up on this piece,” he said. That’s how he got me in there, that was the enticement. At that time, I just didn’t understand jazz, I just didn’t get it. I was a classical player. I didn’t understand the chords with these alterations, it didn’t make sense to me. Then, we started practicing other stuff. We did the music of Tadd Dameron, Dizzy Gillespie charts, cool stuff. One day he handed me a recording, to prepare for a state jazz competition, a big band arrangement and asked me to transcribe the Lyle Mays piano solo. I took it very seriously. At the state competition, which was being held at Mt. Hood Community College, our band won for best big band, and I won the outstanding soloist award.

Greg Hall kept saying, “Go to a music conservatory.” But I wanted a real job, like being a doctor. My older brother was already a pre-med student. My parents wanted me to play music for fun. So I went to Seattle Pacific University, majoring in chemistry and completed all the pre-med requirements. I hated it. My brother and I were in the same classes. One day he said, “You’re never going to become a doctor, you’re always in the practice room!”

Seattle Pacific actually had a small jazz band made up of students and people from the outside, so I continued playing in a jazz band while I was there. I also started playing with a bass player who was a cousin of a friend of mine, and we put an act together with a singer. We entered the SPU talent show and won it.

Then we thought we should try and get a gig, so we drove around Seattle looking at places and we saw this upright piano in a cool Italian restaurant on Eastlake called Serafina. We thought, “Why don’t we ask the owner if she’s interested in having music?” She said, “Come in on Friday night.” We get there, and it’s packed. So we played quietly, more like ambient music. We also dressed up so we made a good impression. They fed us a really nice meal as well.

That led to a regular gig for the next eight years, and to other gigs like the Sorrento Hotel in downtown Seattle. I was still studying to take the MCAT (medical college admission test) while gigging around Seattle. One night while playing at Serafina, a group of Swedish businessmen came in and asked me if I was coming to Sweden to play. I told them I was going to
Musician of the Month - continued from previous page .......

be a doctor, and they responded that there’s so many doctors [but] not enough jazz pianists. That left an impression on me. It made me think about that.

Portland: I came back to Portland to get a music degree at Portland State University. There I studied with Darrell Grant and played for the vocal jazz ensemble. He got me to the next level. I then moved to McMinnville for financial reasons. Out there I continued playing music in the restaurants and wineries. I opened my own recording studio called INSTEMUSIC, which I still operate, and I helped my sister start an internet business. In the process of helping her, I learned computer programming, and now I work on developing websites. After a few years I decided to return to Portland.

I now have a handmade Yamaha S6 piano, a favorite of jazz players, in my recording studio. Through working with Lynn Darroch on the “Grand Piano Series” segment of his “Bright Moments” show on KMHD, I got to record many of the top Portland piano players in my studio in Portland. I’ve also created the website portlandjazzpianist.com as a resource. At the moment, I have more studio work now than gigs. I also do arranging for musical theater.

One of my gigs is church pianist for the Mission of the Atonement in Beaverton. This church is a mix of Catholic and Lutheran. They wanted a jazz player, someone who could improvise. They received a grant for a jazz liturgy, and they hired me to help them put that together. Most of their music is just a melody line or chant, and you have to harmonize the rest of it. They wanted me to take the traditional Catholic music and “jazzify” it. Vince Guaraldi did the same thing for Grace Cathedral in San Francisco. Jazz pianist Weber Iago helps me, and Andre St. James is our bassist.

Musical Influences: I’d have to go back to the classical composers like Chopin and Rachmaninoff. Then there’s Billy Strayhorn, Hampton Hawes, Erroll Garner, John Lewis. Lewis studied classical music, too, so he plays jazz with a classical tinge to it, which I love. And I’d include the people I collaborate with, like Weber Iago.

Most Satisfying Experience: There are so many, that’s hard to pin down. Just being able to play in the church on a Christmas Eve with a jazz trio ... how often does that happen? As jazz players, we’re often background music. The nice thing about a church gig is they’re listening and they really appreciate it, you get that affirmation. When people are talking over your music it’s distracting, you almost lose your self-esteem.

Favorite Recordings: Early on, I loved the music of Take 6, the vocal jazz group with incredible harmonies, then Bobby McFerrin's early stuff, and Harry Connick, Jr.’s first album; then there’s Oscar Peterson “Night Train”; all of Benny Green’s recordings, especially with guitarist Russell Malone. I love Christian McBride's current stuff. I also like singers like Tony Bennett, in particular, “The Tony Bennett/Bill Evans Album,” and “Duets.” Love Amy Winehouse’s music and all the standard jazz recordings like Dave Brubeck “Take Five.” Love classic Amad Jamal and Andre Kitaev’s music.
Discography: I’m on a lot of recordings but have not yet put out my own CD. I recorded, produced, arranged and played on (vocalist) MichalAngela’s first record, “Portland Rain,” which also featured David Evans on saxophone, Tim Gilson on bass and Charlie Doggett on drums. I’m also on the latest recording of [Barcelona] guitarist Pere Soto.

Gigs: I’m currently working on two musicals as an arranger. One is a version of Cinderella called “Cinderella Supergirl.” Scott Jackman wrote the melody and the lyrics. Another is called “Second Chances,” which is a musical for Tenley Webb. In addition, I arrange for Seattle Children’s Theater. Every Sunday you can find me behind the keyboard at MOTA in Beaverton.

Future Plans: To continue with my various projects — one of which is improving the electric keyboard. It’ll have eighty-eight keys with weighted action, but [it will be] lightweight and can connect to an iPad. It’s really a hobby for me.

Other: A lot of ideas happen in that state of complete relaxation. For example, Rachmaninoff was hypnotized in order to help him write his Piano Concerto No. 2. His First Symphony was a failure, and he got really depressed and hired a psychiatrist. For me, if I’m half asleep, I can almost visualize all the parts in an arrangement; when I wake up, all this clutter happens and you lose that vivid state.
Notes & News
Information and observations
By Lynn Darroch

In this bright future, you cannot forget your past …

Developers plan to preserve historic Mural Room threshold in new building

Developers who have purchased the Jefferson West building on Jefferson Street between Southwest 11th and 12th Avenues plan to build a condo tower on the site and have promised to make “significant efforts” to preserve the terrazzo tile threshold that marked the entrance to the historic Portland jazz club, The Mural Room, according to Barbara Shaw, of the Portland Housing Bureau. The space later became The Jazz Quarry.

The planned 15-story tower will be called Sky3, after the Quarry’s house band, called The Sky Trio and led by pianist Eddie Weid.

Peter Wenner, Project Manager for the Molasky Group, indicated at a city design review meeting in March, that the developers have also agreed to consider incorporating the threshold in the new building’s lobby or common areas. If the threshold does not work with the new project’s design elements, Wenner added, he promised to find another suitable location for it, such as a local museum.

The developer, the Molasky Group of Las Vegas, Nevada, plans to include 196 market-rate residential apartments, 13,000 square feet of commercial space, underground parking, and a roof deck.

When architects and others, including drummer Mel Brown, who began playing at the former Jazz Quarry location in 1962, visited the jazz club site last month, they found no trace of the original “mural.” Interested citizens plan to photograph the removal of the Mural Room threshold during the demolition of the building.

Jazzscene readers will recall our coverage of efforts by Ankrom Moisan Architects, a Portland firm that designed the building, to pay homage to the site’s roots in local jazz history by naming the building after the Sky Trio.

In that December, 2013 issue, we published memories of the Jazz Quarry by musicians and listeners that were intended to help convince developers that the Quarry was a respected, happening place pivotal to the Portland jazz scene as a presenter of nationally touring jazz stars and as a center for Portland culture — a gathering place, a training ground, and, for many musicians who were young adults in the late 1970s and 1980s, a rite of passage where they could play with veterans.

Now, if a jazz club could be included among the ground-floor retail spaces in the new building …

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When architects and others, including drummer Mel Brown, who began playing at the former Jazz Quarry location in 1962, visited the jazz club site last month, they found no trace of the original “mural.”
Cathedral Park Jazz Festival in Jeopardy

With last year’s managing organization dissolved, Jazz Society takes on caretaker role, seeks sponsors for 2014

The organization that put on the Cathedral Park Jazz Festival for the past two years has dissolved and signed over the name and physical assets to the JSO. And now, on short notice, the Jazz Society Board must decide whether it’s still possible to mount the festival this year.

The longest continuously-running jazz (and blues) festival with free admission west of the Mississippi, the three-day Cathedral Park Festival, held for the past 33 years in Cathedral Park under the St. John’s Bridge, was managed by St. John’s-based Interarts in 2012 and 2013, at an estimated cost of $25-30,000 a year. Past organizers estimate that nearly $15,000 was raised at each year’s festival from donations and vendors’ fees.

And that leaves the JSO with the task of finding sponsors and others able to pledge at least $10,000 before a decision must be made in mid-April.

Since the Jazz Society was handed festival management at such a late date, applying for grants — as previous festival organizers did — is not possible this year, and at press time, only $3,500 in support had been pledged. Without funds to take on the festival by itself, the Jazz Society needs your help.

If you can identify potential sponsors, or would like to pledge your financial support, contact JSO Treasurer Arthur Marx at arthur@wastex.com. A decision will be made at the April 9 JSO Board of Directors meeting about whether to stage the full festival, a one-day event, or to let lapse one of Portland’s signature jazz events.
April 1 - 7

**Tuesday, April 1**
- Andina Restaurant: JB Butler
- Camellia Lounge: Steve Christofferson Band (David Evans, Tom Wakeling, Todd Strait), $6, 7 pm
- Coyote’s, Hillsboro: “Jazz Jam” - Laura Cunard, piano, Dan Wilensky, sax, 7:30-10:30 pm
- Jimmy Mak’s: Mel Brown Septet, $6, 8 pm, minors until 9:30 pm
- Portland State University, Lincoln Hall: “PSU Jazz Series” - Guitar Heroes, 5-7 pm
- Yoshida Riverview Restaurant, Troutdale: Matt Schiff, 5-8:30 pm

**Wednesday, April 2**
- Jimmy Mak’s: Mel Brown Quartet, $5, 7:30-9 pm; “Rewind and Unwind: 80’s Pop Hits in a Jazz World” – Christopher Brown Quartet, $5, 9:30-11 pm
- Justa Pasta: Anson Wright Duo, 7-9 pm
- Orenco Station, Hillsboro: Haley Horsfall and Mike Horsfall, no cover, 6:30-9:30 pm
- Revival Drum Shop: “Creative Music Guild Presents: Outset Series” - Elliot Ross Trio, Amazon; all ages, $5-$15 sliding scale, 8 pm
- Wilf’s at Union Station: “Ron Steen’s Vocal Showcase” – Paula Byrne, Joe Millward, piano; $7, all ages, 7:30-10:30 pm

**Thursday, April 3**
- Camellia Lounge: Linda Lee Michelet & Joe Millward, $3, 5-7 pm; Thomas Barber Quintet, $7, 8 pm
- Christos Lounge, Salem: Tim Willcox Quartet (Tim Willcox, sax, Ed Bennett, bass, David Goldblatt, piano, Michael Raynor, drums), $12 advance tickets
- Daily Café: Anson Wright Duo, 6-8 pm
- Heathman Hotel: Johnny Martin Trio w/Steve Christofferson, 7-10 pm
- Jimmy Mak’s: Mel Brown B3 Organ Group, $6, 8 pm
- Tony Starlight’s Supperclub Lounge: “Sing for Your Supperclub,” All-Star Horns, $12, 7:30 pm

**Friday, April 4**
- Andina Restaurant: JB Butler Trio (with Glen Moore, Luciana Proano)
- Bijou Café: “Supper Jazz” - Nancy King & Friends (Steve Christofferson, Scott Steed, Todd Strait, Cheryl Alex), $5, 7-10 pm
- Camellia Lounge: Tom Goicoechea’s Eugetet, $5, 8 pm
- Cinetopia, Mill Plain, Vancouver: Mark Simon, 6-10 pm
- Jacqua Concert Hall, The Shedd, Eugene: Siri Vik: Siri Mix, $16-$32, 7:30 pm

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Back to Front Page
Jimmy Mak's: Patrick Lamb Band with Darren Rahn, $15 guaranteed/$12 general, Tickettomato.com, 7:30 pm & 10 pm
Portland Piano Company: Kerry Politzer Ensemble “CD Release Party,” 7-9 pm
Salty's on the Columbia: Jof Lee, Mel Brown Trio, 7 pm
Shaker & Vine: “First Friday” - John Dover & Marty Mendenhall, $5, 8-10:30 pm
Shirley's Tippy Canoe, Troutdale: Ollie McClay/Craig Bidoondo, all ages, no cover, 6-10 pm
Tony Starlight's Supperclub Lounge: “Signatures,” $15, 8 pm

Saturday, April 5
Camellia Lounge: Dan Wilensky Quartet, $8, 8 pm
Cinetopia, Beaverton: Mark Simon, 6-10 pm
Five-O-Three Restaurant, West Linn: Ron Steen Band (Toni Lincoln, Joe Millward), no cover, 6:30-9:30 pm
Heathman Hotel: Tom Grant & Shelly Rudolph, 8 pm-midnight
Information Warehouse: Doug Wieselman & Battle Hymns and Gardens, $8-$10, 7 pm
Jacqua Concert Hall, The Shedd, Eugene: Siri Vik: Siri Mix, $16-$32, 7:30 pm
Jimmy Mak’s: Linda Hornbuckel Band & Arnold Brothers Reunion, $12
Living Room Theaters: Heath Keizur & Vincent Frates, 8 pm-midnight
Melody Ballroom: “Inner City Blues Festival” - Norman Sylvestor Band, Lloyd Jones & Jim Mesi, Tool Loose Cajun & Zydeco Band w/Reggie Houston, Duffy Bishop Band, Strange Tones w/Volcano Vixens, Chata Addy, Steve Cheeseborough, Tevis Hodge Jr., more, $15 advance, www.tickettomato.com, or at Music Millennium; $20 at the door, 7 pm
Oreno Station, Hillsboro: Mike Winkle, 6:30-9 pm
Portland Prime: Mel Brown Trio (Tony Pacini, piano, Ed Bennett, bass), 7:30-11:30 pm
Shirley's Tippy Canoe, Troutdale: Ollie McClay/Craig Bidoondo, all ages, no cover, 6-10 pm
Will's at Union Station: H Quartet (Haley Horsfall, Mike Horsfall, Kevin Deitz, Mark Griffith), $8, 7:30-11:30 pm

Sunday, April 6
Augustana Church: “Jazz Service” - Augustana Jazz Quartet with Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen; 6-7:30 pm
Cinetopia, Beaverton: JB Butler
Clyde's Prime Rib: "Ron Steen Jam" - Bill Beach, piano, Phil Baker, bass; no cover, 8:30-11:30 pm
EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston, sax & vocals, Janice Scroggins, piano, Tim Acott, upright bass), 11 am -2 pm
Elks Lodge, Springfield: "Traditional Jazz Society of Oregon" - Marilyn Keller, vocals; Rick Holzgrafe, cornet; Ron Leach, drums; John Bennett, piano; Steve Matthes, clarinet; Don Stone, trombone; Alan Phillips, banjo; and Kit Johnson, tuba; 1-5 pm
Happy Valley: “David & Duncan’s Jazz Home Party” - Jessie Marquez, vocals, Clay Giberson, piano, David Jay White, bass, Duncan Bandom, drums, & special guest musician, $20 cover includes refreshments, $15 if you bring food, 2-4:30 pm, reservations 503-956-0029

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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** - Reedspoprt, 89.1 FM
**KMPQ** - Roseburg, 88.1 FM

“PDX Jazz at Jimmy Mak’s”

**Donny McCaslin**

**Jimmy Mak’s**

**April 8**

**Tuesday, April 8**
- Coyote’s, Hillsboro: “Jazz Jam” - Laura Cunard, paino, Nancy Curtin, vocals, 7:30-10:30 pm
- Jimmy Mak’s: “PDX Jazz at Jimmy Mak’s” – Rene Marie: A Tribute to Eartha Kitt, $25 guaranteed/$20 general, pdxjazz.com, 7 pm & 9:30 pm
- Orenco Station Grill, Hillsboro: Heather Keizur & Steve Christoferson, no cover, 6:30-9:30 pm
- Portland State University, Lincoln Hall: “PSU Jazz Series” - Park Avenue (student jazz ensemble), 5-7 pm
- Yoshida Riverview Restaurant, Troutdale: Matt Schiff, 5-8:30 pm

**Wednesday, April 9**
- Arrivederci! Wine Bar, Milwaukie: Kat Cogswell, vocals, Craig Snazelle, bass, Mike Horsfall, piano; 7-10 pm
- Jimmy Mak’s: Mel Brown Septet, $5, 7:30-9 pm; “Rewind and Unwind: 80’s Pop Hits in a Jazz World” – Christopher Brown Quartet, $5, 9:30-11 pm
- Justa Pasta: Anson Wright Duo, 7-9 pm
- Mississippi Studios: “PDX Jazz at Mississippi Studios” – Kneebody, $17 advance/$20 door, 8 pm
- Portland State University, Lincoln Hall: “PSU Jazz Series,” Kneebody (clinic), 5-7 pm
- Wilf’s at Union Station: “Ron Steen’s Vocal Showcase” – Adlai Alexander, guitar/vocals, Joe Millward, piano; $7, all ages, 7:30-10:30 pm

**Thursday, April 10**
- Arrivederci! Wine Bar, Milwaukie: Shelley Rudolph with Mike Horsfall, 7-10 pm
- Camellia Lounge: Paula Byrne Trio, $8, 8 pm
- Christos Lounge, Salem: Rebecca Kilgore with drummer/singer David Tull and Tom Wakeling, bass, Randy Porter, piano; $14, advance
- Heathman Hotel: Johnny Martin Trio with Steve Christofferson, 7-10 pm
- Jimmy Mak’s: Mel Brown B-3 Organ Group, $6, 8 pm
- Tony Starlight’s Supperclub Lounge: Cabaret Chanteuse hosted by Gretchen Rumbaugh and Darcy White, $12, 7:30 pm

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Friday, April 11
Alberta Street Public House: Midnight Serenaders, $7, 9-11:30 pm
Aloft Hotel: Andre St. James Trio, all ages, no cover, 7:30-10:30 pm
Arlene Schnitzer Concert Hall: Pink Martini, 7:30 pm
Arrivederci! Wine Bar, Milwaukie: Paul Mazzio Quartet (Paul Mazzio, trumpet, Mike Horsfall, piano, Craig Snazelle, bass, Mark Griffith, drums), 8-11 pm
Benson Hotel Lobby: Mirage Jazz Ensemble (Sammy Epstein, Dennis Plies, Dave Cappel), no cover, 8-11:30 pm
Bijou Cafe: “Supper Jazz” - After Six trio (Graham Covington, Dennis Caiazza, Ron Steen), $5, 7-10 pm
Camellia Lounge: Dave Tull, vocals, drums, Rebeca Kilgore, Randy Porter, Tom Wakeling; $17.50, 7:30 pm
Cinetopia, Mill Plain, Vancouver: Mark Simon, 6-10 pm
Duff’s Garage: Bill Rhoades & the Party Kings
Jimmy Mak’s: Karen Lovely CD Release, $15 guaranteed/$12 general, Tickettomato.com, 8 pm
Rogue Pub: Norman Sylvester Band, 9 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
Walters Cultural Arts Center: Ron Steen Band with Shirley Nanette, 6:30-8:30 pm
Will’s at Union Station: Ezra Weiss Quartet (Devlin Phillips, Eric Gruber, Tim Rap), 7:30 pm

Saturday, April 12
Arlene Schnitzer Concert Hall: Pink Martini, 7:30 pm
Arrivederci! Wine Bar, Milwaukie: Heather Keizur, Steve Christofferson, Dennis Caiazza & Ron Steen, 8-11 pm
Benson Hotel: Shirley Nanette with Vincent Frates, piano, 8-11:30 pm
Camellia Lounge: Anandi & Robert Moore (Matt Tabor, piano, Bill Athens, bass Charlie Doggett, drums), $8, 8 pm
Cinetopia, Mill Plain, Vancouver: JB Butler (theater)
Cinetopia, Mill Plain, Vancouver: Mark Simon Trio, 6-10 pm
Greenwood Playhouse, Bend: “Jazz at Joe’s” - Dave Tull, Rebecca Kilgore, Randy Porter, & Tom Wakeling, $25
Heathman Hotel: Tom Grant & Nancy Curtin, 8 pm-midnight
Jimmy Mak’s: Soulmates, $10
Portland Prime: Mel Brown Trio (Tony Pacini, piano, Ed Bennett, bass), 7:30-11:30 pm
Shirley’s Tipp Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm
Spare Room: Norman Sylvester Band, 9 pm
Tony Starlight’s Supperclub Lounge: Prankster Big Band, $12, 8 pm

Sunday, April 13
Arlene Schnitzer Concert Hall: Pink Martini, 7:30 pm
Arrivederci! Wine Bar, Milwaukie: Mike Winkle
Augustana Church: “Jazz Service” - Augustana Jazz Quartet with Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen; 6-7:30 pm
Blue Monk: Joe Manis Trio (George Colligan, organ, Damian Erskine, electric bass, Todd Strait, drums), all ages until 9:30 pm, show 8-11 pm

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Cinetopia, Beaverton: JB Butler

Clyde’s Prime Rib: “Ron Steen Jam” – Steve Christofferson, piano, Dennis Caiazzo, bass; no cover, 8:30-11:30 pm

Eagles Club, Salem: “Willamette Valley Jazz Society Concert Series” - Midnight Serenaders, $8, 1-5 pm

EaT, An Oyster Bar: “New Orleans Brunch” - Box of Chocolates (Reggie Houston, sax & vocals, Janice Scroggins, piano, Tim Acott, upright bass), 11 am-2 pm

St. James Lutheran Church: Mike Horsfall & Friends, guest Mary-Sue Tobin, saxes; 5 pm

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

Monday, April 14

Camellia Lounge: “Vocal Jam with Joe Millward” - all ages until 9:30 pm, $5, 7 pm

Jimmy Mak’s: Dan Balmer Band, no cover, 8 pm

Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld, guitar, Tracy Kim, guitar, Gary Guenther, clarinet, Tim Acott, upright bass); no cover, 9-11 pm

April 15 - 21

Tuesday, April 15

Andina Restaurant: JB Butler

Arlene Schnitzer Concert Hall: Diana Krall

Camellia Lounge: Steve Christofferson Band (David Evans, Tom Wakeling, Todd Strait), $6, 7 pm

Coyote’s, Hillsboro: “Jazz Jam” - Laura Cunard, piano, Evin McHill, drums; 7:30-10:30 pm

Jimmy Mak’s: Mel Brown Septet, $6, 8 pm, minors until 9:30 pm; “Partners In Jazz” – The Blueprints Trio CD Release ($6 both shows), 6:30-7:30 pm

Portland State University, Lincoln Hall: “PSU Jazz Series” - Heppner/Colligan Men, 5-7 pm

Yoshida Riverview Restaurant, Troutdale: Matt Schiff, 5-8:30 pm

Wednesday, April 16

Jimmy Mak’s: Mel Brown Quartet, $5, 7:30-9 pm; “Rewind and Unwind: 80’s Pop Hits in a Jazz World” – Christopher Brown Quartet, $5, 9:30-11 pm

Justa Pasta: Anson Wright Duo, 7-9 pm

Mississippi Studios: Chris Speed Trio (with Dave King, Chris Tordini), Blue Cranes, +21, $12 advance, $15 day of show, 8 pm

Revival Drum Shop: “Outset Series” - Not Bitter, Brumes, $5-$15, sliding scale, 8 pm

Wilf’s at Union Station: “Ron Steen’s Vocal Showcase” – Nancy King, Joe Millward, piano; $7, all ages, 7-10 pm

Thursday, April 17

Camellia Lounge: “Camellia Lounge Vocal Showcase” - $7, 7:30 pm

Christos Lounge, Salem: Mel Brown B3 Quartet (Mel Brown, Dan Balmer, Renato Caranto, Louis Pain), $14 advance

Doug Fir: Shirley Nanette, Ural Thomas and the Pain Band, 10-11 pm

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

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Jimmy Mak's: Joe Louis Walker  
Mission Theater: “PDX Jazz at the Mission” – Michael Moore Quartet, $15, 7 pm  
Tillicum Club: David Watson “The Doctor of Bebop” with Joe Millward, Pete Petersen & Ron Steen, no cover, 8-11 pm  
Vie de Boheme: Sellwood Jazz ensemble - all Gershwin/Ellington show, $5, 7 pm  

**Friday, April 18**  
Benson Hotel: Johnny Martin Trio, 8 pm  
Bijou Café: “Supper Jazz” - Rebecca Kilgore’s Western Swing Band with James Mason, $5, 7-10 pm  
Camellia Lounge: Weber Iago/David Valdez Quartet, $10, 8 pm  
Cinetopia, Beaverton: JB Butler  
Finnigan's: Norman Sylvester Band, 9 pm  
Jimmy Mak's: Stolen Sweets, Casey MacGill, $12,  
Living Room Theaters: Café Jazz (Larry Nobori, Larry Munson, Mark Alexander), 8 pm-midnight  
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: Terry Robb, Doug Chasman, Lauren Sheehan, $15, 8 pm  

**Saturday, April 19**  
Arlene Schnitzer Concert Hall: “Ten Grands” with Tom Grant, more, 7 pm  
Benson Hotel: Johnny Martin Trio, 8 pm  
Camellia Lounge: Nancy King & Steve Christofferson, $10, 8 pm  
Cinetopia, Beaverton: Mark Simon, 6-10 pm  
Five-O-Three Restaurant, West Linn: Mike Winkle & George Mitchell, 6:30-9:30 pm  
Halibut's: Norman Sylvester Band, 8 pm  
Heathman Hotel: Shirley Nanette (Vince Frates, piano, Bill Athens, bass); 8 pm-midnight  
Jimmy Mak's: Tell Mama! Etta James Tribute, $15 guaranteed/$12 general, Tickettomato.com, 8 pm  
Living Room Theaters: Mark Schulte with Julie Collura, vocals, Neil Mattson, guitar, 8-midnight  
Melody Ballroom: “Blues Harmonica Summit” - Bill Rhoades, Dave Mathis, Johnny Ward, Lynnann Hyde, $10, 8pm-midnight  
Portland Prime: Mel Brown Trio (Tony Pacini, piano, Ed Bennett, bass), 7:30-11:30 pm  
Shirley’s Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm  
Tony Starlight’s Supperclub Lounge: Jessica Fichot at 7:30 pm, Jenny Finn Orchestra, 9 pm, $15,  
Wilf’s at Union Station: Margie Gibson, Phil Goldberg & Dennis Caiazzo, $8, 7:30-11:30 pm  

**Sunday, April 20**  
Augustana Church: “Jazz Service” - Augustana Jazz Quartet with Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen; 6-7:30 pm  
Bistro 921, Hilton Hotel: “Easter Brunch” – Ron Steen Trio (Tony Pacini, Dennis Caiazzo), 10:30 am-3 pm  
Cinetopia, Mill Plain, Vancouver: JB Butler

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Clyde's Prime Rib: "Ron Steen Jam" – Greg Goebel, piano, Kevin Deitz, bass; no cover, 8:30-11:30 pm
EaT, An Oyster Bar: "New Orleans Brunch" - Box of Chocolates (Reggie Houston, sax & vocals, Janice Scroggins, piano, Tim Acott, upright bass); 11 am - 2 pm
Elks Lodge, Milwaukie: Portland Dixieland Society All-Stars, featuring pianist John Bennett’s All-Stars, 1-5 pm
Sheraton Inn at the Portland Airport: “Easter Brunch” - Mike Horsfall, piano, 10 am-3 pm
Tommy O’s Pacific Rim Bistro, Vancouver downtown: Tom Grant Band Concert & Jam Session, 6:30-9:30 pm
Vie de Boheme: “Easter Sunday Jazz Celebration” - Chuck Israels Jazz Orchestra, $10, 7 pm

**Monday, April 21**
Camellia Lounge: “Vocal Jam with Joe Millward” - all ages until 9:30 pm, $5, 7 pm
Jimmy Mak’s: Dan Balmer Band, no cover, 8 pm; Canby HS Jazz Ensemble, 6:30-7:30 pm
Laurelthirst Pub: Kung Pao Chickens (Jon Neufeld, guitar, Tracy Kim, guitar, Gary Guenther, clarinet, Tim Acott, upright bass); no cover, 9-11 pm
Mission Theater: “PSU Jazz Series” - George Colligan, Tom Guarna, Damian Erskine, Reinhard Melz; $8, $10 day of show, 5-8 pm

**April 22 - 28**

**Tuesday, April 22**
Coyote’s, Hillsboro: “Jazz Jam” - Laura Cunard, piano, Matt Schiff, guitar, 7:30-10:30 pm
Jimmy Mak’s: Mel Brown Septet, $6, 8 pm, minors until 9:30 pm; “Partners In Jazz” – Reed College Jazz Ensemble ($6 both shows), 6:30-7:30 pm
Multnomah County Library, Albina Branch: 2jazzguitars, 6:30-7:30 pm
Orenco Station Grill, Hillsboro: Heather Keizur & Steve Christofferson, no cover, 6:30-9:30 pm
Portland State University, Lincoln Hall: “PSU Jazz Series” - Tom Guarna, 5-7 pm; Justin Nielsen, 7-9 pm
Yoshida Riverview Restaurant, Troutdale: Matt Schiff, 5-8:30 pm

**Wednesday, April 23**
Jimmy Mak’s: Mel Brown Quartet, $5, 7:30-9 pm; “Rewind and Unwind: 80’s Pop Hits in a Jazz World” – Christopher Brown Quartet, $5, 9:30-11 pm
Justa Pasta: Anson Wright Duo, 7-9 pm
Will’s at Union Station: “Ron Steen’s Vocal Showcase” – Linda Lee Michelet, Joe Millward, piano; $7, all ages, 7:30-10:30 pm

**Thursday, April 24**
Camellia Lounge: Margie Gibson & John Gilmore - “Duets,” $7, 8 pm
Corkscrew: Mike Winkle, 7:30-10 pm
Heathman Hotel: Johnny Martin Trio, Steve Christofferson, 7-10 pm
Jimmy Mak’s: Mel Brown B-3 Organ Group, $6, 8 pm
O’Connor’s Vault Multnomah Village: True North (Kathy James, continued on next page
piano, Eric Austin, saxophone, Brad McMillan, trombone,
Steve Morgan, bass, Steve Turmell, drums, Dan Murphy, vocals), $5, 7-10 pm

**Friday, April 25**

Arrivederci! Wine Bar, Milwaukie: Mike Horsfall vibes, Dan Balmer, guitar, Phil Baker, bass, Ron Steen, drums; 8-11 pm

Benson Hotel: Linda Lee Michele, no cover, 8-11:30 pm

Bijou Café: “Supper Jazz” - Brasil Beat (Bill Beach, piano/vocal, Dave Capttein, bass, Todd Strait, drums), $5, 7-10 pm

Camellia Lounge: Rich Halley 4, (Michael Vlatkovich, Clyde Reed, Carson Halley) Portland CD Release for “The Wisdom of Rocks”; $7, 8 pm

Gemini Pub, Lake Oswego: Norman Sylvester Band, 9 pm

Heathman Hotel: Johnny Martin Trio with Steve Christofferson, 8 pm

Jimmy Mak’s: Shanghai Woolies, Reggie Houston, Janice Scroggins, $12

Melody Ballroom: “Human Solutions Gala Fundraiser” - Tony Starlight & Reece Marshburn Trio

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

**Saturday, April 26**

Benson Hotel: Tom Grant & Shelly Rudolph, 8-11:30 pm

Camellia Lounge: Brooks Robertson, $8, 8 pm

Clyde’s Prime Rib: Norman Sylvester Band, 9 pm

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

Jimmy Mak’s: Andy Stokes Band, $10

Las Primas: “Latin Jam Session” - JB Butler

Portland Prime: Mel Brown Trio (Tony Pacini, piano, Ed Bennett, bass), 7:30-11:30 pm

Scandals: Laura Cunard & the Laurent Nickel Quartet, +21, no cover, 2-4 pm

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

**Sunday, April 27**

Augustana Church: “Jazz Service” - Augustana Jazz Quartet with Marilyn Keller, George Mitchell, Kevin Deitz, Ron Steen; 6-7:30 pm

Cinetopia, Mill Plain, Vancouver: JB Butler

Clyde’s Prime Rib: “Ron Steen Jam” – Gordon Lee, piano, Phil Baker, bass; no cover, 8:30-11:30 pm

EaT, An Oyster Bar: “New Orleans Brunch” - Box of Chocolates (Reggie Houston, sax & vocals, Janice Scroggins, piano, Tim Acott, upright bass), 11 am -2 pm

Happy Valley: “David & Duncan’s Jazz Home Party” - Nancy King, vocals, David Jay White, bass, Duncan Brandom, drums; $20 cover includes refreshments, $15 if you bring food, 2-4:30 pm, reservations 503-956-0029

Saturday Market: Johnny Martin Trio, 2-3:30 pm

St. James Lutheran Church: “Jazz Vespers” - Mike Horsfall Trio (Laurent Nickel, bass, Dennis Elmer, bass), guest Mary Sue Tobin, woodwinds, 4:50-6 pm

St. Paul’s Episcopal Church, Salem: Mark Simon “Spring Jazz Service,” 9 am & 11 am

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

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Monday, April 28
Camellia Lounge: “Vocal Jam with Joe Millward” - all ages until 9:30 pm, $5, 7 pm
Jimmy Mak’s: “PDX Jazz at Jimmy Mak’s” – Regina Carter’s Southern Comfort, $30 guaranteed/$25 general, pdxjazz.com, 7 pm & 9:30 pm
Laurelthirst Pub: Kung Pao Chicks (Jon Neufeld, guitar, Tracy Kim, guitar, Gary Guenther, clarinet, Tim Acott, upright bass); no cover, 9-11 pm
Portland State University, Lincoln Hall: “PSU Jazz Series” - Geoff Keezer, 7-9 pm

April 29 - May 3

Tuesday, April 29
Andina Restaurant: JB Butler
Coyote’s, Hillsboro: “Jazz Jam Third Anniversary” - Laura Cunard, piano, Pete Peterson, sax, 7:30-10:30 pm
Jimmy Mak’s: Mel Brown Septet, $6, 8 pm, minors until 9:30 pm; “Partners In Jazz” – Rosemont Ridge Jazz Ensemble (or $6 both shows), 6:30-7:30 pm
Yoshida Riverview Restaurant, Troutdale: Matt Schiff, 5-8:30 pm

Wednesday, April 30
Arrivederci! Wine Bar, Milwaukie: Heather Keizur, Steve Christofferson, Dennis Caiazza & Ron Steen, 7-10 pm
Heathman Hotel: Shannon Day, vocals, Mike Horsfall, piano, 6-7:30 pm
Jimmy Mak’s: Mel Brown Quartet, $5, 7:30-9 pm; “Rewind and Unwind: 80’s Pop Hits in a Jazz World” – Christopher Brown Quartet, $5, 9:30-11 pm
Justa Pasta: Anson Wright Duo, 7-9 pm
Will’s at Union Station: “Ron Steen’s Vocal Showcase” – Jan Koenig, Joe Millward, piano; $7, all ages, 7:30-10:30 pm

Thursday, May 1
Heathman Hotel: Johnny Martin Trio with Steve Christofferson, 7-10 pm
Jimmy Mak’s: Mel Brown B-3 Organ Group, $6, 8 pm
Arrivederci! Wine Bar, Milwaukie: Kat Cogswell Quartet (Mike Horsfall piano, Craig Snazelle, bass, Mark Griffith, drums), 8-11 pm
Bijou Café: “Supper Jazz” - Nancy King & Friends (Steve Christofferson, Scott Steed, Todd Strait, Cheryl Alex), $5, 7-10 pm
The Shedd, Eugene: Chris Botti

Friday, May 2
Jimmy Mak’s: Michael Allen Harrison, Renato Caranto, “CD Release Event” 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

Saturday, May 3
Arlene Schnitzer Concert Hall: Chris Botti

“PSU Jazz Series”
Geoff Keezer
Portland State University, Lincoln Hall
April 28

Michael Allen Harrison
Renato Caranto
“CD Release Event”
Jimmy Mak’s
May 2

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Jimmy Mak's: Portland Soul All-Stars: Tribute to James Brown
Portland Prime: Mel Brown Trio (Tony Pacini, piano, Ed Bennett, bass), 7:30-11:30 pm
Rialto: "Kentucky Derby Party" - Black Swan Classic Jazz Band, 12:15-3:15 pm
Shirley's Tippy Canoe, Troutdale: Ollie McClay/Craig Bidondo Duo, all ages, no cover, 6-10 pm

Future

May 8
Jimmy Mak's: Jazz Society of Oregon "Hall of Fame Induction Show" featuring Gordon Lee Trio with Dennis Calazza & Ron Steen, $6, all ages until 9:30, show 6-11 pm

May 13
Jimmy Mak’s: Benny Golson Quartet

May 15
Aladdin Theater: Manhattan Transfer
PDX Jazz @ Jimmy Mak's presents: The Headhunters

May 29
Jimmy Mak's: Poncho Sanchez