

**INSIDE:** *Rob Thomas Quartet, Ernestine's New CD*

# Earshot Jazz

A Mirror and Focus for the Jazz Community

Seattle/October 1987

## Roots: David Friesen at *New Jazz, New City*



David Friesen

*New Jazz, New City II*  
at New City Theater  
October 6 at 8 p.m.

Bassist David Friesen is a cornerstone of our Northwest jazz scene. He's thrilled us in live performance with his high energy solos, released a steady stream of fine recordings (some 20 now), and introduced us to a fine supporting cast of West Coast musicians, including guitarist John Stowell.

► *Continued on Page 2*



*Lunar Adventures at New Jazz, New City October 27 (see Page 3)*

### *NJNC Profile*

## Floyd Standifer Octet

*New Jazz, New City II*  
at New City Theater  
October 13 at 8 p.m.

Floyd Standifer is familiar to Seattle jazz listeners as a tough, clean-lined be-bopper, with roots in the trumpet school following from Fats Navarro through Clifford Brown, Lee Morgan and right on up to Freddie Hubbard. But few people know that there is another side to Floyd Standifer—a cooler, more considered composer—who has been sitting on a pile of charts for octet for years now. Standifer performed with the octet once, two years ago at the Bellevue Jazz Festival, but the band didn't have enough time to prepare a really strong program. For his *New Jazz, New City* concert on October 13, the former Quincy Jones trumpet man has brought the band together again—this time they're ready.

"Not many people know it, but I love this kind of stuff," Floyd confided at the New Orleans Restaurant a few nights back. "Whatever you want to call it—cool jazz, chamber jazz—there was a period there when lots of cats were experimenting, writing, trying to get at those voicings with just a few notes. I love that kind of a sound."

You know the period—beginning with Claude Thornhill and Miles Davis in the late '40s, then Shorty Rogers and his Giants, the Dave Brubeck Octet, Warne Marsh. A lot of people—particularly critics from the East Coast—maligned this "West Coast" school for its emphasis on Western classical harmony and counterpoint. But chamber jazz has endured as a lasting facet of jazz, engaging the gamut of practitioners, from avant-gardists like Vinny Golia and Anthony Braxton to ensemble writ-

► *Continued on Page 3*



Floyd Standifer

## Friesen (Cont.)

Unlike most musicians of his generation, Friesen is largely self-taught. Born in Tacoma, in 1942, he began picking out melodies on the home piano at age five, then performed in Spokane as a kid on ukelele, guitar and even with a 24-piece accordion band. "I quit that group after coming home from a parade with bruises on both my shoulders," he remembers.

Though he graduated from West Seattle High School, Friesen didn't come up through the usual concert band, stage band and private lesson route. "I never did fit into the school music system," he says. "There were too many rules and regulations. The teachers and students had an attitude. I've since learned you need rules to initiate order."

This early, seat-of-the-pants folk attitude about music has had an enduring effect on Friesen's individualistic development. For he later crossed his folk background with classical technique and also learned to swing like mad.

Friesen's interest in jazz began about 1959. Two recordings—Earl Bostic's *Flamingo* and June Christy's *Something Cool*—stick in his mind from that period. Soon after, the Army diverted the developing bassist to Germany. Friesen used his time on leave to visit jazz clubs on the continent—in Paris, Copenhagen and Italy, where he met Ted Curson and Tete Montoliu. Friesen often worked at The Blue Note in Paris (immortalized in the film *'Round Midnight*).

The young bassist returned to Seattle in 1964 and began studies with classical bassist Ron Simon. "Joe Brazil gave me a gig at the Penthouse. Both he and Jabo Ward helped me out. We played with pianist Bob Nixon and there were always sessions at Chuck and Joni Metcalf's house. I travelled with (vibist) Elmer Gill for awhile, but there wasn't enough work in Seattle. I moved to a small farm just outside of Portland and began playing with pianist Sid Porter six nights a week."

In the early '70s, Friesen opened his own coffeehouse in north Portland. Called Selah, the club ran on donations and staged puppet shows and after-hours jams. In the mid-70s, saxophonist Joe Henderson called Friesen to New York to play in a band that included pianist Joanne Brackeen. He went on to perform with Michael White, Ted Dunbar, John Handy and soon found himself back in Europe, with Billy Harper. Harper and Friesen made the first record on the Black Saint label, titled, appropriately, *Black Saint*.

When Inner City Records owner Irv Kratka heard David practicing in his basement apartment one day, Kratka offered Friesen an opportunity to record his own music. Subsequent albums as a leader have emerged on Muse, Palo Alto Jazz and Steeplechase. Friesen loves to record in duet with pianists. His duo credits include Mal Waldron, Denny Zeitlin and Jeannie Hoffman.

Friesen's newest recording, *Inner Voices*, on the Global Pacific label is a new departure for the bassist. He employs synthesizers, digital delays and studio overdubs. Says David of the new record: "I hoped to make an album with fewer notes—an orchestral approach, subdued, but capturing the intensity of my performance style. The new album is slow moving in a way. I've tried to create a tapestry of sounds, but with substance. Because there are so many other LP's with that approach, I'm being included in the Windham Hill school, which I don't think is fair. I haven't held back at all and the new album is in the same spirit. I've put my heart into it the same way as I always do."

Friesen enthusiastically describes the trio that will perform with him at the New City Theater: "Phil Dwyer is a 21-year-old, Vancouver B.C. tenor and soprano saxman who plays wonderful piano. He's very original and mature, with a great attitude. Alan Jones is a Berklee graduate who's played with John Abercrombie, David Liebman, Makoto Ozone and Don Thompson. He's got a set of handmade maple drums with a beautiful tone. He plays so openly and freely. The trio's first set is high energy with lots of crashing and banging; the second set is meditative. I feature the Oregon bass in that set." (The Oregon bass is a custom-designed instrument with a break-down neck based on the design of a 16th century viola da gamba.)

David Friesen's latest plans call for a new LP with Dwyer, Jones, Denny Zeitlin and Airto. He still plays selected dates with flautist Paul Horn and works with Mal Waldron. While we wait for his new record, be sure to catch his hot trio at the New City Theater, October 6th at 8 p.m.

*Gary Bannister*

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## Earshot Jazz

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The monthly magazine *Earshot Jazz* is edited by Paul de Barros. Staff writers: Gary Bannister, Sandra Burlingame, Bruce Kochis, and Paul de Barros. Contributors: Herb Levy, Dale Bundrant, Joseph Murphy, Dale Stirling, Sheba Burney, Glenn Castonguay (art) and Ken Wiley. Calendar editor: Bob Mariano (364-9357). Type and page makeup by Carl Diltz. Business Manager, Judy de Barros. Mailing by Adrienne Weaver and Rich Minor. Advertising Manager, Jeff Ferguson (328-6199).

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*Earshot Jazz* is a non-profit volunteer service organization formed in 1986 to provide a mirror and focus for the Seattle area jazz community through publishing a monthly magazine, presenting creative music, identifying and filling career needs for jazz musicians, increasing listenership and awareness of jazz, augmenting and complementing existing services and programs and networking with the national jazz community.

General Information, (206) 285-8893

## NJNC Profile

# Lunar Adventures

New Jazz, New City II  
at New City Theater  
October 27 at 8 p.m.

When Ornette Coleman, Ronald Shannon Jackson and James "Blood" Ulmer started experimenting with electric jazz in the late '70s and came up with their dizzying "harmolodic funk" concept, I was sure that at least one band in Seattle would launch into the same exhilarating groove. But alas, the sweet cacophony of harmolodics never materialized on the shores of the Emerald City. That's one reason *New Jazz, New City* has ventured across the 49th parallel this season, snagging from its usual orbit one of the best bands working the West today—Lunar Adventures.

With a name like that, you'd think these guys are strictly from the stratosphere, but while Lunar Adventures can definitely play far-out, moonstruck stuff, this band is also one of the most accessible, delightful and well-thought-out units working the area. The group was formed in 1985 in Vancouver, B.C., and, according to bassist Clyde Reed, has been rehearsing twice a week for two years, writing and working up new material. They have produced one tape for sale, *Full Moon*, well worth the price. Recently voted Best Jazz Performers of the Year by the Canadian Association of Recording Artists, Lunar Adventures consists of bassist Reed; drummer Gregg Simpson; tenor saxophonist Coat Cooke; and electric guitarist Ron Samworth. All of these musicians have worked together over the years in various configurations, but Simpson and Reed may be familiar to some Seattleites from their work with The Vancouver Art Trio and the New Orchestra Workshop. Simpson was the drummer in the Al Neil trio, and he and Reed also worked together in 1974-75 with the Sunship Ensemble, which recorded the album, *Pacific Rim* for CBC. Simpson and Vancouver pianist Paul Plimley performed in Seattle a couple of years ago at the New Melody Tavern at the invitation of Al Hood.

That is not the only connection Lunar Adventures has to Washington. Bassist Reed is actually a native of the "other" Vancouver, studied in the '60s with Jerry Gray at Cornish and with Ron Simon of the Seattle Symphony and got a Ph.D. from the U.W. in 1972—in economics, which Reed teaches at Simon Fraser University when he's not performing with Lunar Adventures.

The other two members of the lunar module come from a younger generation of Vancouver musicians. Coat Cooke, 34, has worked with the Paul Plimley Octet up at the Edmonton Jazz Festival and wrote the tune the band took for its name. Guitarist Ron Samworth, 26, has worked in adventurous Vancouver rock bands like Neophyte, as well as with Jazzoids and Chief Feature.

What do these guys sound like? Well, sometimes they get that edgy, electric, double-meter craziness of Ornette's Prime Time. Other times, Simpson delves into his Celtic heritage, blowing up a modal Highland

storm. At still others, a calypso beat sidles into their work. There is also a good deal of non-pretentious, good-natured theater to the Lunar show. The time I saw them at Vancouver's Railway Club, there was a television monitor behind the band playing somebody's home videos. Simpson also played an amazing improvised noise solo on his drum machine.

That should give an idea, eh? See you there.

Paul de Barros

## Standifer (Cont. from Page 1)

ers like our own Northwest composers Jim Knapp and Chuck Israels. The rewards of chamber jazz are manifold: when you hear a classic be-bop quartet or quintet—the kind Floyd plays with at Patti Summers on Tuesday nights or at the New Orleans Restaurant on Wednesdays, Fridays and Saturdays—you get burning swing, and long, story-telling solos. With a jazz octet you get something entirely different.

For starters, with more instruments to work with—or "voices," as musicians call them—you have a situation where the whole often equals more than the sum of its parts. Matching up different instruments on different notes in a chord ("voicing" and "orchestration") can yield unusually large and rich blends. In addition to blend, a larger band can put two melodies in motion at the same time (counterpoint, or "contrary motion"). And, of course, a large ensemble can punch a phrase with the kind of power that a quartet just doesn't have.

Look for all of these special ensemble qualities in Floyd's octet performance Tuesday night, as well as for strong solos by some of the area's finest: Buddy Catlett (bass); Marc Seales (keyboards); Bill Ramsey (tenor saxophone); Jim Coil (alto saxophone); Dan Greenblatt (tenor saxophone); and Floyd himself on trumpet and flugelhorn, with a trombone player and drummer yet to be determined at this writing.

"We'll be presenting the pieces as a kind of suite," says Floyd, "kind of the way Abdullah Ibrahim did when he was here. I liked that approach. Some of it's going to be abrasive and far-out, too," Standifer adds. "We're going to include some free improv. This isn't going to be vanilla."

As if we thought it would be.

Paul de Barros



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NJNC Profile

# Rob Thomas Quartet

*New Jazz, New City II*  
at New City Theater  
October 20 at 8 p.m.

"I don't know how you can call that a fusion band," fumed one of the jurors, during the long, arduous jury process for this round of *New Jazz, New City* after the Rob Thomas Quartet tape had been played. What that wholly enthusiastic dissenter meant was that Thomas' music was so good, so strong, and so honest, that he objected to throwing it in the same bag with the often simplistic and reductive stuff that's currently called fusion.

Times do change. Remember when "fusion" meant East-West, energy-buzz rock fused with jazz chops and soul—as in John McLaughlin, early Weather Report, Larry Coryell, Jean-Luc Ponty and John Handy? Or Santana's album with McLaughlin, doing Coltrane tunes? That's what we mean by "fusion" when we're talking about Rob Thomas. Appropriately enough, one of the original John Handy Quintet members and a

fusion pioneer himself—guitarist Jerry Hahn—works in Rob's band. As does Glen Moore, bassist for Oregon, which pioneered another, quieter, kind of fusion music itself many years ago. Thomas' band is rounded out by drummer Alan Jones (also with David Friesen's group), who hails from Portland and has worked with Dave Leibman, Lew Tabackin and John Abercrombie. Not a bad lineup.

*Thomas has pledged the majority of his time to the violin, which is immediately evident in his chops and imagination...*

Chances are, if you live in Seattle, you haven't heard a lot about Rob Thomas, but he's got some pretty strong credentials. A bassist, guitarist and violinist, Thomas studied violin at the University of Oregon, played guitar in an early jazz-rock band in Eugene called Iguana

Outside (with saxophonist Warren Rand) and, in 1976, moved to Portland to join the Tom Grant band. The rest of the '70s saw Thomas touring with keyboardist Dan Siegel and recording with Cam Newton, Simon and Bard and Dan Siegel.

On violin, Thomas has been inspired by Jean-Luc Ponty, Stephane Grappelli, Didier Lockwood and Svend Asmussen. On bass he counts Portland colleague Dave Friesen as his favorite. Thomas the violinist leads two or three aggregations at any one time and also works as a sideman on bass, with such touring notables as Herb Ellis and Mose Allison. Since 1984, Thomas has pledged the majority of his time to the violin, which is immediately evident in his chops and imagination as soon as the quartet begins to sizzle. You won't want to miss this concert. And whether you call the music "fusion" or not, you'll agree that another word applies to it without question: great.

*Paul de Barros*

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# Wax in' Your Ears: Records, Cassettes, CDs

Ernestine Anderson  
*Be Mine Tonight*  
Concord CCD-4319

The first time I heard the title cut of Ernestine Anderson's new album on the radio it stopped me in my tracks. The style was immediately recognizable, but the timbre was different. In comparison to previous recordings, she is singing in lower keys here, but with no loss to the rich, "singing" quality of her voice. The atmosphere of the album is low key too, in contrast to her blues-drenched 1984 release, *When the Sun Goes Down*. "In a Mellow Tone" personifies the mood of this new release with the incomparably mellow alto saxophone of Benny Carter reflecting Anderson's lines against the fine rhythmic backdrop of Ron Eschete, Ray Brown, Jimmie Smith and Marshall Otwell. "Lend Me Your Life" is a lovely Anderson/Carter vehicle featuring the tasty, easy interplay that only a couple of pros can effect. The opener is a buoyant "Sunday in New York," while "London by Night" is dreamy and nostalgic. "Christopher Columbus" adds a touch of humor and "Be Mine Tonight" swings suggestively. The gospel-tinged ballad "Little Bird" is by Seattleite Evelyn Anderson (no relation). Gary McFarland's rarely heard "Sack Full of Dreams" is happily included among the selections.

I admit a partiality to the Concord label, which is on the conservative side but unfailingly top-notch, with excellent and reliable sound quality. But it would be nice if the label would add additional cuts to the CD's. More of this sextet would be a pleasure.

Sandra Burlingame

## Earmail

Dear Gary Bannister and Earshot:

This letter is an appreciative note to all of those individuals involved in organizing the Elliott Bay Jazz Festival. The celebration was a class act. Organized crowd control, appropriately available alcohol, good food and enthusiastic volunteers commanded a great day. The musical artists delivered exquisite performances and the variety offered fun music to listen to. Wow! I can only offer my gratitude to those people who put together such a class act. I can't wait for next year's festival!

Thanks,

Claire Tolstyga (Lacey, WA)

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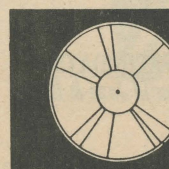
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9:30-1:00a.m. The Floyd Standifer Group *Swing, mild Jazz & Blues*  
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## A Carlos Ward Discography

Last month, we ran a profile of Seattle-raised saxophonist Carlos Ward. In keeping with our ongoing project of compiling a discography of albums by Northwest artists, here is a companion followup to the biographical information on Carlos for all the discophiles out there.

Dave Lewis  
*How Deep is the Ocean*  
(particulars obscure)

Karl Berger Quartet  
ESP 1041, 1966

Karl Berger and Company  
*Tune In*  
Milestone MSP 9026, 1970

Dollar Brand Trio  
*Underground*  
TRIO(J) PAP 9018, 1972

Don Cherry Group  
*Relativity Suite*  
Jazz Composers Orchestra  
JCOA LP 1006, TRIO (J) PA  
7069, 1973

Roswell Rudd Band  
*Numatik Swing Band*  
JCOA LP 1007, 1973

Dollar Brand Group  
*African Space Program*  
ENJA (G) 2032, 1973

Grachan Moncor II and JCO  
*Echoes of Prayer*  
JCOA LP 1009, 1973

Clifford Thornton Orchestra  
*Gardens of Harlem*  
JCOA LP 1008, (E) Virgin 2004,  
1974

Paul Motian Quartet  
*Tribute*  
ECM 1048, TRIO (J) PAP 3029,  
1974

Rashied Ali Quartet  
*New Directions*  
Survival 104, 1974

Carla Bley Band  
*Dinner Music*  
Watt/6, 1976

Dollar Brand (Abdullah Ibrahim)  
*The Journey*  
Chiaroscuro CR 187, 1977

Dollar Brand Quintet  
*African Market Place*  
Elektra 6E252, (G) 52 217, 1979

Dollar Brand Quintet  
*At Montreux*  
ENJA (G) 3079, Polydor (J)  
28MJ3045, 1980

Carla Bley Band  
*Social Studies*  
Watt/11, 1980

Kip Hanrahan Group  
*Coup de Tête (4 titles)*  
American Clave AMCL 1007,  
1981

Dollar Brand Quartet  
*Duke's Memories*  
String E(F) 33.853, 1981

Sathima Bea Benjamin  
*Dedications*  
Ekapa 002, 1983

Dollar Brand Quartet  
*Zimbabwe*  
ENJA (G) 4056, CD 311 225-2

Abdullah Ibrahim with Carlos  
Ward  
*Live at Sweet Basil*  
Ekapa 004, 1984

Dollar Brand (Abdullah Ibrahim)  
Septet  
*Ekaya*  
Ekapa 005, 1985

Abdullah Ibrahim Septet  
*Water from an Ancient Well*  
Blackhawk/Ekapa BKH 50207,  
1986

Sathima Bea Benjamin  
*Memories and Dreams*  
Ekapa 003, 1983

Dollar Brand (Abdullah Ibrahim)  
*South Africa*  
ENJA 5007, 1986

## In One Ear...

Hey, have you heard this new tenor man in town, **Jim Coil**? Back in the area after 8 years in the L.A. studios, the guy is dynamite... You can still send proposals for the **Washington Centennial Touring Artists** program: Write to SWAP Northwest, 550 Mercer St., Ste. 107, Seattle 98109... deadline for **National Endowment Fellowships in Jazz Composition** is January 8: Write Music Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 for guidelines and applications... Deadline for the new **King County Arts Commission Individual Artists Support Program** (dependent upon approval of the

1988 budget): January 15, 1988. Call 344-7580 for info...

**Allen Youngblood** has taken a position as Artist-in-Residence at a college in Hamlet, North Carolina, hometown of John Coltrane. Part of Allen's job there will be to assist in putting together a memorial to Trane... Some Seattleites are headed for the JazzTimes Convention (October 14-17) including **Bud Young** of Bud's Jazz Records and **Don Lanphere**... Eleven Seattle jazz musicians are back from the Sister Cities trip to Kobe, Japan, which we hear is very wet in the summer. Though most of the scheduled outdoor gigs were cancelled, musically the trip was a success. Several musicians we've talked to encountered fierce anti-American and anti-black prejudice, however...

KBCS is inaugurating several new shows, including a Brazilian music hour and an avant-garde program. Stay tuned... The world premiere of **Western Movements**, a new work by Seattle filmmaker **Jeff Stookey**, will be presented at Kane Hall, Room 120, 10/9 at 8 p.m. The program opens with a performance by poet **Jesse Bernstein** and bassist **Pete Leinonen**.

**Jay Clayton**, **Jerry Granelli** and **Denney Goodhew** play **Roulette**, in New York, next month. They'll be playing a preview performance and send-off 10/9, 8 p.m., at 711 John. Admission is \$5, call 323-1592 for more info... **KPLU** celebrated its 21st year on the air last month... Many thanks to guest jurors for *New Jazz, New City* **Herb Levy** and **Jane Lambert**...

Buy a series ticket now and save!

## New Jazz, New City II

Original Music by Northwest jazz musicians

On Tuesday, October 6 *Earshot Jazz* continues its second concert series at the New City Theater on Capitol Hill. This time, we present more Northwest jazz groups, selected not only from Washington, but from Oregon and Vancouver, B.C. as well. For the November 24 finale of our series, we are honored to be part of *Performa*, King County's celebration of the arts, as we present **The Julian Priester Quintet**, with **Ralph Towner**, **Gary Peacock**, **Jay Clayton** and **Jerry Granelli**. **Priester's Quintet** was one of 17 groups selected for this unique county-wide celebration.

Here's the rest of the lineup:

**David Friesen Trio** (Portland/Vancouver, B.C.)—10/6  
**Floyd Standifer Octet**—10/13  
**Rob Thomas Quartet** (Portland)—10/20  
**Lunar Adventures**—10/27  
**Rich Halley Sextet** (Portland)—11/3  
**Circular Cowboys**—11/10  
**New Art Orchestra**—11/17  
**Julian Priester Quintet**—11/24 (*Performa* concert)

A special, series ticket for *New Jazz, New City* is now available for \$30 (\$22, *Earshot Jazz* members). Your series ticket is good for any nine admissions—including multiple admissions to a single concert—for all shows except the *Performa* concert, November 24, which is \$8 (\$7 *Earshot Jazz* members). Single tickets can be reserved by calling the New City Theater (323-6800) or purchased at the door. *Performa* tickets are also available through Ticketmaster

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(628-0888). The \$1 discount to *Earshot Jazz* members is not available from Ticketmaster. To purchase series tickets now, please send us your name and address and mail your check for the appropriate amount to *Earshot Jazz*, PO Box 85851, Seattle, WA 98145. All concerts are at the New City Theater, 1634 Eleventh Ave, between Pine and Olive, Tuesdays, at 8 pm. For further information, call *Earshot Jazz* at 285-8893.

# Calendar

(Send calendar info to Earshot Jazz, PO Box 85851, Seattle 98145.)

## CONCERTS:

**Carmen McCrae** (Pantages Center, Tacoma, 591-5890), 10/2; **Joelle Rabu** (Broadway Performance Hall), 10/6-11; 10/9-10; **Paul Horn** and **David Friesen** (Washington Center for the Performing Arts, Olympia, 753-8586), 10/10; **University Jazz Ensemble and Park Avenue** (University Center, Chris Knutzen Hall, Pacific Lutheran Univ.), 10/16.

## CLUBS:

**Acorn Lounge** (Executive Inn, 200 Taylor N, 448-9444) Wed-Sun Piano Bar with Deems Tsutakawa.

**B&O Espresso** (204 Belmont E, 322-5028) Klaus Lenzian, Tuesdays.

**Barb's Soul Cuisine** (302 W. 4th Olympia, 786-9835) Cloud Wells, 10/3, 17, & 31; Skip Elliott, 10/9 & 10/23; Barbara Donald, 10/10 & 10/30; Joe Brazil and Ed Bursé, 10/16; David Roberts, 10/24; Michael Powers Special, 10/25.

**Canlis** (2576 Aurora N, 283-3313) Jack Brownlow, Mon.-Sat.

**Carnegie's** 7th & Franklin, Olympia, 357-5550) Joe Baque, Mon-Fri. **C.I. Shenangian's** (3017 Ruston Way, Tacoma, 742-8811) Mike Strickland, piano jazz (Mon. & Sun.)

**Dimitriou's Jazz Alley** (Sixth & Lenora, 441-9729) Tito Puente, 9/28-10/3; Tony Williams Quintet, 10/12-17; Kevin Eubanks Quartet, 10/19-24; Scott Cossu, 10/26-31.

**Doric Motor Hotel** (242 St. Helen's Ave, Tacoma, 572-9572) Andreas Fault (Fri-Sat); Commencement Bay Jazz Society, 10/28.

**Four Seasons Hotel, Garden Court** (411 University, 621-1700) Fred Radke Big Band, (Fri-Sat).

**Governor House Hotel** (621 South Capitol Way, Olympia, 352-7700) Joe Baque Trio, Fri-Sat; Jack Perciful, Thu.

**Kelly's** (1101 Tacoma Ave S, 572-2038) Jazz with Red Kelly, Jack Perciful and others, Fri-Sun.

**La Rive Gauche** (2214 Second Ave, 441-8121) Pierre Savoye, jazz piano, (Tue-Thu); Kendra Shank (Fri-Sat).

**Lofurno's (2060 15th Ave W, 283-7980)** Melody Jones, Tue-Thur; Piano jazz, Fri-Sat; Jazz jam with Lou Rivera, Sun-Mon.

**Marlene's Galaxy** (1100 N Meridian, Puyallup, 841-3342) Great Pretenders, 10/2; Mel Washington jazz jam, Sun; Leroy Franklin, Mon.

**New Orleans Restaurant** (81 Yesler Way, 622-2563) Bob Jackson Quartet, Mon; Filé Gumbo Zydeco, Tues; Floyd Standifer Group, Wed&Fri-Sat; John Holte Swing Band, Thu; Chuck Metcalf Quartet (Sun).

**Patti Summers Cabaret** (94 Pike, 621-8555) Patti Summers and Gary Steele, Tue-Sat; Floyd Standifer Jazz Jam, Sun.

**Prosito's Italian Restaurant** (6th & Proctor), Tacoma, 752-0676) Jazz open mike, Mon; Michael Powers, 10/8&22; Bochinche, 10/2-3.

**Rainbow Restaurant** (200 W Fourth, Olympia, 357-6616) Bert Wilson and Chuck Metcalf, 10/15; John Glanzberg, 10/16; Bert Wilson, 10/24.

**The Red Cabbage** (75 Marion St., 622-3822) John Guthery, Tue-Fri.

**Russell's Back Alley** (Port Townsend, 385-6536) Russ Williams and guests, Sun.

**Still Life Coffeehouse** (35th and Fremont, 547-9850) Liza Constable and John Miller, 10/3; Phil Sheridan, 10/10; Kenny Mandala, 10/18; Mark Graham and Jerry Gallagher, 10/24.

**Tulalip Inn** (Marysville, 659-4488) Carolyn Graye, Fri-Sat.

**Villa da Roma** (425 116th NE, Bellevue, 451-3588) Johnny Lewis Trio, Wed-Sat.

**Wild Rose Tavern** (1021 E. Pike, 324-9210) M.J. Williams hosts Jazzworks every Thurs beginning 10/15 (The June Hoffman Show, 10/22; Karen Goldfeder w/Linda Dowdell, 10/29); Nancy Vogl, 10/10; June Millington, 10/17; Ann Reed, 10/24.

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