

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Seattle, Washington

Clarence Acox

Lloyd Peterson on the Outcats

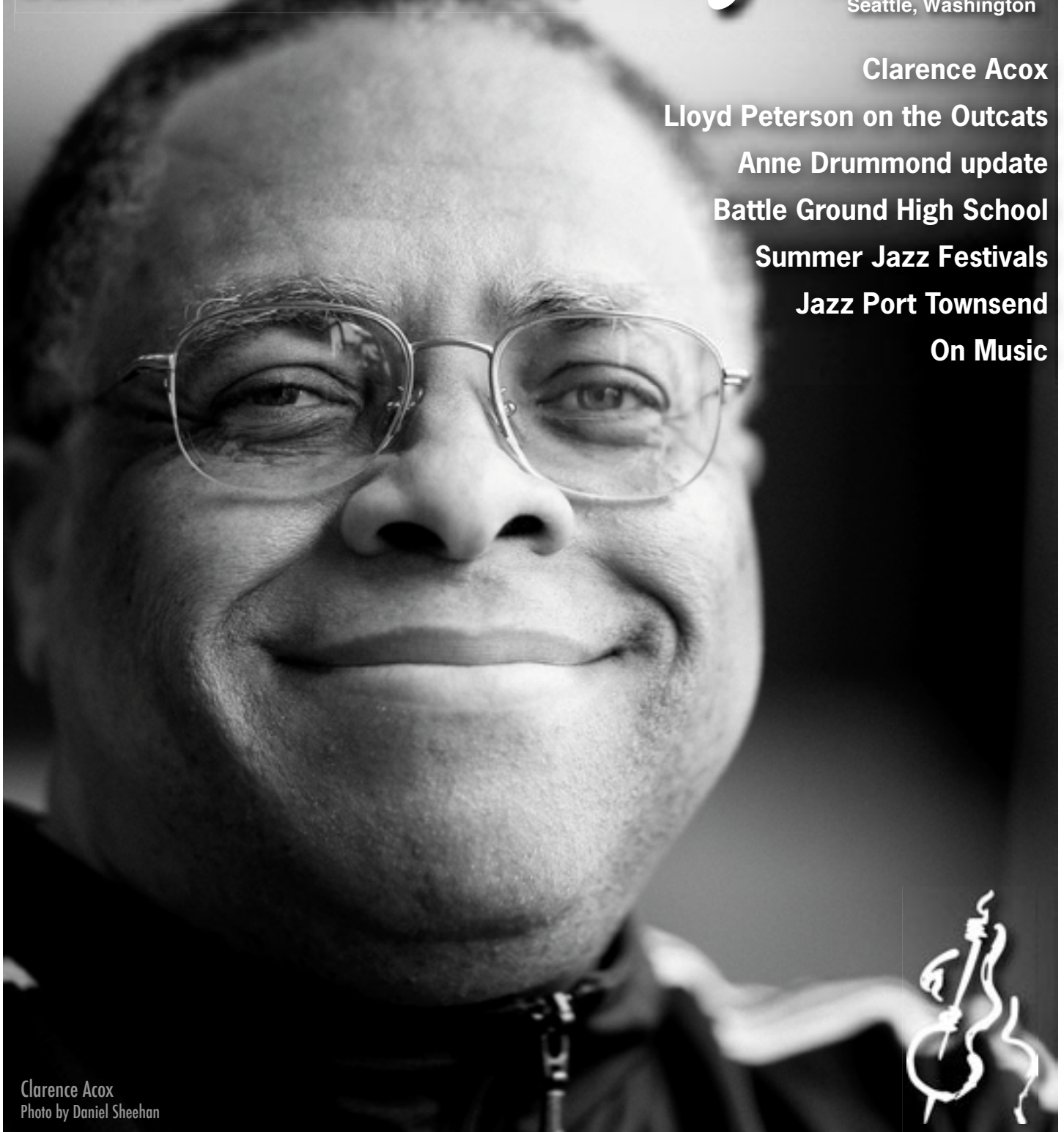
Anne Drummond update

Battle Ground High School

Summer Jazz Festivals

Jazz Port Townsend

On Music



Clarence Acox  
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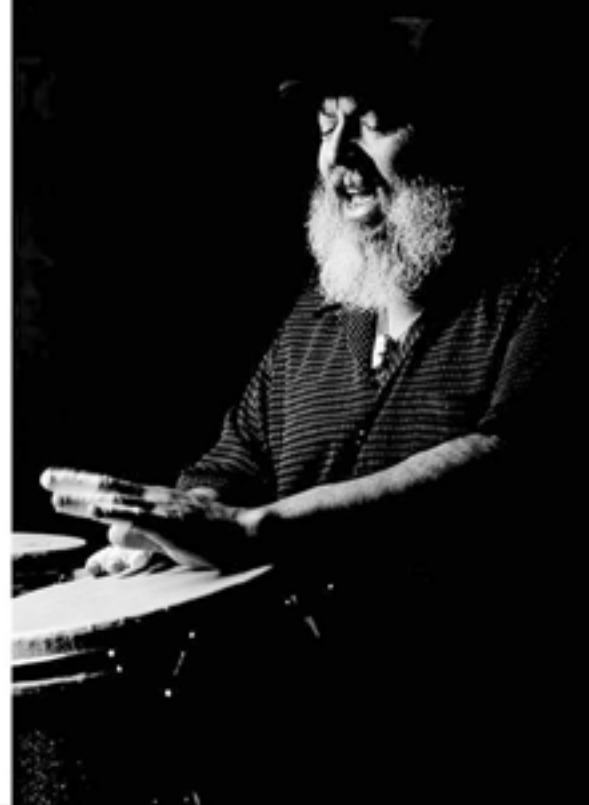
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## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

**Executive Director:** John Gilbreath

**Earshot Jazz Editor:** Peter Monaghan

**Contributing Writers:** Andrew Bartlett, Dave Emerson, Paul Harding, Stuart McLeod, Peter Monaghan, Lloyd Peterson

**Photography:** Daniel Sheehan

**Layout:** Karen Caropepe

**Mailing:** Lola Pedrini

**Program Manager:** Karen Caropepe

**Calendar Information:** enter information at [www.earshot.org/data/gigsubmit.asp](http://www.earshot.org/data/gigsubmit.asp); mail to 3429 Fremont Place #309, Seattle WA 98103; fax to (206) 547-6286; or email [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org)

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### Earshot Jazz Mission Statement

*Earshot Jazz is a non-profit arts and service organization formed in 1986 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.*

## Notes

### Events Listings

Please enter information at [www.earshot.org/data/gigsubmit.asp](http://www.earshot.org/data/gigsubmit.asp) or send gig listings to [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org). Also send links to your own websites, so we can update our links page. Please format your gig listings in keeping with the way they appear in the calendar in this issue.

### Port Townsend Registration

Registration is open for the 2006 Port Townsend Jazz Workshop (July 23-30 at Fort Wordern State Park). Information is available at [www.centrum.org](http://www.centrum.org) <<http://www.centrum.org>>, or from Centrum at (360) 385-3102. Participants should have a basic command of their instrument/voice, improvisation, and music theory. The workshop takes place in conjunction with the Jazz Port Townsend festival (*see feature, this issue*) and is run by the Centrum arts center. Participants come from the US and abroad to live, play, and jam with well-known jazz players including, this year, Artistic Director John Clayton, Benny Green, Bob Florence, Kurt Elling, Jeff Hamilton, Bill Mays, Jeff Clayton, George Cables, Ingrid Jensen, Jiggs Whigham, Jay Thomas, Bill Ramsay, and Dawn Clement, and many others. Participants take part in classes, improv sessions, and performances. Instructors hold jazz-theory sessions and master classes each day. Thursday night through Sunday brunch, the faculty performs in the clubs of downtown Port Townsend.

### Art of Jazz Series

This month in the series, held at Seattle Asian Art Museum in Volunteer Park: Paul Rucker, cello, and Hans Teuber, saxes, July 13 (5:30pm). Later: Tom Varner Group, respected French Horn player, August 10; and pianist/vocalist Carolyn Graye, September 13.

## In One Ear

**Sonarchy**, the weekly showcase of new music and sound art recorded live in the studios at Jack Straw Productions, is broadcast on KEXP 90.3FM each Saturday evening at midnight.

This month, July 1, in **Emma Zunz**, **Cristin Miller** and **Annie Lewandowski** create dark, compelling songs.

July 8, jazz improvisers, **Anansi**, perform two long-form pieces of improvisation and composition. Anansi is **Jim Knodle**, trumpet; **Tari Nelson-Zagar**, violin; **Ken Masters**, guitar; and **Don Berman**, drums.

July 15, the **Degenerate Art Ensemble** presents radio theater for new music. **Joshua Kohl** and **Haruko Nishimura** are co-directors.

July 22, **Oval League** is **Olli Klomp** sits on a cajon, sings, and plays ukelele; **Bill Wolford** plays banjo, guitar, and mandolin; **Dave Faigin** plays cajon and percussion; and **Todd Baker** is on bass.

July 29, the **Tom Baker Quartet** presents chamber jazz and new music. Baker is on guitar and fretless guitar, **Jesse Canterbury** on clarinet and bass clarinet, **Brian Cobb** on bass, and **Greg Campbell** on drums.

Doug Haire produces and mixes the shows, which are also available in several formats on KEXP's web site, archived. Selected shows are available as podcasts. For more information about Jack Straw Productions, see [www.jackstraw.org](http://www.jackstraw.org).

Bassist **Ev Stern** offers his Summer Jazz Workshop from July 10 to September 18, for adults and kids. [www.evstern.com](http://www.evstern.com).

Jazz writer **Doug Ramsey** recently won the award for Best Book About Jazz at the 10th Annual Jazz Journalists Association Awards program, held in New York city on June 19th. **Take Five: The Public and Private Lives of Paul Desmond**, took top honors. His book is published by Parkside, here in Seattle. Congratulations, Doug!

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# Battle Ground Beats the World, Almost

Everybody asked: “Where is Battle Ground?”

Even few residents of Washington State know the whereabouts of that rural town just north of Vancouver, Wash.

That the town’s high school’s jazz band would be among the 15 selected out of hundreds, nationwide, to perform at the country’s most prestigious school jazz meet, the Essentially Ellington competition, in New York, surprised many fellow competitors.

But shortly after Greg McKelvey’s combo finished its presentation at the Lincoln Center, word spread that they really could play up a storm. “There was quite a buzz,” says McKelvey, the 10-year director of the program.

His students had been nervous, but the day before they performed, a member of the Lincoln Center Jazz Orchestra came to listen and critique them, and he set their minds at ease. Says McKelvey: “I knew we were in good shape when the guy listened to us and said, ‘There’s nothing I can tell you. Just go out and play.’”

Battle Ground did, and how.

But still, says McKelvey, he had no idea of what was to come.

“To be candid with you, every band I heard was phenomenal,” he says. “So, at the end of the performances, I told the kids ‘Don’t be upset if you’re number 15 out of 15. First, you guys played great, and second, all these other bands were really good.’”

When the three finalists were announced. Battle Ground’s name was read first. “I thought I was going to faint,” says its director.

The three bands that were named as finalists – the other two were Seattle’s perennial powerhouse Garfield High School and Douglas Anderson School of the Arts, from Jacksonville, Florida – would perform that night, with trumpet star Jon Faddis, who was to sit in in place of Lincoln Center Jazz Orchestra leader, Wynton Marsalis. Marsalis, the reigning presence of the Essentially Ellington meet, could not perform due to recent lip surgery.

Again, McKelvey tried to cushion his charges against disappointment: “I told the kids, ‘Don’t worry if you’re the third best.’”



Battle Ground in rehearsal with Jon Faddis

So, when the first name called, the third-placegetter, was Garfield, again McKelvey’s knees weakened. His band was assured of first or second place.

Turns out Battle Ground came in second, behind the Douglas Anderson arts-school band. That is an extraordinary accomplishment for a program at its first Essentially Ellington gathering.

McKelvey’s musicians had given it their all, starting from the moment they heard that they had been selected. “Everybody knew we had to step up,” he says. As director of the jazz program at Wilson High School, in Portland, he had been to national competitions, so “I knew the level you had to be at to succeed at the national level.

So, once the band learned that it would go to Essentially Ellington, “we celebrated for a couple of days and then I told the kids, ‘Forget that, we need to get back to work, to improve at least 50 percent if we are to do well.’”

He adds: “I also knew that when you’re in a competition like that, you’re going to be extremely nervous. Then, your training has to kick in, so that everything is

automatic. In the end, we were nervous, but not too much.”

McKelvey, who is a saxophonist, had come to Battle Ground in 1996 after Ballot Measure 5 had, thanks to Oregon voters, gutted music and other extracurricular programs throughout the state. He had been at Marshall High School in Portland for a year and a half, and before that had spent several years at Wilson High.

He inherited a Battle Ground program that “was running decently,” he says. “It wasn’t the greatest, and it wasn’t the worst.” It had only one band, so he set about adding another that would provide less experienced players with a step up to the high-school big time.

He also worked with the two middle-school jazz programs in the Vancouver area, taking charge of one, himself.

The result of those efforts was a band that McKelvey knew could, at its best, do well in any competition. But he had learned, through the grapevine, that Battle Ground had probably barely scraped into the final 15. He told his band: “Some bands, I’m told, are just happy to be going. Forget that; we’re happy to be there, but we’re also going to see if we can win.”

He added 20 extra rehearsals, and made them longer than in the past, and more frequent, to hone the band’s repertoire, which is largely comprised of pieces by Duke Ellington, Count Basie, and Thad Jones. “And I brought in every major jazz artist in the area to listen to us.

“I also insisted that that kids do outside section work.”

That clearly paid off – not only did the band itself do well, but so did the trombone and rhythm sections, which won “outstanding section” titles. Zachary Ferguson and Scott Bay were named outstanding soloists in tenor sax and trombone, respectively. Matthew Hokanson won a baritone-sax honorable mention.

But the whole band deserves huge kudos, says Greg McKelvey: “I never expected they’d be this good.”

– Peter Monaghan

# Clarence Acox, Leader of the Band

Judging by results, he may well be the most accomplished high-school jazz-band director in the country.

At least, he and two or three others in this city all belong in that elite group.

Repeatedly, at Garfield High School, Clarence Acox has molded band after band into a stellar unit that can hold its own against any in the nation.

Starting 34 years ago, he built the big-band program into a perennial powerhouse, and helped make the region unquestionably the strongest in the nation for high-school jazz. And, in recent years, he has also consolidated his role in the city's jazz scene as co-director, with UW sax prof Michael Brockman, of the most high-profile of the city's many big bands, the Seattle Repertory Jazz Orchestra.

On top of all that, Acox has just recorded an extraordinary feat with fellow Seattle jazz fixture Floyd Standifer. He and Acox have just celebrated the 20th anniversary of a Wednesday-night stand at the New Orleans Creole Restaurant.

Like Acox, Standifer was an educator in his day-job life, and the two have always included a subtle educational element in their performances. Standifer lightly threads historical information into his stage patter, enticing school and college players to come down for the performances. Acox says of the run, and its welcoming nature: "It's very special."

All that was not the future that a young, New Orleans-raised drummer anticipated as he graduated from the city's Southern University, 35 years ago. He had been planning to enroll as a graduate assistant in the band program at the University of Southern California when fate took him on a completely different trajectory.

Howard White, then the principal of Garfield High School in Seattle - a city Acox knew only for its Space Needle, having seen it once on television - had come to visit the university after seeing a telecast of the Southern band performing during the half-time celebrations of the 1970 Super Bowl at Tulane Stadium.

It had been all-out New Orleans, high-stepping glory, and White had said to



Clarence Acox at the piano, first instrument; photo by Daniel Sheehan

himself: Garfield's school spirit could use some of *that*.

Southern's director had recommended that White hire Acox, and White did.

"Next thing I knew I was on a plane to Seattle," says Acox. "That was 1971."

It was a tough time. Garfield had had a band, sort of, since 1961. When Waldo King had started it, it had been the city's first "stage band." But its recent past had been dismal. The late-60s was not an easy time for jazz to get schoolkids' attention. They were listening to funk and R&B - even leading jazz lights like Herbie Hancock were playing it. "Very few listened to straightahead jazz," Acox recalls.

Undeterred, he cranked up the program, recruiting from the marching band and anywhere else. "The first two years, I worked year 'round, including the summers, starting kids on instruments," he says. "I would catch kids in the hallways who I thought were bright and might be able to play."

He wrote all the arrangements, and then started to see what his tyros might be capable of. Year one, he took the band to the Reno Jazz Festival and snagged sec-

ond place. The band also went to the large Monterey high-school competition.

During the early years, the only way most of the players in the program could hear classic jazz was through recordings Acox brought in to school. Long since, all that changed. Now, section to section in the band, Acox's charges listen intently to the jazz masters of their instruments - Cannonball Adderly, Gerry Mulligan, Oscar Peterson, Ray Brown...

With enthusiasm like that, the band has soared to great heights. It has been a perennial winner at the largest Northwest school jazz competition, the Lionel Hampton Jazz Festival in Moscow, Idaho. It also has won often at the Reno and Mount Hood (Oregon) jazz festivals, and others. It has also been to Europe several times, including to appearances at two of the world's most prestigious jazz festivals, the Montreux and North Sea (Amsterdam) gatherings.

Perhaps most impressive of all is that, over the last eight years, the band has won seven invitations to take part in the Essentially Ellington High School Jazz Band Competition at the Lincoln Center. A measure of Garfield's quality is that the Lincoln Center invites just 15 top high school jazz bands from around the country to the festival. Garfield placed first in 2004, and third this year.

A demonstration of just how powerful the whole region is, when it comes to school jazz programs, is that seven Seattle-region schools and two others from Washington State have been Essentially Ellington finalists: Garfield, Roosevelt, Mountlake Terrace, Shorewood, Kentridge, Edmonds-Woodway, Newport, Mead (Spokane), and Battle Ground, from just north of Vancouver, which placed second this year.

One might imagine that, growing up in New Orleans, Acox had plenty of examples of high-school jazz achievement to draw on. Not at all. "New Orleans didn't have the jazz programs we have here," he says. His school had a stage band, but it played little. Fortunately, his mother was a fan of jazz and classical music, and his father was into Count Basie and Jimmy

Lunceford - their stylings are reflected in Garfield's sound today.

His first instrument was piano, and when he turned to percussion, he started out as a classical player; jazz was just his listening passion on the side. In fact, he was a late starter in jazz performance. He began playing gigs when he arrived in Seattle. At school, he was in the symphonic band - there was no orchestra. But he was always listening to jazz.

At Garfield, things didn't really come to full bloom until the 1990s. As Acox sees things, "you've got to give a lot of credit to Wynton Marsalis for inspiring a lot of kids to get back into jazz. He's like the pied piper of jazz for the young musicians," doing what figures like Clark Terry did in the 1950s.

Now, as throughout his tenure, Garfield's repertoire has focused on swing and blues. "Our focus is getting them to learn the basics; that's the hardest thing to teach the kids," he says.

The most immediate sources of Garfield's success, of course, has been its student musicians, but Acox also pays homage to the band's extremely active parents' group, formerly known as Friends of Garfield Jazz, and now called Garfield Jazz Foundation. He says: "What I'm about to say is no exaggeration: We probably have one of the best parent groups on the West Coast, if not in the nation. They are very zealous about raising funds for the kids." At Garfield's gala, this spring, they raised about \$70,000, in one night, a record. "Without their support, we wouldn't be able to take any trips," says Acox. (The school district provides next to no money, at all, for jazz programs.)

Still, Garfield players and parents, year after year, have said the bulk of the credit for the program's success should, without a doubt, go to Acox himself. Ceaselessly, students sing his praises. One mark of their affection is that virtually all of them, even while at the school, know him simply as "Acox."

That signals the Acox and the students' easeful and mutual respect. Acox is a straightshooting, utterly dependable educator renowned for his low-key affection and respect for each student. He's built like a cinder block, and he smiles sparingly, not giving too much away through

thick spectacles, so it's hard to imagine students sassing him. But as soon as he starts talking about his program, or any individual student in it, his kindheartedness and gentle manner radiate. For observers who might have suffered through uninspiring schooling, it is moving to see how deftly he coaxes his players to express themselves: Everyone takes a solo, to the extent of his or her own capabilities. All students are given voice. Asked for the highlights of his illustrious career at the school, Acox states without hesitation: "Watching the students grow and develop and take off. You always see something new from these kids, every time they stand up for a solo."

The band has been striking in many respects. It has, for instance, always attracted and featured plenty of girls, although this year, as it happens, they number a relatively low 11 among the three bands' 75 members. Among the most prominent has been Anne Drummond, now in New York playing with Kenny Barron after studying at the Manhattan School of Music. But there have been many others.

Among the boys, too. Names like the Marriott brothers, Thomas and David, and alto saxophonist Ben Roseth have become household names in Seattle jazz.

Throughout its history, in fact, the program has boasted star alumni. Early on, for example, Clark Gayton, a member of an old Seattle jazz family, went on to play with the Count Basie Orchestra and the Lionel Hampton and McCoy Tyner big bands. A decade ago, he could boast of being the best-paid trombone player in the world - thanks to a stint with Sting.

It is startling to calculate how many well-trained band players have graduated from Garfield and now several other schools. In fact, the contribution to the arts, and civic life, of programs like Garfield's, has been extraordinary. On top of its instrumental-jazz programs, it has a highly-ranked jazz choir, directed by Carole Burton, which has won top honors at the Lionel Hampton Jazz Festival in Idaho two years in a row.

Less well-publicized than the accomplishments of the jazz programs are those of Garfield's classical-music program, directed by Marcus Tsutakawa; it is one of the top few in the nation.

At Garfield, highly talented players arrive, and move upwards under Acox's tutelage but, he says, "the kids I have are basically the same kids I've always had. They're highly motivated, very talented kids." All that has changed, he says, is that the students arrive more and more prepared for the program as competition keeps ramping up to get into its three bands (two directed by Acox, the third by Seattle multi-horn great, Jay Thomas).

"The kids are a little more astute about the music," Acox says. "They do a little bit more studying. They're more aware of the historical context of the music. Jazz is a music built on history and tradition, and a lot of the kids are well into that."

And, he says, "they understand what I want before they come to the program." For that, he thanks his close ties with middle-school program's like Robert Knatt's, at Washington Middle School.

Last year he auditioned 95 applicants. "You can't take all of those kids, even with three bands," he says. "Years ago it was a really cut-and-dried issue: The ones that practiced during the summer got into the band. Now they are all practicing."

It helps, he reveals, if you're a trombonist, or other brass player. "All brass is getting to be a dying breed. A lot of times you have to change kids over," he says. "I've talked to middle-school directors, and they are encouraging kids to play something other than saxophones."

Both the first and second Garfield bands have two complete sax sections, which understandably requires that Clarence plan his programs carefully. "I had to figure out how to keep kids involved in the program and reward them for all the effort," he says. "If I didn't, I would have a lot of great kids who didn't get a chance to play. That's no good for them."

Most teachers who achieved all that would pack up at the end of the long day, go home, and take a hot bath. Acox, however, heads to the other half of his career, as a stalwart of the local scene.

When he first arrived in Seattle, he was still, by his own admission, something of a greenhorn in stage performance. So, he tentatively made his way into the local scene. In addition to his collaboration with Floyd Standifer, he has recorded two well-received albums as a leader, *Joanna's*

*Dance* (1995, CAM) and *Indigenous Groove* (1997, CAM). Each features a variety of combos drawn from a pool of Acox's favorite fellow Seattleites.

Still in touch with his marching-band days, Acox can, when the time is right, wale on the skins with the best of 'em. But his approach generally is subtler - muscular, yes, but full of rhythmic interest. That, at least, appears to be the judgment of the many visiting jazz stars who have called on his services, including Ernestine Anderson, Benny Carter, Billy Eckstine, Marlena Shaw, and Diane Schuur.

Locally, too, he is in demand. Over the last several years, he has backed artists like vocalist Janis Mann and James Caddell.

But, these days, it is the Seattle Repertory Jazz Orchestra that is his focus, once school is out. The band keeps up a busy schedule of concerts, often with visiting luminaries such as Arturo Sandoval, the flashy Cuban trumpet virtuoso, and the dazzling saxophonist and Basie band leader Frank Foster. It has also released two albums, *Live* and *The Sacred Music of Duke Ellington*.

Several years ago, now, Acox got his chance to form the adult jazz band - a long-time aspiration - thanks to another large ensemble, Roadside Attraction. Playing with it, Clarence met saxophonist Michael Brockman. Roadside Attraction used to perform the Ellington Sacred Music concerts, held annually just before Christmas. When leader Keith Baggerly decided not to continue in the gigs, says Acox, "Michael and I talked about the fact that we'd always wanted to have a repertory group."

So they formed one. Now, the SRJO boasts many of the top, most-seasoned players in the city, as well as a healthy smattering of young stars fresh out of programs like Garfield's. The band has evolved into a non-profit organization with a functioning board and an impressive concert series. It specializes in presenting music of particular jazz composers and eras - the work of Ellington, Mingus, and Monk, for example, and jazz of World War II-era New York, and of the later "cool" era.

Whatever the SRJO is up to, or the Garfield jazz combos, Clarence Acox will be there, striking up the band.



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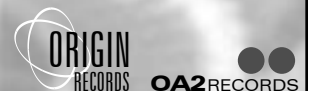
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# Catching Up With: Anne Drummond

What has become of Anne Drummond, the flautist, trombonist, and pianist who impressed mightily during her time at 1999 Garfield High School before heading off to Manhattan School of Music?

She's found great success out East.

While in high school here, Anne won several competition and festival awards, and was one of the pillars of Clarence Acox's outstanding program.

She is now a regular member of renowned pianist Kenny Barron's bands, playing flute. And she has made her mark in other settings, too.

But to start at the beginning of her New York career: In 2000, early in her degree at Manhattan School of Music, the personable and unassuming Drummond was taking piano lessons with Barron when, one day, she happened to wander into his practice room with her flute case. Barron, who had not been aware that Drummond played flute (in fact, she also excelled at trombone, while at Garfield, but gave up that instrument to make more room for the others), asked to hear her play it. On witnessing her flute prowess, he asked her, on the spot, if she'd like to join *Canta Brasil*, the Latin jazz combo he was forming with the topflight Trio da Paz.

Not bad, for a college student.

In the band, Barron and Drummond were joined by Romero Lubambo on guitar, Nilson Matta on bass, and Duduka da Fonseca on drums. They won high praise for their merger of jazz and Brazilian flavors, and Drummond was singled out for adding appealing coloring on flute.

A couple of years ago, Drummond said of the band: "It plays all originals; I love the music; the Brazilians are just phenomenal musicians; and we've been traveling so much that it feels like they're my family out here. The communication is great. The music has just been taken to a new level, since the album. It's more unpredictable and spontaneous. We move together. It's fun to grow with them."

She traveled with *Canta Brasil* to Europe and Brazil, and she and Barron have performed various gigs with Trio da Paz.

Then Barron brought Anne onto his more straightahead quintet with vibraphonist Stefon Harris, drummer Kim Thompson, and ace Japanese bassist Kiyoshi Kitagawa, who has worked with Kenny Garrett, among others. That band



Anne Drummond has gone on to great things. Photo by Daniel Sheehan.

toured extensively, until earlier this year. Barron still travels with the band, from time to time. "The gigs are always unforgettable," says Drummond.

Among her collaborations with Barron, she appeared on his album *Canta Brasil* (Sunny Side, 2002). She played at leading jazz spots in New York such as the Blue Note and Sweet Rhythm, and toured Europe. She also expanded Barron's trio with Ben Riley and Ray Drummond – vaunted company, indeed.

Meanwhile, Anne has also been working on her own composition and recording. She will go into the studio in the fall to record her debut album, on the Obliqu-sound label, and it will be, she says, "like nothing I've written before. You could say I've taken a foray into the classical realm, including strings, with special guests to be announced. Fortunately, I found a group of players that I love, and just weeks ago we rehearsed for the first time."

The rehearsal took place in Kenny Barron's living room adjoining his kitchen, while he and his wife cooked dinner.

"I was happy with it," Drummond says, "and when we were finished Kenny and I agreed it was the most honest and revealing music I've yet written. The group goes into the studio to record in the fall, and I can't wait."

In another new project during the past year, Drummond scored the film *Revolving Door*. It has no dialogue, and its "dim but serious message" called for "music with great tension, and dramatic contrasts," she says. "We'll see how it's received by audiences once released in the festivals, as I gave it some pretty bold themes."

Recently, Anne has also been touring with Stefon Harris as he presents his suite, "Portrait of the Promised," with band members Tim Warfield, Jeremy Pelt, Mark Gross, Xavier Davis, Terrion Gully, and Derick Hodge. They will record the music, soon.

Anne also recorded on Harris's *African Terentella* (Blue Note), which will appear in October. And she earlier appeared on his ambitious *Grand Unification Theory*, released on Blue Note early this year. It found a mixed reception, but again critics singled out Drummond for praise.

This summer she'll don a producer's hat, working with the flutist Mark Weinstein.

You can find Drummond on many albums, as a sidewoman, in addition to Harris's *African Terentella*. She was on *What's Going On – The Music of Marvin Gaye* (Telarc), by Jason Miles, who has won Grammys as a producer for Luther Vandross, Sting, Herb Albert, and Miles Davis. His *Gaye* cover record won a favorable review from a mainstream publication, *People* magazine, which is a rare feat for an instrumental record.

She also played on Avishai Cohen's *At Home* (Razdazrecords); Nilson Matta's *Walking with my Bass* (Blue Toucan) with Jeff "Tain" Watts, Kenny Barron, Claudio Roditi, and Vic Juris; and Seattle native Mark Bordenet's forthcoming *Picture This*.

Finally, in *The Flute in Jazz*, Peter Westbrook devotes a chapter to Drummond. She shares experiences, frustrations, stage/mic setup tips, and so forth.

The progress report on Anne Drummond is, then, positive indeed, as befits so large and deserving a talent.

– Peter Monaghan



# Festivals Galore

Gas may be three-bucks-plus but don't let your jazz elasticity of demand tumble before a development such as that.

Jazz in the sun, or the sunshowers, will be on tap this summer; then, moving into the fall, it'll be all indoors.

Within a day or two's drive from Seattle, a variety of jazz gatherings will take place. They're in urban hotspots, high-sky mountain spots, sun-bleached seaside spots, loafing-about valley spots... or they're right in the environs of Seattle itself.

So, here's your **2006 Summer/Fall Festival Guide**. Details are accurate at time of printing – you might want to check websites for breaking news, ticket availability, last-minute cancellations, and so forth. And please let us know (editor@earshot.org) about any other area jazz festivals we've missed.

## Oregon Coast Music Festival

July 20-29; Coos Bay OR

Roster: Darrell Grant, others

(877) 897-9350; www.oregoncoastmusic.com/

## Jazz Port Townsend

July 27-30

Various stages and venues, Port Townsend WA

Roster: Jeff Hamilton Trio, Poncho Sanchez, Buddy DeFranco, Sara Gazarek, Festival All-Star Big Band, Benny Green, jazz in the clubs w/ Ingrid Jensen, Dee Daniels, others

(360) 385-3102, (800) 733-3608; www.centrum.org/

## Jazz in the Valley

July 28-30; Various stages & venues, Ellensburg WA

Roster: Barney McClure's B3 Quartet, David Friesen Trio, Kelley Johnson, Randy Halberstadt, others

(888) 925-2204; www.jazzinthevalley.com/

## Mt. Hood Jazz Festival

Aug. 5-7; Various venues, Gresham OR

Roster: Chris Botti, David Sanborn, Louis Hayes & Cannonball Legacy, Hilton Ruiz/Dave Valentin Latin Jazz Ensemble, others

(503) 491-5950; www.mthoodjazz.com/

## 98.9 Smooth Jazz Festival

Aug. 5-6; Chateau Ste. Michelle Winery, Woodinville WA

Roster: David Sanborn, others

(425) 653-9455; www.kwjz.com (sold out)

## Jazz & Oysters in Oysterville

Aug. 20; Long Beach Peninsula WA

Roster: see web site

(360) 665-4466; www.watermusicfestival.com

## Vancouver Wine & Jazz Festival

Aug. 25-27; Vancouver WA

Roster: TBA

(360) 906-0441; www.vancouverwinejazz.com

## Bumbershoot Arts Festival

Sept. 2-4 (Labor Day Weekend)

Seattle Center

Roster: Jacob Fred Jazz Odyssey, others TBA

(206) 281-7788; www.bumbershoot.org

## Pentastic Hot Jazz Festival

Sept. 8-10; Penticton BC

Roster: trad bands

(250) 770-3494; www.pentasticjazz.com/

## Sisters Jazz Festival

Sept. 15-17; Sisters OR

Roster: trad bands

(800) 549-1332; www.sistersjazzfestival.com

## Pender Harbour Jazz Festival

Sept. 15-17; Pender Harbour BC

Roster: various

(877) 883-2456; www.phjazz.ca

## Anacortes Jazz Festival

Sep. 15-17; Curtis Wharf & downtown clubs

Roster: TBA

(360) 293-7911; www.anacortes.org/jazz\_festival\_2006.cfm

## Vancouver DixieFest

Sept. 30-Oct. 2

Sheraton Guildford, Surrey BC

Roster: trad bands

(604) 987-6544; www.vcn.bc.ca/vdjs/

## Djangofest

Sept. 27-Oct. 1

Whidbey Island Center for the Arts, Langley WA

Roster: Patrick Saussois, John Jorgenson, Beryl Davis, Robin Nolan, Pearl Django, Marc Atkinson, others

(360) 221-8268, (800) 638-7631; www.djangofest.com/

## Glacier Jazz Stampede

Oct. 6-9

Kalispell MT

Roster: trad bands

(888) 888-2308, www.kalispellchamber.com/jazz/

## Medford Jazz Jubilee

Oct. 13-15

Medford OR

Roster: trad bands

(800) 599-0039; www.medfordjazz.org

## Swing 'n Dixie Jazz Jamboree

Oct. 18-22; Sun Valley ID

Roster: trad bands

(877) 478-5277; www.sunvalleyjazz.com

## Earshot Jazz Festival

October 20 - November 5

Venues around Seattle WA

Roster: Jimmy Heath, Chico Hamilton, John Zorn, Ken Vandermark, Cyrus Chestnut, Wynton Marsalis Septet, Matthew Shipp, Michele Rosewoman, Kamikazi Ground Crew, and many more.

(206) 547-9787; www.earshot.org

## Ballard Jazz Festival

November TBA

Ballard clubs, Seattle WA

Roster: TBA

(206) 781-2589; www.ballardjazzfestival.com

## Diggin' Dixie at the Beach

Nov. 3-5; Ocean Shores WA

Roster: trad bands

(360) 289-4094; users.techline.com/diggin Dixie

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# Jazz Port Townsend: Fun, Sun, Jazz

July 27-30

**McCurdy Pavilion, Fort Worden State Park**

When it comes to summer jazz festivals, music is not the whole story, nor necessarily the whole attraction.

Certainly, at the annual Jazz Port Townsend gathering, in and around the port town not far north, jazz fans will find pleasant surrounds at Fort Worden State Park. And, they also can enjoy comfortable, jazz-friendly quarters in the town's bars and other venues that, three days a year, turn themselves into jazz clubs for performances by leading lights, both local and national.

This year, Jazz Port Townsend takes place Friday, July 28 through Sunday, July 30. Headliners include the Poncho Sanchez Latin Jazz Band, NEA Jazz Master Buddy DeFranco, pianist Benny Green, and the highly accomplished Australian multiinstrumentalist, James Morrison, who is among the few jazzmen from the Antipodes to win wide acclaim in the US and Europe.

Also on the bill is Seattle-reared vocalist, Sara Gazarek, and the Festival All-Star Big Band, led by festival musical director, John Clayton.

The club lineup features, in addition to a who's who of leading Seattle jazz players, trumpeter Ingrid Jensen, vocal-

ist Dee Daniels, tenor saxophonist Pete Christlieb, pianist George Cables, and trombone veteran Jiggs Whigham.

It's all very reasonably priced. Here's the skinny:

## Headliner Shows

**Friday, July 28, 7:30pm**  
**\$21/26 reserved; \$9, under 19**

*Jeff Hamilton Trio:* drum star with the likes of Oscar Peterson, Ray Brown, and the Clayton Brothers, and co-leader of the Clayton/Hamilton Jazz Orchestra, a star of modern big band equally adept in small-combo settings.

*Poncho Sanchez Latin Jazz Band* (with dance floor): renowned Afro-Cuban percussionist, veteran of Cal Tjader's famed 1980s Latin jazz ensemble, and star of over 20 of his own recordings on Concord; winner on one Grammy, nominee for several more. Sanchez, on congas, is joined by David Torres, piano/musical director; George Ortiz, timbales; Alfred Ortiz, bongos & percussion; Tony Banda, bass; Javier Vergara, saxophones & flute; Kye Palmer, trumpet & flugelhorn; Francisco Torres, trombone.

**Saturday, July 29, 1:30pm**  
**\$24/29 reserved; \$9, under 19**

*Buddy DeFranco:* prodigious bebop clarinetist and NEA Jazz Master, veteran of the bands of Gene Krupa, Tommy

Dorsey, Count Basie Septet, Billy Holiday, and many more.

*Sara Gazarek:* Roosevelt High School-trained vocalist studied at USC with Tierney Sutton and John Clayton; was hired to the Concord Jazz Festival Tour with Karrin Allyson and Diane Schuur; recently issued debut album *Yours* (Native Language Records).

*Festival All-Star Big Band w/ John Clayton:* featuring a stellar set of soloists – Ingrid Jensen, Terell Stafford, Pete Christlieb, Jiggs Whigham, Kurt Elling, and Dee Daniels.

**Saturday, July 29, 5-7pm**  
**Free**

*Jazz on the Green.* Workshop participant combos; food and beverages on sale.

**Saturday, July 29, 7:30pm**  
**\$21/26 reserved; \$9, under 19**

*Benny Green & Friends:* the pianist has backed Betty Carter, worked for years with Art Blakey's Jazz Messengers, Freddie Hubbard's quintet, and Ray Brown's Trio. In 1993 Oscar Peterson chose him as the Toronto Glenn Gould International Protégé Prize winner.

*James Morrison:* Australia's most-accomplished mainstream jazzman, plays trumpet, trombone, euphonium, flugel horn, tuba, saxophones, and piano – and is a rally driver. At sixteen, he made a startling US debut at the Monterey Jazz

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Festival, then impressed at major festivals in the US and Europe with legends like Dizzy Gillespie, Cab Calloway, Woody Shaw, Red Rodney, George Benson, Ray Charles, B.B. King, Ray Brown, and Wynton Marsalis. Recorded Jazz Meets the Symphony with The London Symphony Orchestra conducted by Lalo Schifrin, performed concerts at the Royal Albert hall with the London Philharmonic Orchestra, and at the Royal Opera House, Covent Garden.

## Jazz In the Clubs

**Thursday, July 27, 8pm**

**\$11 (covers all clubs)**

**Pope Marine Building** (all ages): Workshop participant combos

**The Public House:** Ingrid Jensen, trumpet; Steve Wilson, alto, soprano; Bruce Forman, guitar; Randy Porter, piano; Chuck Deardorf, bass; Jon Wikan, drums

**The Upstage Restaurant:** Dee Daniels, vocal; Jeff Clayton, alto; Tamir Hendelman, piano; Christoph Luty, bass; Clarence Acox, drums

**Friday, July 28, 10 pm**

**\$16 (covers all clubs)**

**American Legion** (all-ages): Pete Christlieb, tenor; Bill Ramsay, alto; Thomas Marriott, trumpet; David Marriott, trombone; Tamir Hendelman, piano; Chris Symer, bass; Dean Hodges, drums

**Ichikawa Japanese Cuisine:** Gary Gibson, vibes; Kim Richmond, alto; Dave Captein, bass

**Khu Larb Thai Restaurant:** Gary Smulyan, baritone sax; Chuck Deardorf, bass; Gary Hobbs, drums

**Pope Marine Building** (all-ages): Workshop combos

**Port Townsend Tasting Room & Lounge:** Solo piano (rotating lineup): George Cables, Bill Mays, Randy Porter, Bob Florence

**The Public House:** Ingrid Jensen, trumpet; Randy Porter, piano; Bruce Forman, guitar; Phil Sparks, bass; Jon Wikan, drums

**Sweet Laurette and Cyndee's Café:** Jeff Clayton, alto; Jiggs Whigham, trombone; Terell Stafford, trumpet; Marc Seales, piano; Doug Miller, bass; Greg Williamson, drums

**The Upstage Restaurant:** George Cables, piano; John Clayton, bass; John Bishop, drums

**Uptown Port Townsend Community Center** (all-ages): Collin College Jazz Lab Band; Jaztet One

**Uptown Pub:** Jay Thomas, trumpet, tenor; Steve Wilson, alto, soprano; Bill Mays, piano; Christoph Luty, bass; Matt Jorgensen, drums

**Saturday, July 29, 10 pm**

**\$16 (covers all clubs)**

**American Legion:** Pete Christlieb, tenor; Bill Ramsay, alto; Tom Marriott, trumpet; David Marriott, trombone; Tamir Hendelman, piano; Chris Symer, bass; Dean Hodges, drums

**Ichikawa Japanese Cuisine:** Gary Gibson, vibes; Kim Richmond, alto; Dave Captein, bass

**Khu Larb Thai Restaurant:** Gary Smulyan, baritone sax; Chuck Deardorf, bass; Gary Hobbs, drums;

**Pope Marine Building** (all-ages venue): Workshop participant combos

**Port Townsend Tasting Room and Lounge:** Solo piano (rotating lineup)

**Public House:** Ingrid Jensen, trumpet; Randy Porter, piano; Bruce Forman, guitar; Phil Sparks, bass; Jon Wikan, drums

**Sweet Laurette and Cyndee's Café:** Jeff Clayton, alto; Jiggs Whigham, trombone; Terell Stafford, trumpet; Marc Seales, piano; Doug Miller, bass; Greg Williamson, drums

**Upstage Restaurant:** George Cables, piano; John Clayton, bass; John Bishop, drums

**Uptown Port Townsend Community Center** (all-ages venue): Participant big bands

**Uptown Pub:** Steve Wilson, alto, soprano; Christoph Luty, bass; Bill Mays, piano; Matt Jorgensen, drums

**Sunday, July 30, 9 am**

**Public House:** Set 1: Dawn Clement, piano, vocal; set 2: Nancy King, vocals

*More information: CENTRUM, 360-385-3102; 800-733-3608; [www.centrum.org/index.php?page=Jazz-fest](http://www.centrum.org/index.php?page=Jazz-fest)*

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**Dave Valentin Latin Jazz Quartet**  
**Thara Memory Super Band**  
**Festival All-Star Band**

Enjoy jazz in intimate settings just footsteps away from the Main Stage activities in the restaurants of downtown Gresham, including Bryan Dickerson, Darrell Grant, Jeff Uusitalo and Ron Steen's Festival Jam Session with surprise guests.

*Sunday, August 6*

**Dan Balmer Trio**  
*on the Sternwheeler Columbia River Gorge*

**What a Swell Party This is!** – Broadway jazz featuring the Broadway Baritones at Mt. Hood Community College.

**Reggie Houston and the Crescent City Connection**  
*at Persimmon Country Club overlooking the 18th Fairway and Mt. Hood*

*Main Festival Stage located at 200 NE Hood Avenue, Gresham, Oregon. Gates open at 6:30pm, August 4 and 2:00pm August 5.*

**Tickets:** Special 25th Anniversary advance ticket prices are \$15 for Friday, August 4, and \$20 for Saturday, August 5 plus applicable fees. Tickets can be purchased through the Mt. Hood Jazz Festival web site, [www.mthoodjazz.org](http://www.mthoodjazz.org), or through Tickets West, 503-224-8499, or 1-800-992-8499. For detailed information on the festival, visit our website or call 503-491-5950. \*Main Stage located at 200 NE Hood Ave., Gresham. Get a downloadable map of the festival location, including participating restaurants and access to light rail and buses, as well as festival rules, at [www.mthoodjazz.org](http://www.mthoodjazz.org). Festival conditions apply. All performances subject to change without notice. Festival will be held rain or shine.

# An Open Ear Among the Outcats

For frequent jazz-concertgoers around the Northwest, Lloyd Peterson is a familiar sight, but perhaps less well-known a figure. Behind an unassuming presence is one of the keenest critical minds in the region, and one of the most devoted to jazz and its continuum.

For several years, Peterson, by day a Boeing employee, has been quietly compiling a collection of in-depth interviews with key figures in jazz, improved music, and the amalgams that have sprung from those broad-ranging forms.

The result is a fascinating book, *Music and the Creative Spirit: Innovators in jazz, Improvisation, and the Avant Garde* (Scarecrow Press), which will appear this month.

In his introduction, Edward Berger, the Rutgers University jazz prof who edits the series *Studies in Jazz*, in which Peterson's volume appears, situates the book well when he says: "If one thing becomes clear in reading this rich collection, it is that the word "jazz" can no longer (if it ever could) describe the vast array of diverse styles that fall under the general description of creative improvised music." That, he suggests, is because artists will not be limited by "artificial boundaries" that genre titles tend to impose.

In his collection, Peterson includes extended interviews with 40 musicians who are, as Berger says, "astute and articulate observers of contemporary culture." Some are well-known figures in jazz like Pat Metheny, Dave Holland, Bill Frisell, and David Murray.

But in Peterson's interviews of them, it becomes clear why creators like those are so interesting, and so clearly set apart from the run-of-the-mill jazzman: All are subtle, rigorous thinkers about their art, and its links with creativity, society, and culture.

Many of those whom Peterson interviews defy, on close listening, the seeming "accessibility" – mainstreamness – that the industry often attributes to them. A player like pianist Brad Mehldau, for example, emerges, particularly in live performance, as one of the most intricate of musical minds, as dazzling as the

greatest action painters and as structurally complex as the most cubists. For insights into his transporting renditions of even the simplest-seeming tunes, read Lloyd Peterson's interview of him.

Just as compelling are the lesser known but equally creative artists who grace Peterson's pages. There are, for example, the New York downtown polymath John Zorn, the violinist Regina Carter, and the saxophonist Fred Anderson, who in his

late 70s remains an inexhaustible fount of jazz expansion, and a player who carries nobly the flame of the Association for the Advancement of Creative Musicians, the Chicago-based organization whose members – the Art Ensemble of Chicago, for example – have been key movers in the shape of jazz, even though little acknowledged by the mainstream.

No less reflective, and fascinating, are several European or inner/outer space-

## MUSIC and the CREATIVE SPIRIT



INNOVATORS IN JAZZ,  
IMPROVISATION, AND THE AVANT GARDE

LLOYD PETERSON

men and women who play at the boundaries of jazz, improvised music, and other forms – so much so that their output becomes *sui generis*, and thoroughly idiosyncratic. Among those are German saxophone titan Peter Brötzmann, English guitar reconstructor Derek Bailey, Seattle's own wizard of sound Eyving Kang, and Japanese multimorph Otomo Yoshihide.

The full list (see sidebar) is one to conjure with. It includes many artists from whom jazz listeners, and even critics, rarely hear.

And critics familiar with the mercurial personalities of a few of his subjects

from the Motown sounds of the Supremes and Shirelles, and I watched with wonder as my father, mother and their friends would dance to this music with joy.

When I was eight years old, my father, whose family is from Norway, began taking me to Grand Ole Opry concerts that were part of the tours coming out of Nashville. I was completely engulfed and mesmerized by the shades of sounds and lights cascading like waterfalls over the stage in rich lustrous colors of blues, reds and greens. I vividly recall a young Loretta Lynn dancing in a flowing red dress, the southern elegant grace of Kitty Wells, and the imposing stature of Ernest

from their homes, their businesses, and even children from her classroom and placed in internment camps at times apart from their families. Ms. Watson will always remain a source of strength and inspiration.

Like most kids in the mid-sixties, I was interested in the Beatles, but something quite strange, unique and powerful came along during the summer of 1967. I was twelve and visiting an older friend who would sometimes invite me over to his parents' house to listen to music. Jean turned me on to Janis Joplin, Otis Redding, the Doors, and Blue Cheer, but on one particular warm summer afternoon, I became enraptured by sounds that pulled at my guts and reached into my soul. Jimi Hendrix created something I had never heard before, but seemed somehow familiar. Not only could I feel his passion, but also his pain.

Growing up in a neighborhood as one of the only children of color was an experience that has contributed much to who I am today. As difficult and painful as it could be, I have no regrets. It has provided me greater sensitivity and tolerance along with a desire to understand people and cultures globally. This project gives me the opportunity to give back the support that music provided during a very challenging time of my life.

After being honorably discharged from the U.S. Army in 1976, I renewed a friendship with a former schoolmate, Margaret Trautmann. Margaret's mother had an extensive jazz collection and Margaret would bring her mother's jazz records over to my apartment and we would listen to this incredible music for hours. I didn't understand Trane's music right away but his powerful voice, spoken in a highly emotional, complex language was a revelation I wanted to know, to understand.

I would spend most of the eighties working with disadvantaged children, and though my job and community work were important, I never lost my passion for music. I was introduced to new music with other passionate music listeners from around the world, but also became more frustrated that more was not being documented about these brilliant artists – some of the most creative in the history of music.



Lloyd Peterson

– that's a nice way of saying, "how prickly a few of the bastards can be" – should be grateful merely for Peterson's doggedness in pinning down some of his subjects, and surviving their testiness, to emerge with riveting material.

– Peter Monaghan

*Excerpt, from the Introduction by Lloyd Peterson.*

My earliest memories of music come from growing up in Seattle in the late fifties and sixties. When I was four or five years old my mother, who is from Kumamoto, Japan, would play Japanese folk songs on her guitar, and the beauty and warmth of those memories still resonate within me today. She also played records

Tubb. These still remain a part of my fondest childhood memories.

I was introduced to my first instrument, the violin, by my 5th grade teacher, Ms. Dorothy Watson. Through her encouragement, I began playing the ukulele and soon the cello, guitar, drums, and saxophone. I was finally able to recently meet with Ms. Watson again after 38 years. Amazingly, now 86, she's as energetic and sharp as I recall her in 1965. She spoke about how married women were not allowed to teach in public schools in the forties and how many of her friends had to lie in order to do what they loved. She also taught public school in Bainbridge Island, Washington, where the very first Japanese Americans were taken

We are in a creative period unlike that of any other era. Our culture is influenced by society and, ironically, is a victim of the overwhelming complexities and pace of that same society. But like the most innovative art forms of previous generations, contemporary creative music is rarely understood or accepted in its own time. Crowds rioted upon the early performances of Stravinsky's "Firebird;" Louis Armstrong would call the new bebop sounds of Charlie Parker and Dizzy Gillespie, "Chinese music." And we must not forget that both Ellington and Parker preferred that their music not be called jazz. Duke warned his peers that to allow their music to become named or categorized, would also allow it to become dated.

Like other genres of art, Jazz is challenged by contradiction. It has to be defined so people can relate to what is being discussed. But Jazz is alive and of its time, and to define it inhibits it as it continues to evolve, and expands beyond those original definitions. And just as each generation begins to acquire an understanding of the music of its period; the art form has already moved on. This evolution is sure as life and death, and is the greatness of this music we call Jazz.

If Louis Armstrong or Duke Ellington grew up as teenagers in today's fast moving society and culture of hip-hop, would their compositions be written in the same manner and structure and with the same feel? No one questions their genius, but how could they not be influenced by all the factors that impact the culture and society of a generation?

Americans should be proud of the fact that this great American art form, whose roots sprout from the African American experience, has influenced artists and musicians globally. We are in the midst of a creative period unlike any experienced before but unfortunately, in a world that needs to define and categorize, it's up to each individual to find his or her creative path and I hope in some way this book will help in that journey.

This book is not about jazz and how it is defined and perceived by its many factions but in the importance of today's innovative ideas and vision as expressed by the artists through their own voices.

Art will always reflect truth and if there is one common characteristic shared by the diverse group included here, it is a vision to move music forward through their own creative spirit. That vision separates the true innovators from those who fear risk and remain comfortable only in rehashing traditions of the past.

### An Interview with the Interviewer

*Earshot Jazz:* What was the scope of the concept jazz, for your purposes?

*Lloyd Peterson:* I purposely did not include the word jazz in the title of the book though it is in the sub-title. After 90 years of progression with the music, there are a number of interpretations and perceptions of what that word means. I have

always felt that the individual voice is far more important than the art form itself, whether it's painting, writing, sculpture, or as in this case, music. What makes any piece of art stand out? It's the certain stamp or individuality that the artist is able to express through whatever their art form may be. It's what separates the artists from the painters and musicians. Everyone knows when they see a Van Gogh or Rodin or hear a piece by Coltrane. That can be applied with artists today as well. In the case of music, I believe that jazz is the musical genre that leaves the most room for individual expression.

Where the arguments develop is in the discussion of the scope. I believe that jazz is unique in that it is a forward-looking music, meaning that it will grow and de-

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<p>sat/july 1 <b>terence blanchard</b> Jazz trumpeter/composer extraordinaire: elements of hard bop, jazz, &amp; world. 7:30PM &amp; 10PM</p>	<p>tue/july 18 <b>tiempo libre</b> An irresistible mix of high-voltage Latin jazz and the rhythms of son. 7PM &amp; 9:30PM</p>
<p>mon/july 3 <b>t. broussard &amp; the zydeco steppers</b> Multi-instrumental talent playing zydeco &amp; creole music. 7:30PM</p>	<p>wed/july 19 <b>claudia calderon</b> Colombian Pianist and Composer performing from her classical, romantic and contemporary piano repertoire. 7:30PM</p>
<p>fri/july 7 <b>porter batiste &amp; stoltz</b> Supersonic funk and master musicianship: Members of the Funky Meters. 7PM &amp; 10PM</p>	<p>sat/july 29 <b>willie &amp; lobo</b> World music performed by an acoustic duo. 7PM &amp; 10PM</p>
<p>sat/july 8 <b>david lanz</b> Grammy Award Nominated pianist known for beautiful music. 8PM</p>	<p>sun/july 30 <b>charmaine clamor</b> Singing flavorful, soul-tinged jazz. 7:30PM</p>
<p>fri/july 14 <b>andre ferriante w/ jovino santos neto</b> A seasoned, expressive, guitar virtuoso whose style is as elegant as it is conversational. 8PM</p>	<p>mon/july 31 <b>ruth brown</b> "Miss Rhythm" the postwar R&amp;B pioneer herself. 7PM &amp; 10PM</p>

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velop with every generation while being expressed through the experiences of the composer, at least with those that have that ability. I think it's a form of brilliance really and separates those that have something artistic to say. It's just that society very rarely is able to understand or accept innovation while it's happening.

*Earshot:* How did you go about deciding who to include in your collection?

*LP:* First and foremost was the importance of individuals who are composers and composing work that is a reflection of the time they are living in. This is in contrast to those that compromise their work because of the influences of the industry so that their compositions or arrangements sound like someone else's idea of what jazz should be or what they believe the listeners might want. I think it's what separates the art form from the entertainment aspect of music.

With that in mind, along with the influence jazz has had on musicians globally, the idea was to include creative musicians of every continent possible that I felt were doing innovative work. I understand that that is also very personal but I did the best I could with my own personal reasons.

*Earshot:* It's clear that many of your subjects think of their art expansively. Can you give a sense of the range of those thoughts?

*LP:* Honestly, I found that most of those who are innovators think in a very similar way – the way that I expressed previously. There were a couple of those

who had narrower viewpoints but in my mind, they were still trying to express who they were during their own time period which gets back to why I chose who I chose.

Though I know that listening is very personal, I still get very disappointed when I find people that only listen to one form or aspect of the art form of jazz. There are those that listen to the free improvisational forms that will not listen to the mainstream just as there are those that listen to the mainstream but don't find the challenge of trying to understand the freer forms of the music interesting. For me, it's still the uncompromising and honest personal voice that matters more so than the style, or the sound of the music on the surface.

*Earshot:* You include European improvisers whom many American jazz fans don't even know about. Why?

*LP:* People always ask me how much money I think I might make from this book and your question is a key point. If my motivation was monetary, I would have included only the big names and left out people like the Europeans that you spoke of. But art doesn't pick and choose country, ethnic background, or religion. There is great work being done globally today because of the huge impact that this great American art form that came from the African American experience has had on these people's lives. Why shouldn't they find a way to express who they are through this wonderful art form

that they love through their own personal life and musical experiences? Isn't that what Duke Ellington did? Boundaries cannot be placed on individual expression or art, which is alive and always moving forward. It's the industry and those that need to market art as entertainment that place names on it and define what they think it should be. From there, we have to make our own decisions.

*Earshot:* Dave Douglas asks rhetorically in his Preface, "Are new developments in jazz part of a continuum, or are they an adulterous aberration?" How do you answer that question?

*LP:* Music is very personal and I think everyone probably has their own interpretation based upon what is important to them and I think it's all valid. However, I love Dave's question but I'm more interested in the individual voice more so than I am with "what is jazz," partly because there is a lot of baggage that comes with that term. As soon as you define art based on what it might be today, what is it when it moves forward or changes direction in the next year, the next month, or even, tomorrow? I think we would all agree that art is foremost, individual expression. But if that's true, then did jazz die in the 1940's when Louis Armstrong complained that the new bebop sounds of Charlie Parker and Diz sounded like Chinese music? Or did it die when Duke asked that his music not be called jazz? In the end, I think it's the questions that matter more than the answers.

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# Pattern Music

BY STUART MCLEOD

History is always swinging back and forth between corruption and reform. Music history is no different. The push and pull between the classical and romantic models can be seen as a battle between complexity and simplicity. A musical movement may start simply, but as it continues through time and is subjected to new influences, it may gradually take on more and more baggage (in the negative sense) or depth (for those that see this as a positive development), until a return to the basics is called for.

In our current postmodern period, there is no one dominant style of music; macro-trends among genres are apparent. One of the last great macro-trends to simplicity is what I refer to as "Pattern Music." Pattern Music was a term applied to the mid-to-late 1960's composers La Monte Young, Terry Riley, Steve Reich, and Philip Glass, but later discarded in



lieu of the Minimalism label. By reclaiming the term, I intend to apply it to more than just the classical minimalists. I will also refer to artists working at the same time in other styles, for example: James Brown, who was inventing Funk, Miles Davis who was pioneering Fusion music, and later, the German Kraut Rock bands of the early 1970's.

In Pattern Music, the parameters are all scaled back such that no individual musician's part is more important than another's, and all the parts contribute to a larger scale pattern in which the whole is greater than the sum of its parts. Whereas the music is based on just a few elements, it is often not minimal in its volume or duration. Pattern music is best exemplified by loud and lengthy pieces.

The maximalism of 1960's era Psychedelic Rock, Free Jazz, and Avant-garde classical music spawned reformist tendencies which in some cases were an outgrowth and in others were a reaction to the more indulgent sounds of the era.

Miles Davis had always been a minimalist, especially when compared to the other great players he shared the bandstand with, Charlie Parker and John Coltrane. From the restrained arrangements on his first record *The Birth of the Cool* (1949), to the single note melodies and limited

chords of *Kind of Blue* (1959), to the hypnotic repetition of "Mood" from *ESP* (1965) and cyclic form on the title track from *Nefertiti* (1967), to the rock steady beat on "Stuff" from *Miles In The Sky* (1968), down to Miles's own solos where note choices seem to be a process of subtraction, Miles's whole aesthetic seems to gravitate towards less is more.

All Miles's records, from *In A Silent Way* (1969) to *Agharta* and *Pangaea* (1975), contain pulsating beats that snake in and out of repetitious grooves, where melody is downplayed in favor of a continuously evolving pattern in which all the players contribute to an ever-growing sound organism.

The two outstanding examples of Pattern Music from Miles' catalogue are *In A Silent Way* and *On The Corner* (1972). Although both records are divided by the two sides of the LP format, they should really be heard from beginning to end as one concept. *Silent Way's* mellow, dreamy impressionism contrasts to *Corner's* harsh and jerky stop-and-start funk, however both utilize just a couple of tropes throughout on which the musicians create endless variations.

Other great records from the jazz mode of Pattern Music of this era are Herbie Hancock's *Mwandishi* (1970), *Crossings* (1971), *Sextant* (1972) and *Thrust* (1974), Eddie Henderson's first four records, *Realization* and *Inside Out* (both 1973), and *Sunburst* and *Heritage* (both 1975), Pharoah Sanders' *Karma* and *Jew-*

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*els of Thought* (both 1969), *Deaf Dumb Blind* (1970) and *Black Unity* (1971), and the newly reissued *Love, Love* (1974) from Seattle's Julian Priester.

John Coltrane was an influence on the first generation of minimalists from the classical school; La Monte Young, Terry Riley, and Steve Reich. The first thing you may notice about Coltrane's music is the onslaught of notes, coming at you in rapid-fire succession. But if you listen more, you'll notice that both underneath there exists a drone while, "above" the music, patterns can be perceived. Sometimes it's the low rumble of McCoy Tyner's piano, sometimes the underlying tone of Jimmy Garrison's bass, but the drone provides the basis for Coltrane's freedom when he solos. Furthermore, when anyone is playing that many notes at a time, no one note or phrase is important; instead, what the listener hears are patterns.

Coltrane was only one of many influences on the minimalists. Glass made his own the processes of East Indian music he was studying with Ravi Shankar. Reich absorbed the cyclic patterns of Indonesian Gamelan and drumming from Ghana. But each of them believed in a simplification of means and music process as an aesthetic end in itself. And like Miles's reaction to free jazz, the Minimalists were reacting to the overly complex music of Stockhausen, Boulez, Berio, and other composers whose hold over the grants and universities seemed to them to be absolute.

Also like Miles, the classic minimalist period roughly runs from 1965 to 1975. La Monte Young's String Trio and Fluxus music leads up to this period at which point he formed the Theatre of Eternal Music band which acted like a training ground for minimalists much like Miles's band did for fusionists. Terry Riley played for a while with Young and then went on to write the first classic of minimalism, "In C," in 1964. The piece cleverly gives the players musical fragments that they are to play in succession, looping each phrase but with a jazz man's approach to the material, where the musician can choose how many times they want to repeat the phrase and decide when to go on to the next one.

The next year Steve Reich stumbled upon his phasing method while experimenting with tape machines, creating his first minimal pieces, "It's Gonna Rain" and "Come Out." Two tape machines play the same tape loop at the same time, but due to the miniscule difference in motor speed, the machines go out of phase with each other, creating unexpected and ghostly harmonies and layers of self-generated reverb.

With these simple means Riley and Reich created richer textures with layering. Glass's music accomplishes this effect sequentially. Using only 2 or 3 pitches, Glass will add or subtract x number of notes so that the downbeat can never be predicted. With just a couple of notes, Glass accomplishes the same effect as

Coltrane by making it impossible to follow the individual notes and instead you get a blurred impression of the texture of the piece.

Steve Reich's "Clapping Music" and Philip Glass's "1+1" provide the perfect comparison between vertical and horizontal process music. With Steve Reich's piece, one person is to clap a rhythm and another person to clap the same rhythm but slightly faster so as to go out of phase with the other clapper, creating a vertical complexity. Philip Glass' piece asks a single player to beat out rhythms on an amplified table top, alternating single eighth notes with two sixteenth notes in unpredictable sequences, creating a horizontal complexity.

The first historical phase of Minimalism peaked in the mid-70's. Like Miles Davis, Riley and Young seemed to go into a temporary retirement. While Glass and Reich each attained a kind of stardom, Glass with his first opera *Einstein On The Beach* (1976) and Reich with his masterpiece recording of *Music for 18 Musicians* (1976), Minimalism became a recognized movement due to Michael Nyman's book *Experimental Music*. The second phase of minimalism had begun, where Reich and Glass started writing music that was more populist, and less restrictive in its means, and younger composers such as John Adams joined the ranks.

A third strain in this trend of Pattern Music was James Brown. Unlike Miles Davis or the Minimalists, James Brown



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wasn't reacting to anything when he started formulating the music that became known as Funk. He seemed to be just doing what he knew and taking the music where he felt it should go. But his minimalism can be seen early on with his restricted use of lyrics in the song "Please, Please, Please."

Like Miles Davis, you can see the pieces come together gradually over time for his stylistic invention. Starting with the song "Out of Sight" (1964) and on to songs like "Papa's Got A Brand New Bag" (1965) and "I Got You (I Feel Good)," you can hear the new music take shape into what became known as Funk. From 1970 until 1974, Brown was making LP's where the JB's played full-on funk tunes from beginning to end with only the occasional ballad or odd track thrown in. For the rest of the decade James Brown made excellent Funk records, but the peak and perhaps his greatest statement is *The Payback* (1973). Excepting the two slow numbers, this double album features incessant tunes where the shortest is 7-plus minutes and the longest 13 minutes. All the elements are here, the scratching guitar, the lock-groove bass and drums, puncturing horns, and the yelping, screeching, shouting mantra of James Brown.

And Brown's take on Funk uniquely fits into the realm of Pattern Music. Most other funk artists of the time were still writing "songs" – that is, music using the verse-chorus/verse-chorus form with dis-

tinct melodies and harmonies. Like Miles Davis and the Minimalists, Brown has the JB's strip the drums and bass down to nothing but groove, very few fills, pulls the horns back into punctuations rather than elaborations, the guitar becomes just a scratching rhythm and his own vocals become vocalizations instead of melodies, his words become music not text. And the form becomes one continuous strain, like African music, punctuated occasionally but not broken up by chord changes. The chorus is replaced by the short bridge or turnaround.

Karlheinz Stockhausen in the 1960's was a giant godlike genius of a composer whom the Beatles included on the cover of their *Sgt. Pepper's* record, whom the Minimalists were reacting against, and who Miles Davis credited as an influence for some of the electronic effects on records like *Jack Johnson* and *On The Corner*. Holger Czukay and Irmin Schmidt of Can studied with Stockhausen.

Stockhausen called his music Cosmic Music as did his students who formed space rock bands, though the British rock press came to call this new style Kraut Rock.

Strangely, though Stockhausen was one of the prime targets of the minimalists for creating music that was so complex as to be incomprehensible, Stockhausen in the late 60's started making what he called Intuitive Music, where the only score was a few obliquely written suggestions and the musicians were to improvise according to

some channeled higher energy. Perhaps this was what young German rock musicians took away when they formed bands like Can, Amon Düül, Tangerine Dream, Kraftwerk, Kluster, Ash Ra Tempel and Faust, and created space music arrived at intuitively.

The first forays into the style took the form of the improvising/bashing/crashing of the commune/band Amon Düül and the droning, atmospheric experiments of Tangerine Dream, Kluster, and Ash Ra Tempel sounding like Pink Floyd without the drums and vocals or some kind of space music close to the drone music of La Monte Young.

Can and Kraftwerk however started making music based on drum patterns. Kraftwerk mixed the Cosmic Music esthetic from their previous project *The Organization* with repetitive drum beats on their first record and primitive self built drum machines starting with their second record. Can sounded like their rhythm section was inspired by the JB's with their lock groove patterns, but their African American singer Malcolm Mooney sounded nothing like James Brown, nor did his successor, the Japanese Damo Suzuki.

Two of the original members of Kraftwerk defected and formed their own duo simply called Neu! Neu! is the gold standard of Kraut Rock as is the group Harmonia, formed by Michael Rother from Neu! and the two members of Cluster.

continued on page 21

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# Jazz AROUND THE SOUND

## SATURDAY, JULY 1

JA Mose Allison with Larry Carlton, 7:30 & 9:30  
 SF Leo Raymundo Jazz Trio w/Sue Nixon, 9  
 TD Terence Blanchard, 7:30 & 10  
 TU Robert Moore w the Bill Anschell Trio, 8:30

### 1 TERENCE BLANCHARD

Jazz trumpeter and composer Terence Blanchard blazes his reinforced hard bop for two shows at the Triple Door. An alum of the bands of Lionel Hampton and Art Blakey, Blanchard has gone on to a sterling solo career, writing more than 30 film scores (Malcolm X, Mo' Better Blues, Barbershop, Gia, Clockers, Jungle Fever... His 2003 release, Bounce, and his 2005 disc, Flow, have been acclaimed.

## SUNDAY, JULY 2

JA Mose Allison with Larry Carlton, 7:30  
 NO Jay Thomas Big Band w/ Becca Duran  
 SF Aaron Mesaros, 6:30  
 TU Jim Cutler Jazz Orchestra, 8  
 TU Reggie Goings, Hadley Caliman Quintet, 3

## MONDAY, JULY 3

C\* The Jim Knapp Orchestra, Seattle Drum School, 8  
 TU Greta Matassa Jazz Jam, 8

### 3 KNAPP BAND

The first Monday of each month brings the Jim Knapp Orchestra to the L.A.B. performance space of the Seattle Drum School. All ages; easy parking. Trumpeter Jim Knapp, renowned for his composing and arranging skills, presents his Orchestra with special guest, the new-to-town jazz French horn great, Tom Varner. The orchestra's other soloists include saxophonists Mark Taylor, Mark Treseler, and Adam Harris; trumpeters Jay Thomas and Vern Sielert; and trombonist Jeff Hay. The Knapp Orchestra plays its leader's music exclusively.

## WEDNESDAY, JULY 5

BJ Better World With Joanne Klein & Marc Smason, 8:30  
 JA Connie Evingson w/ Pearl Django, 7:30 & 9:30  
 SF Javier Anderson, 8  
 TU Reptet with Tobi Stone, 8

## THURSDAY, JULY 6

C\* Jimmy Bennington Trio, Blue Moon Tavern, with Jim Knoodle And Greg Sinibaldi, 10  
 C\* Tiptons Sax Quartet, Little Fyodor, Egan's Jazz House (1707 Market Street, in Ballard), 8:30  
 GT Fred Lonberg-Holm, Torsten Müller, Michael Zerang, 8

JA Connie Evingson w/ Pearl Django, 7:30 & 9:30  
 TU Beth Winter, Dawn Clement Group, 8

### 6 NONSEQUITUR PRESENTS...

Two top-notch improvisers, percussionist Michael Zerang and cellist Fred Lonberg-Holm, both major figures in the Chicago scene, join forces with German/Vancouver BC bassist Torsten Müller for what should be a mighty evening of freely improvised music. Müller has been a major player in his native Germany since the 1970s and a frequent artist on the roster of important record labels like FMP and Moers Music. At Gallery 1412 (1412 18th Ave, @ Union; admission \$5-15 sliding scale).

### 6 TIPTONS

The Tiptons Sax Quartet returns to Seattle after a highly successful tour of Europe and the US to promote their newest CD, Drive, released on their own record label, Zipa!/Spoot Music. The Tiptons' four saxophonists - who sing - and one drummer are an all-female ensemble which has released seven CDs, and has been touring North America and Europe since 1992. Their music is a highly engaging, original melange of jazz, world beat, soul, & mediterranean music.

## FRIDAY, JULY 7

BM Milo Petersen, 8  
 JA Connie Evingson w/ Pearl Django, 7:30 & 9:30  
 SF Kay Bailey Jazz Trio, 9  
 TU Greta Matassa Quintet w/ Susan Pascal, 8:30

## SATURDAY, JULY 8

JA Connie Evingson w/ Pearl Django, 7:30 & 9:30  
 SB Das Vibebass, 10pm  
 SF Kiko de Freitas, 9  
 TU Jay Thomas Quartet, 8:30

## SUNDAY, JULY 9

JA Connie Evingson with Pearl Django, 7:30  
 NO Pete Leinonen & John Holte Radio Rhythm Orchestra, Call for Time  
 NO Seattle Youth Jazz Ensemble, 2  
 SF Alex Guilbert, 6:30  
 TU Jim Cutler Jazz Orchestra, 8  
 TU Jazz Police Big Band, 3

## MONDAY, JULY 10

RD Kevin Mccarthy Quartet, 7:00  
 TU Jazz Jam with the Darin Clendenin Trio, 8

## TUESDAY, JULY 11

JA Acoustic Alchemy, 7:30  
 TU Emerald City Jazz Orchestra, 8

## WEDNESDAY, JULY 12

JA Acoustic Alchemy, 7:30  
 TU Jeremy Jones Xtet, 8

## THURSDAY, JULY 13

AA Paul Rucker and Hans Teuber, Art of Jazz Series, 5  
 C\* Dina Blade, Mary Baker Russell Music Center, Pacific Lutheran university, Tacoma WA, 7  
 C\* Beacon Hill Orchestra With Marc Smason - Nana's Soup House 3418 N.e. 55th, 7  
 JA Acoustic Alchemy, 7:30 and 9:30  
 TU Reuel Lubag Trio, 8

## FRIDAY, JULY 14

BM Brad Buck, 8  
 CK Das Vibebass, 1000  
 JA Acoustic Alchemy, 7:30 and 9:30  
 SF Javier Anderson and his trio, 9  
 TD Andre Ferriante w/ Jovino Santos Neto, 8  
 TU Hadley Caliman Quartet, 8:30

## SATURDAY, JULY 15

JA Acoustic Alchemy, 7:30 and 9:30  
 TU Susan Pascal Quartet, 8:30

## SUNDAY, JULY 16

JA Acoustic Alchemy, 7:30  
 NO Reuel Lubag Jazz, Call for Time  
 SF Ann Reynolds & Tobi Stone, 8:30  
 TD Seattle Youth Jazz Ensemble, 7  
 TU Jay Thomas Big Band, 4  
 TU Jim Cutler Jazz Orchestra, 8

### 16 SEATTLE YOUTH JAZZ

The Seattle Youth Jazz Ensemble Spring Concert, in which three groups, including a big band, will perform under the direction of Denney Goodhew, Robbie Jordan, and Erik Esvelt. At the Triple Door at 7pm, admission \$15

## MONDAY, JULY 17

TU Jazz Vocal Jam with Kelley Johnson & John Hansen, 8

## TUESDAY, JULY 18

JA Roseanna Vitro featuring Joanne Brackeen, 7:30  
 OU Marc Smason - Open Jazz Workshop, 7:30  
 TD Tiempo Libre, 7 & 9:30  
 TU Roadside Attraction Big Band, 8

### 18 WILD AND FREE

The hot, Miami-based, Grammy-nominated Latin band, Tiempo Libre, boast "an irresistible, dance-inducing mix of high-voltage Latin jazz and the seductive rhythms of son," bring the

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AA Seattle Asian Art Museum in Volunteer Park, Seattle	GT Gallery 1412, 1412 18th Ave Seattle	PM Pampas Club, 90 Wall St, 728-1140
AF Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604	IB Il Bistro, 93-A Pike St, 682-3049	RD Richmond Beach Deli, 632 NW Richmond Bch Rd, Shoreline, (206) 546-0119
BJ Beacon Pub, 3057 Beacon Ave S, 726-0238	JA Jazz Alley, 2033 6th Ave, 441-9729	SA The Spar, 2121 N 30th, Tacoma, (253) 627-8215
BM Berkshire Grill, 2132 N. Northgate Way, 417-0707	JB Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SB Seamonster Lounge 2202 N 45th St, 633-1824
C* Concerts and Special Events	JF Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	SF Serafina, 2043 Eastlake Ave E, 323-0807
CC Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338	JU Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544	SQ Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153
CF Coffee Messiah, 1554 E Olive Way, 861-8233	LA Latona by Green Lake, 6432 Latona NE, 525-2238	ST Suite G, 513 N 36th St, 632-5656
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CM Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111	MK Mr. Lucky, 315 1st Ave N Seattle, 282-1960	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CZ Cutter Point 7520 27th St. W. University Place, (253) 565-4935	NE Norm's Eatery, 460 N. 36th, (206) 547-1417	TA Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TD The Triple Door, 216 Union St, 838-4333
	OU On the House, 1205 E Pike, (206) 324-3974	TU Tula's, 2214 2nd Avenue, 443-4221
	PC Plymouth Congregational Church, 1217 6th Ave, (206) 622-4865	WB Wasabi Bistro, 2311 2nd Ave, 441-6044

music of their native Cuba to the Triple Door. (Shows at 7pm and 9:30pm; \$20 advance/\$22.50 day of show).

### WEDNESDAY, JULY 19

- BJ Better World With Joanne Klein & Marc Smason, 8:30  
 C\* John Alton Trio, Eric Barber/Matt Crane/PK Trio, ToST (Fremont), 9  
 JA Roseanna Vitro featuring Joanne Brackeen, 7:30  
 TU Carolyn Grayes Vocal Student Showcase, 8

### 19 JOHN ALTON TRIO

The namesake will not appear; Wally Shoup, the torrid alto-sax man, will, along with two other aces, vibist/drummer Bob Rees and bassist Geoff Harper. Also on the bill is another really fine sax player, Eric Barber, along with powerful drummer Matt Crane and bassist PK. Two adventurous free-jazz trios.

### THURSDAY, JULY 20

- C\* Opening Night Of Seattle Microtonal Guitar Festival Featuring Seattle Microtonal Guitarists Tom Bak, 9:00  
 JA Arturo Sandoval, 7:30 and 9:30  
 TU Music Works NW Benefit, Two shows 7 & 9

### FRIDAY, JULY 21

- BM Al Richards Trio, 8  
 C\* Karen Shivers, Randy Halberstadt And Jon Hamar At Hiroshi Sushi 2501 Eastlake, 7:30  
 GT Seattle Microtonal Guitar Fest: Day 2: A Night Of Theory And Demonstration, 1412 Performance Gallery, 9:00  
 JA Arturo Sandoval, 7:30 and 9:30  
 JU Better World With Marc Smason & Joanne Klein, 8:30  
 SF Jazzukha, 9  
 TU Ernie Watts with New Stories Trio, 8:30

### 21 KAREN SHIVERS

In *Precious Love* (Pony Boy Records), Karen Shivers has a winning disc. On standards, almost-standards, and a couple of originals in which her vocals are paired with pianist Bill Anschell's music, she does right by, and with, jazz-vocal gestures by projecting a sense of lived experience. Complementing Shivers' poised, unrushed delivery on this date, the piano chair will be occupied by another of the region's finest, Randy Halberstadt, while Jon Hamar is on bass.

### SATURDAY, JULY 22

- JA Arturo Sandoval, 7:30 and 9:30  
 SF First circle, 9  
 TU Ernie Watts with New Stories Trio, 8:30

### SUNDAY, JULY 23

- JA Arturo Sandoval, 7:30

- NO Chicago 7 With Marc Smason & Joanne Klein - Jazz Of The 1930s!, 7  
 SF Alex Guilbert, 6:30  
 TU SWOJO, 3  
 TU Jim Cutler Jazz Orchestra, 8

### MONDAY, JULY 24

- JA Nils, 7:30  
 TU Jazz Jam with the Darin Clendenin Trio, 8

### TUESDAY, JULY 25

- JA Stanley Jordan, 7:30  
 TU Hal Shermans Monday Night Jazz Orchestra, 8

### WEDNESDAY, JULY 26

- JA Stanley Jordan, 7:30  
 TU Andrienne Wilson Vocal Showcase, 8

### THURSDAY, JULY 27

- JA Stanley Jordan, 7:30 and 9:30  
 TU Andrienne Wilson Vocal Showcase, 8

### FRIDAY, JULY 28

- BM Sidecar, 8  
 JA Stanley Jordan, 7:30 and 9:30  
 SF Fred Hoadley Trio, 9  
 TU Greta Matassa Quintet, 8:30

### SATURDAY, JULY 29

- C\* Better World With Marc Smason & Joanne Klein Movies At The Piazza, S 3rd St & Burnett, 7:30  
 JA Stanley Jordan, 7:30 and 9:30  
 SF Djangomatics, 9  
 TU Kelley Johnson Quartet, 8:30

### SUNDAY, JULY 30

- C\* Project W, The Hideout (1005 Boren), 9  
 JA Stanley Jordan, 7:30  
 SF Ann Reynolds & Tobi Stone, 6:30  
 TD Charmaine Clamor, 7:30  
 TU Tom Varner Quintet, 8  
 TU Fairly Honest Jazz Band, 3

### 30 PROJECT W

Cellist Brent Arnold returns from New York to make a rare appearance with Project W, in which he joins forces with force-of-nature alto saxophonist Wally Shoup and full-spectrum drummer Greg Campbell. Not to miss.

### 30 SOULFUL CLAMOR

Filipina vocalist Charmaine Clamor performs soul-tinged jazz to promote her first album on FreeHam Records. Clamor boasts a throaty contralto that combines classic Great American Songbook jazz style with torch song drama and soulful R&B inflections.

### MONDAY, JULY 31

- C\* Geoff Harper, Seattle Drum School, 7:30  
 TU Jazz Jam with the Darin Clendenin Trio, 8

## Recurring Weekly Performances

### MONDAYS

- IB Blake Micheletto  
 MK Reggie Goings & Jazz Suspenders,  
 NO New Orleans Quintet  
 TD Origin Records Jazz Night, 7  
 WB Chris Blacker Quartet

### TUESDAYS

- NO HoloTrad Jazz  
 OW Bebop & Destruction

### WEDNESDAYS

- NO Floyd Standifer Group, 8  
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, Noon  
 SA Kareem Kandi Band, 8  
 ST Ryan Burns Trio

### THURSDAYS

- CF Monktrail Music Series, 8  
 CM Victory Music Open Mic, 6  
 JB Kareem Kandi Band, 8:30  
 LU Robeson Trio, 8  
 NO Ham Carson Quintet, 7  
 SQ Darrius Willrich, 10  
 TA Urban Oasis, 7  
 WB Wayne Trane, 9

### FRIDAYS

- AF Kareem Kandi Band, 7  
 JU Urban Oasis, 9  
 LA LHH Trio, 5:30  
 LU Robeson Trio, 8  
 PM Floyd Standifer, 9  
 SY Victor Janusz & Tim Koss, 8:30

### SATURDAYS

- AF Kareem Kandi Band, 7  
 CC Andre Thomas & Quiet Fire, 9  
 LU Robeson Trio, 8  
 PM Floyd Standifer, 9  
 SU Victor Noriega

### SUNDAYS

- CZ Kareem Kandi  
 JF Buckshot Jazz, 5:30  
 NE Dangerous Brain Clinic, 10  
 TD Arturo Rodriguez, 8

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**THU: Ham Carson & Friends**

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- 7-8 **Hammersmith**
- 9 **Seattle Youth Jazz Ensemble 2-4 PM**
- 9 **Pete Leinonen & John Holte Radio Rhythm Orchestra**
- 14 **Lil' Bill and the Bluenotes**
- 15 **Etouffee Zydeco Band**
- 16 **Ruel Lubag Jazz**
- 21-22 **Bluesberry Marmalade Blues**
- 23 **Chicago Seven**
- 28 **Nick Vigarino**
- 29 **Lil' Bill and the Bluenotes**

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**On Music, from page 19**

Together Neu's three records *Neu!* (1971), *Neu! 2* (1972) and *Neu! 75* (1975) and Harmonia's three records *Musik Von Harmonia* (1974), *De Luxe* (1975) and *Harmonia 76* (1976) with Brian Eno are the best examples of Pattern Music. Neu! shows what can be done with only guitar, drums, and a little electronics and vocals. Harmonia has a more electronic feel and you could be forgiven for thinking this music was made yesterday instead of 30 years ago. Recent Electronica acts owe a lot to these groups.

Like Amon Düül, Faust was a commune and band at the same time. Faust's second and fourth records *Faust So Far* (1972) and *Faust 4* (1973) have shorter tracks than their other two records. A few of the songs are good examples of Pattern Music. "It's A Rainy Day, Sunshine Girl" from *Faust So Far* sounds like a prototype for Laurie Anderson's "O Superman" from 1980, with its mono-rhythmic insistence, repetitive vocals, and occasional saxophone melody. And from *Faust 4*, the song called "Krautrock" can be read as either the perfect summation of the genre or conversely a satire of it. The song features the band riffing on one chord and one chord only for almost 12 minutes. Some might find this intolerable, but by playing one chord over and over, the band creates layers of reverberating overtones that you wouldn't otherwise hear if the band was playing changes. Faust also made a connection to the American minimalist

movement by cutting *Outside The Dream Syndicate* with Tony Conrad in 1974.

Other great examples of pattern music in Kraut Rock are Can's *Future Days* (1973), Cluster's *Zuckerzeit* (1974) and *Sowiesoso* (1976), Ash Ra Tempel's *New Age of Earth* (1976), Manuel Gottsching's *Inventions for Electric Guitar* (1974), and Tangerine Dream's *Phaedra* (1974), *Rubycon* (1975) and *Stratosfear* (1976).

The Kraut Rock groups took influence from American and British psychedelic bands as well as from Stockhausen's electronic and intuitive music. Miles Davis also was influenced by Stockhausen and psychedelic funk and rock acts like Sly and the Family Stone and Jimi Hendrix. The American Minimalists were reacting against such complex serial composers as Stockhausen. And James Brown was simply coming out of the Gospel and Rhythm and Blues traditions and taking the music where he felt it should go. But all these artists created a kind of Pattern Music with similar characteristics. Those are 1) group playing that downplays soloing or melody, 2) simple, restricted elements that are superimposed to create something larger than itself, 3) amplified instruments, and 4) lengthy uniform structures rather than traditional forms like song form, head-solo-head form, etc.

By stripping music down to its basic elements, these artists were able to build music back up into new styles and bridge gaps between what are really fluid genres. By filtering out what is superfluous or

peripheral and getting down to what is essential, we can make sense of (music) history as well as life. Our current age could use some reinvigoration and reform. Both artistically and politically we could use a communication between interested parties, more fluidity and the creating of hybrids. To do this we need to cut out all the chatter, the clutter, the advertising and propaganda, and the assault of useless information and get to the heart of what's really important.

*Stuart McLeod is a Seattle-based composer and performer. He plays drums with the instrumental rock band Transpacific, leads the experimental game-music group SIL2K, plays percussion with the Puget Sound Symphony Orchestra, and composes music for the Brownbox Theater.*



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July 2006

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 Robert Moore with the Bill Anshell Trio 8:30-12:30 \$12
2 Reggie Goings Hadley Caliman Quintet 3-7 \$7 Jim Cutler Jazz Orch. 8-12 \$5	3 Greta Matassa Jazz Jam 8-12 \$7	4 CLOSED	5 Reptet with Tobl Stone 8-12 \$7	6 Beth Winter Dawn Clement Group 8-12 \$8	7 Greta Matassa Quintet w/ Susan Pascal 8:30-12:30 \$12	8 Jay Thomas Quartet 8:30-12:30 \$12
9 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	10 Jazz Jam with the Darin Clendenin Trio 8-12 \$7	11 Emerald City Jazz Orchestra 8-12 \$5	12 Jeremy Jones X:et 8-12 \$8	13 Reuel Lubag Trio 8-12 \$8	14 Hadley Caliman Quartet 8:30-12:30 \$12	15 Susan Pascal Quartet 8:30-12:30 \$12
16 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	17 Jazz Vocal Jam with Kelley Johnson & John Hansen 8-12 \$7	18 Roadside Attraction Big Band 8-12 \$5	19 Carolyn Graye's Vocal Student Showcase 8-12 \$10 gen. \$5 students	20 Music Works NW Benefit Two shows: 7-8:30 \$10 9-10:30 \$10	21 Ernie Watts with New Stories Trio 8:30-11:30 \$15	22 Ernie Watts with New Stories Trio 8:30-11:30 \$15
23 SWOJO 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	24 Jazz Jam with the Darin Clendenin Trio 8-12 \$7	25 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$7	26 Andrienne Wilson Vocal Showcase 8-12 \$8	27 Andrienne Wilson Vocal Showcase 8-12 \$8	28 Greta Matassa Quartet 8:30-12:30 \$12	29 Kelley Johnson Quartet 8:30-12:30 \$12
30 Fairly Honest Jazz Band 3-7 \$5 Tom Varner Quintet 8-12 \$8	31 Jazz Jam with the Darin Clendenin Trio 8-12 \$7					



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