

## Skerik's Taint

BY TODD MATTHEWS

The year was 1940, and Henry J. Anslinger, the Commissioner of the U.S. Bureau of Narcotics at that time, was on a mission: rid the U.S. of what he called the 'syncopated taint.' His campaign had a particular bias against jazz musicians — performers Anslinger saw as responsible for the spread of drug use among the nation's impressionable youth.

"I was on tour with Les Claypool," recalls one-named saxophonist Skerik, via telephone from a concert stop in New York City, "and I came across this book called *The Birth of Heroin and the Demonization of the Drug Addict*. It's a great book. This is a book that is truthful about how heroin was introduced in the U.S. Here was Anslinger calling jazz musicians the syncopated taint."



'I want to rid this country of this syncopated taint.' He hated jazz music, and wanted all jazz musicians put in jail. Since all my heroes are jazz musicians, I thought 'syncopated taint' would be a great name for a band."

Anslinger would surely spin in his grave if he knew that a gifted septet had proudly taken the syncopated taint moniker as its own — giving this taboo title new meaning. The self-titled Skerik's Syncopated Taint Septet is perhaps one of the most talked about small-label recordings to be released in recent weeks — appearing at #16 on the Billboard jazz charts this summer.

The septet formed during summer 2002 while Skerik was taking a break from touring with a number of other groups and performers. He phoned several local musicians — baritone saxophonist Craig Flory, trumpeter Dave Carter, alto saxophonist and flutist Hans Teuber, and trombonist and electric pianist Steve Moore — and floated the idea of creating a large sax-and-organ group, with an early interest in

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## West Seattle's Second Annual Jazz Festival

Back for its second run, the West Seattle Jazz Festival will bring some of the finest Seattle musicians (plus a few from elsewhere) together Saturday, September 13, and Sunday, September 14. Three stages — two for music and one for kids activities — will set up on a stretch of California Avenue between Oregon and Edmunds Street.

With a solid lineup from beginning to end, the two music stages are thoughtfully staggered in their schedules so no one need miss any set entirely. So bring your festival legs and, likely, a sun bonnet. The larger Main Stage gets rolling at noon. The Café Stage starts up at 1pm.

Here is a complete schedule:

### Saturday, September 13

#### Main Stage:

- 12pm Cascade Big Band
- 1:30pm Pearl Django
- 3pm James Knapp Orchestra
- 4:30pm m-pact
- 6pm Jay Thomas
- 7:30pm Sonando
- 9pm Amy Stephens Quartet

#### Café Stage:

- 1pm Deardorf/Peterson Quartet
- 2:30pm Woody Woodhouse Quartet
- 4pm Ficus Trio
- 5:30pm Bill Anshell Trio
- 7pm Larry Fuller Trio
- 8:30pm Rik Wright 4Tet
- 10pm Prohibition Jazz Band

### Sunday, September 14

#### Main Stage:

- 12pm Roy Cummings Memorial Big Band
- 1:30pm Greta Matassa Quartet
- 3pm Skerik's Syncopated Taint Septet
- 4:30pm Scott Amendola Band
- 6pm Kelley Johnson Quartet

#### Café Stage:

- 1pm Julian Priester Quartet
- 2:30pm Floyd Standifer Quartet
- 4pm Randy Halberstadt Trio
- 5:30pm Darren Motamedy Group
- 7pm Jay Roulston Quartet

## Notes

### GIANT STEPS ON THE JAZZNET ENDOWMENT CAMPAIGN

Four years ago Earshot Jazz was selected as one of only fourteen organizations in America to receive funding in the Doris Duke Charitable Foundation's JazzNet initiative.

JazzNet is unique in several ways. First, because it establishes a funding partnership with the National Endowment for the Arts that provides programming support for five consecutive years to the selected organizations. Secondly, because it provides additional matching funds and administrative support to help the organizations build endowments that will generate income in perpetuity.

JazzNet has been both a Godsend and a challenge for Earshot Jazz. Though ultimately, it will benefit Seattle Jazz for a long, long time. As one of the smaller organizations in the JazzNet family, Earshot Jazz was challenged to raise \$200,000 from our community to be matched with \$300,000 from the Duke Foundation. And we had five years to do it.

For an organization with an annual budget just over \$300,000, a fundraising goal of \$200,000 is a tall order.

We are proud to report that, thanks to two major donations, one from a very generous individual and another from the Allen Foundation for Music, and thanks to more than 100 donations from other individuals, we have raised 95% of our \$500,000 goal.

When the program was designed in the late 1990s, it was envisioned that the half-million dollar endowment would generate *significant* income for our jazz programming and education in perpetuity. Of course all of our economic realities have changed in recent years. But this Earshot Jazz Endowment remains a significant feather in our collective cap, one that we never would have imagined, even five years ago. We should all be proud.

We need your help now raising the final \$20,000 of the Earshot Jazz Endowment, and to make the final match from the Duke Foundation. While we may decide to grow the endowment at some

later time, we need to finish this segment of the JazzNet program now, this Fall.

Please help us down the home stretch. Make a donation to the JazzNet Endowment. Become a member of Earshot Jazz. Attend concerts. Support our school jazz programs. Let the world know that Seattle is indeed a jazz town.

### LET US HEAR FROM YOU!

Please don't hesitate to let us know your thoughts on our programs and presentations. We remain open and eager for your input. Feel free to contact us with your suggestions by phone (206) 547-6763, e-mail ([jazz@earshot.org](mailto:jazz@earshot.org)), or regular U.S. Mail (3429 Fremont Pl. N. #309 Seattle, WA 98103).

## SEPTEMBER SHOWS

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**14 · The Shuckers**  
**19, 20 · Etouffé Zydeco  
Band**  
**21 · Bob Nixon**  
**26 · Seattle Blues**  
**27 · Tim Casey & the  
Blues Cats**  
**28 · Three Much Fun**

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## EARSHOT JAZZ

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### Earshot Jazz mission statement

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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.

## Lanphere Fund Established

Earshot Jazz wishes **Don Lanphere** a speedy and complete recovery from serious health concerns he is currently facing. Resulting health-care expenses have quickly accumulated for Don and his wife, Midge. In an effort to assist, a fund has been established so that those, who would wish to, may contribute. For more information, call the Earshot office at (206) 547-6763 or contact the following address:

Don Lanphere Fund  
US Bank  
1023 N.E. 63rd St.  
Seattle WA, 98115

Artists — including world-class musicians such as Don Lanphere — typically depend on regular work very late into their life, to keep bills paid. We are reminded of their plight when health problems make them unable to work and simultaneously burden them with extraordinary expenses.

The Earshot Jazz Festival will kick off on October 24 with a benefit concert for Don at Nordstrom Recital Hall in Beneroya Hall. Performers include **New Stories Trio**, the **Chuck Deardorf/Dean Hodges Trio**, and the **Clarence Acox Sextet**. Tickets are now available.

Our hearts go out to the family and friends of KUOW jazz producer **Cynthia Doyan** who died tragically in early August. Her own wish for no memorials has been honored. But, perhaps most appropriately, KUOW continues to produce Saturday evenings *Swing Years and Beyond*, with KEXP's **Amanda Wilde** hosting. Listeners responses to Doyan's death have been posted at [www.kuow.org/swing\\_years\\_letters.asp](http://www.kuow.org/swing_years_letters.asp).

Deadline is October 1 for application to the second annual **ASCAP Young Jazz Composer competition**.

The ASCAP Foundation Young Jazz Composer Awards have been established to encourage and support talented young jazz composers. The program is open to



Bassist Will Blair performed with the Ahamfule Oluo Quintet at the Seattle Asian Art Museum in August. The concert was the second in the Voice and Vision series presented by Earshot Jazz and the Seattle Art Museum. On Thursday, September 11, singer/songwriter Robin Holcomb will perform at the Seattle Asian Art Museum in Volunteer Park.

US citizens or permanent US residents who have not reached their 30th birthday by December 31. Applicants must submit a completed application form, the notated score of one composition, a recording of the composition submitted and biographical information listing prior music studies, background and experience. Only completely original music is being considered; arrangements are not eligible nor are compositions that have previously earned awards or prizes in major national competitions.

The winning composers will share \$25,000 in ASCAP Foundation

Awards. All submissions must be post-marked no later than October 1. Materials should be addressed to Frances Richard, The ASCAP Foundation Young Composer Awards, One Lincoln Plaza, New York, NY 10023.

For more information, go to [www.ascapfoundation.org/youngjazz/](http://www.ascapfoundation.org/youngjazz/) or call (212) 621-6172.

Jazz singer **Rene Marie** will perform for the 16th annual "On Wings of Hope" benefit gala and auction. The event takes

**See Marie, page 15**

# 2003 Earshot Jazz Festival Announced

Here is a quick but complete schedule for the 2003 Earshot Jazz Festival. For complete information and ticket purchase, visit [www.earshot.org](http://www.earshot.org) or call (206) 547-6763.

## **Benefit Concert for Don Lanphere**

Friday, October 24  
Benaroya Hall — 8pm

## **Ravi Coltrane Quartet**

Friday, October 24 through  
Saturday, October 25  
Tula's — 9pm

## **Dave Holland Quintet**

Saturday, October 25  
The Triple Door — 7:30pm and 10pm

## **Frank Gratkowski/Damon Smith/ Jerome Bryerton Trio**

Saturday, October 25  
Polestar Music Gallery — 8pm

## **Ravi Coltrane Quartet**

Sunday, October 26  
Rainier Valley Cultural Center — 8pm

## **Dino Saluzzi Trio**

Sunday, October 26  
The Triple Door — 8pm

## **Mavis Staples/Marc Seales**

Sunday, October 26  
Town Hall — 8pm

## **Gerry Hemingway Four/ Gust Burns & Adam Diller**

Tuesday, October 28  
Rainier Valley Cultural Center — 8pm

## **Virginia Rodrigues**

Wednesday, October 29  
On The Boards — 8pm

## **Brad Shepik Trio**

Wednesday, October 29 through  
Friday, October 31  
Tula's — 9pm

## **John Hollenbeck's Claudia Quintet/ Wayne Horvitz & Briggan Krauss**

Thursday, October 30  
On The Boards — 8pm

## **Rene Marie/ Julian Priester Quartet**

Friday, October 31  
On The Boards — 8pm

## **Hamza El Din**

Saturday, November 1  
On The Boards — 8pm

## **Joshua Redman's Elastic Band/Matt Jorgensen + 451**

Sunday, November 2  
On The Boards — 8pm

## **Marty Ehrlich Quartet**

Sunday, November 2  
The Triple Door — 8pm

## **Garfield and Roosevelt High School Big Bands w/ guest Joshua Redman**

Monday, November 3  
On The Boards — 7pm

## **Bill Mays Trio**

Wednesday, November 5 through  
Thursday, November 6  
The Triple Door — 8pm

## **Michael Henderson's Children of the Corner**

Wednesday, November 5  
On The Boards — 8pm

## **Marc Ribot Y Los Cubanos Postizos**

Thursday, November 6  
On The Boards — 8pm

## **Conference Call/Wally Shoup Trio**

Thursday, November 6  
Seattle Asian Art Museum — 8pm

## **Terence Blanchard Sextet**

Friday, November 7  
On The Boards — 8pm

## **Bertrand Denzler/Hans Koch**

Friday, November 7  
Polestar Music Gallery — 8pm

## **Bill Frisell and the Intercontinentals**

Saturday, November 8  
On The Boards — 8pm

## **Seattle Repertory Jazz Orchestra with guest Slide Hampton**

Saturday, November 8  
Benaroya Hall — 7:30pm

## **Jessica Williams**

Saturday, November 8  
Barefoot, USA — 8pm

## **Jessica Williams**

Sunday, November 9  
The Triple Door — 8pm

## **Seattle Repertory Jazz Orchestra with guest Slide Hampton**

Sunday, November 9  
Kirkland Performance Center — 3pm



## **Monktail Creative Music Concern**

Sunday, November 9  
On The Boards — 8pm

## **Ghazal**

Sunday, November 9  
Town Hall — 7pm

## **Hiromi**

Tuesday, November 11  
The Triple Door — 8pm

## **The Bad Plus**

Wednesday, November 12  
The Triple Door — 8pm

## **Matthias Lupri**

Thursday, November 13 through  
Friday, November 14  
Tula's — 9pm

## **Omar Sosa/John Santos Trio**

Thursday, November 13  
The Triple Door — 8pm

## **Bill Smith/Stuart Dempster Quartet**

Thursday, November 13  
Seattle Asian Art Museum — 7pm

## **Keith Jarrett/Jack DeJohnette/ Gary Peacock**

Friday, November 14  
Benaroya Hall — 8pm

## **Fred Frith**

Friday, November 14  
Polestar Music Gallery — 8pm

## **David Murray Latin Big Band**

Saturday, November 15  
Moore Theater — 8pm

## Skerik, from page 1

performing old gospel tunes. After a few performances — and the addition of organist Joe Doria — the group began writing original compositions. “It was just something fun to do, but something that I wanted to guide in terms of instrumentation and what we played,” recalls Skerik. “Those guys started writing stuff for the band, and it was so good, I just found myself as kind of a janitor of the band. The communist secretary. The people’s secretary.” After a few performances at Seattle’s Owl & Thistle pub, Skerik and crew knew they had something valuable on their hands. What started as a side-project during the summer turned into a full-fledged working jazz ensemble.

The group decided to record a live album at the venue. “When it sounded that good at a place [like the Owl & Thistle], the last thing I wanted to do was move it into a studio,” argues Skerik. Enlisting engineer Mell Dettmer, the group built a control room in the bar and recorded a performance last September. The result is one of loose spontaneity and spectacular musical moments (at times, it’s easy to forget that this album was recorded live in one take). The first two songs on the album — “Freakus Piniatus” and “Philadelphia” — are completely improvised, and dabble in hip-hop and the avant-garde. The third track — “Let Me Be Your Voodoo Doll” — is a raucous Harry Pierce tune, with blaring horns and a New Orleans-style sound that is immediately catchy and memorable. “Runnin’ Away” is a Sly Stone song, from his album *There’s a Riot Goin’ On*, but arranged anew by saxophonist Flory. The use of a Wurlitzer organ and electric keyboards give some of the tracks a space-age feel, not unlike the jazz of the ’70s and ’80s (think Miles Davis’s *In A Silent Way*). And elements of Critters Buggin’ creep in throughout the album (the screaming and ranting, both vocal and saxophone, on “Christina” and “Morphine” is reminiscent of the *Guest* or *Host* albums by the Critters gang).

“The great part about this band is everyone writes music for the group,” says Skerik. “For me, these guys represent what

is best about Seattle musicians.”

Though Syncopated Taint is a relatively new project for Skerik, the saxophonist is hardly a newcomer to the Seattle music scene. Born and raised on Mercer Island, he was first introduced to music by way of a junior high school instructor named Gene Ferguson. “He taught me about



All eyes on Flory... Syncopated Taint Septet performs at Bumbershoot in August. Pictured fromleft: Skerik, Dave Carter, Craig Flory

earshotjazz photo/steve cline

discipline and respect and reverence for music,” says Skerik. “He was not messing around.” In high school, Skerik continued to study music. After performing with an orchestra, he was hooked. He was interested in attending Cornish College of the Arts, specifically to study with Carter Jefferson. But when Jefferson left the college, Skerik lost interest in the program. Instead, he moved to the South Pacific for a year. After returning to Seattle, he studied with Hadley Caliman and, later, enrolled in a class at Cornish taught by Julian Priester. “It was amazing,”

raves Skerik. “Someone like Julian was living in Seattle. That was amazing to me. And not only was he living here, but he was accessible. How could you not take advantage of that? To this day, it definitely was one of the greatest musical moments.”

Skerik traveled abroad again, living and performing in Paris. “I wish I had gotten involved in a school with a four-year program,” he recalls. “But I have a lot of experiences that a lot of people wouldn’t have in schools. Playing a lot of rhythm... learning African Soukous music... I wasn’t always pre-occupied with a linear method. I was more interested in applying different ideas and having a broad rhythmic palate — performing different kinds of music from around the world.”

In the mid-1990s, Skerik headed up the “improvisational sci-fi punk rock jazz” group Critters Buggin’. The band (including drummer Matt Chamberlain, bassist Brad Houser, percussionist Mike Dillon, and Skerik on saxophone) released four albums on Loosegroove records in the late-1990s.

In 1996, Skerik joined R.E.M. guitarist Peter Dinklage, Screaming Trees drummer Barrett Martin, and Luna bassist Justin Harwood to form Tuatara — a group that covered many genres and styles of music, including Middle Eastern, Latin, jazz, and the truly ethereal and cinematic. Tuatara released three albums on Sony records between 1997 and 2002.

In addition to the Syncopated Taint Septet, Skerik is currently a member of

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# Anne Drummond: Still Smiling on Good Fortune

BY PETER MONAGHAN

When good fortune comes your way, ideally you have the talent to do right by it.

Such was the case for Anne Drummond, 1999 Garfield High graduate, winner of several high-school awards for jazz excellence, and since earlier this summer a graduate of the Manhattan School of Music.

In 2000, early in her degree there, the personable and unassuming Drummond was taking piano lessons with the renowned Kenny 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 (and, 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 his new Latin jazz combo, *Canta Brasil*, which he formed with the topflight *Trio da Paz*.

Not bad, for a college student.

But Drummond has been with the group ever since, appearing on Barron's album *Canta Brasil* (*Sunny Side*, 2002), playing at leading jazz spots in New York such as the Blue Note and Sweet Basil (now called Sweet Rhythm), and touring around Europe.

The band, in which Barron and Drummond are joined by Romero Lubambo on guitar, Nilson Matta on bass, and Duduka da Fonseca on drums, has won high praise for its merger of jazz and Brazilian flavors, and Drummond has been singled out for adding appealing coloring on flute.

"I love it," Drummond says 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 will travel with *Canta Brasil* to Europe at the end of the summer, and to Brazil in December, and has various gigs booked with *Trio de Paz* throughout 2004.

Meanwhile, however, she is also accompanying Barron as he moves on to a new quintet, with a more straightahead rather than Brazilian sound. "The new band will be fantastic, too," she says. It will also include vibraphonist Stefon Harris, drummer Kim Thompson, and ace Japanese bassist Kiyoshi Kitagawa, who has worked with Kenny Garrett, among others. It is booked to appear in Paris, San Francisco, and New York (at the new room at Carnegie Hall) before recording an album in the fall that will be centered around a commissioned suite by Barron, "Images."

In addition to those gigs, Drummond will expand Barron's trio with Ben Riley and Ray Drummond vaunted company, indeed for gigs in late August. Drummond's other recording, so far, was with Stefon Harris 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.

In addition to those high-profile roles, Drummond has been working with pianist Gary Dial, who is renowned for his teaching of both theory and improvisation at the Manhattan School of Music and New School University. That connection took her in July to Europe for her first teaching stint (aside from private teaching, which she's done for years) at a workshop in Salzburg. There, she taught alongside pianist Ingrid Jensen, saxophonist Dick Oatts, and others, and played duo concerts with Dial. They will release a duo CD later this year.

Drummond also served as a volunteer instructor at a festival in Bassano, Italy.

Meanwhile, in New York, she has been playing clubs on the Lower East Side with bassist Avishai Cohen, singer-songwriter and fellow Seattleite Roland Satterwhite, and others, and she is hoping to record her own debut as a bandleader later this year.



Anne Drummond is still playing piano but, due to her success with Kenny Barron and others, has been largely a flutist, on stage.

She gets back to Seattle often, but has set up few gigs here because she's been so busy in New York.

"For now," she says, "everything's fine here."

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# John Silverman's Resound to Sender

BY STEVE CLINE

When the quartet of John Silverman, John Schott, Aaron Alexander, and Jim Knapp perform at Cornish College on September 16, it will be a blessed reunion, certainly. The quartet played in the late '80s around Seattle. Silverman, Schott, and Alexander grew up together and had been a trio, playing various types of music, since they were all students at Roosevelt High School. Later, Knapp would be the motivating force in their musical lives — enlisting drummer Alexander into his Composer's and Improvisor's Orchestra, and encouraging them to pursue music professionally.

In 1990, Silverman moved to Paris, where he would spend a decade immersed in an electronic music revolution. Alexander and Schott chose New York City and San Francisco as their respective bases.

In New York, Alexander first formed a trio with fellow Seattle-transplants Briggan Krauss and Brad Shepik called Babkas, and quickly fell in with a bustling Klezmer scene that put him behind the drum kit in ensembles like The Klezematics, Frank London's Klezmer Brass All-Stars, and Hasidic New Wave — a quintet that included idiosyncratic guitarist Dave Fiuczynski, as well as London and saxophonist Greg Wall.

Schott collaborated closely with fellow guitarist Charlie Hunter in the band T.J. Kirk and released several records with clarinetist Ben Goldberg before hooking up with John Zorn and becoming a semi-regular sideman on various Tzadik releases, as well as releasing his own recording, *In These Great Times*, in 1997.

So it goes without saying that the reunion of these childhood friends and a mentor should be a notable event. But it is only the beginning of a larger plan.

Silverman received a grant from the newly conceived CityArtists Funding Program in July. His project, Resound to Sender, begins with the quartet performance, which will be a pair of freely improvised acoustic sets.

That performance will become the raw material — in the form of an 8-track digital audio file — for a number of electronic sound artists to re-mix and

otherwise utilize as they see fit in producing their own work.

To complete the cycle, compact discs of both the live quartet performance and the various re-mixed compositions will be mailed out to those who attend the live performance on September 16.

"[Resound to Sender] is just a play on words," says Silverman. "It plays off the postal thing because we are using the mail. There is something about making the physical CD and sending it in the mail that gives it value. That's important in this era of MP3. There are 1.6 million songs on mp3.com now. Music is not that rare; it's a lot being cranked out. But this creates an object. There is a better chance that people will listen to the CD than if I were to just post the works to the Internet."

An intriguing aspect of the Resound to Sender project is the role of improvisation as material for composition, a flip-flop of sorts from the traditional method. "The improvisations happen before the composition," says Silverman. "Rather than traditional ways — where you write compositions and then you improvise on them — we're going to compose from improvisations."

Silverman also appreciates the fact that he is able to bring his instrumental roots in Seattle together with his technical development from Paris, and involve

friends from both sides. "It's about creating a feedback loop," he says. "The people who create the electronic compositions don't know the guys in the live performance. So for me it creates a link between my Paris world with my Seattle world."

The remix artists include collaborators from Europe, as well as local artists. Enlisted to participate are English drummer Steve Argüelles, French artists Marc Chalosse and DJ Nem, Swiss artist Gregor Hilbe, and saxophonist Briggan Krauss, a Seattle native now working in New York.

"A lot of these guys were guys I played with in Paris, really except for Briggan. Marc Chalosse and I used to play in this band in Paris called Toy Sun. He really taught me to use a few sounds. He'd work with just four or five sounds and with that create all this amazing stuff."

"You know, the industry is out of control. All these computer programs have really democratized electronic music. But they all come with upgrades. Many of the online people are always finding new stuff. I'm thinking, 'limit your world; it's the only way you are going to get to making art.'"

The remix compellation promises to be particularly interesting given the variety of artists working separately with the same material.

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**PAUL RUCKER**  
**HISTORY OF AN APOLOGY**  
the tuskegee experiment



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## Jim Knapp Orchestra *Secular Breathing* Origin Arts

It's quite remarkable how many fine big bands there are in the Seattle area. The Jim Knapp Orchestra is a world-class aggregation, and their new *Secular Breathing* CD is among the most creative and stimulating large ensemble recordings in recent memory, regardless of geography. Although superb soloists abound in the group, the real "stars" are Knapp's compositions and arrangements. Special guest Ingrid Jensen on trumpet and flugelhorn has three notable solo spots, and former Orchestra drummer Jon Wikan — now based in New York — returns to pilot the rhythm team.

Eight out of the ten selections are Knapp originals, and the other two are decidedly refreshing choices upon which the leader works his arranging and orchestrating magic. Alec Wilder's lovely "Moon and Sand" is treated to an expansive eleven-plus minute metamorphosis, with Jeff Hay's buttery trombone providing some elegant commentary; the other soloists are alto saxophonist Mark Taylor and bassist Phil Sparks, both of whom mesh beautifully with the charted course. To my ears, the pungent 5/4 tango arrangement of

"Nanna's Lied" by Kurt Weill and Bertold Brecht is the most memorable and emotionally affecting performance on the program, often reminiscent of Charlie Haden's Liberation Music Orchestra. Knapp's scoring tempers the poignancy of the song's origins with a healthy dose of irony, and the way he weaves Greg Metcalf's mellifluous clarinet through the brass is quite delightful. His debt to Gil Evans is most obvious on this evocation of Berlin cabarets, Nuevo Tango and pan-sectional large ensemble jazz of many eras and styles, although the connection is subliminally apparent elsewhere as well. Sparks and pianist John Hansen are the soloists, the latter sounding particularly inspired in this setting. The 13-piece Orchestra's instrumentation begs comparison to Evans, too (four reeds, three trumpets/flugelhorns, French horn, trombone, bass trombone, piano, bass and drums).

Knapp's own compositions may seem at first to be a bit more "conventional" in structure or effect, but that's only on the surface. The pulse and sense of swing so endemic to the great jazz big bands is always present, and the group makes the mutating tempos of a piece like "Kreuzberg Soliloquy" sound so natural and right that it takes awhile for the complexities to sink in. There's a fine sense of juggling subtlety and audacity present throughout. Knapp states in the liners that he uses "a variety of compositional textures... ranging from traditional sectional writing to a contra-

puntal chamber orchestra approach." Wit, wisdom and superior musicianship are present in copious quantities here on The Jim Knapp Orchestra's third CD release. This is large ensemble jazz writing and playing of rare depth and beauty, not to be missed.

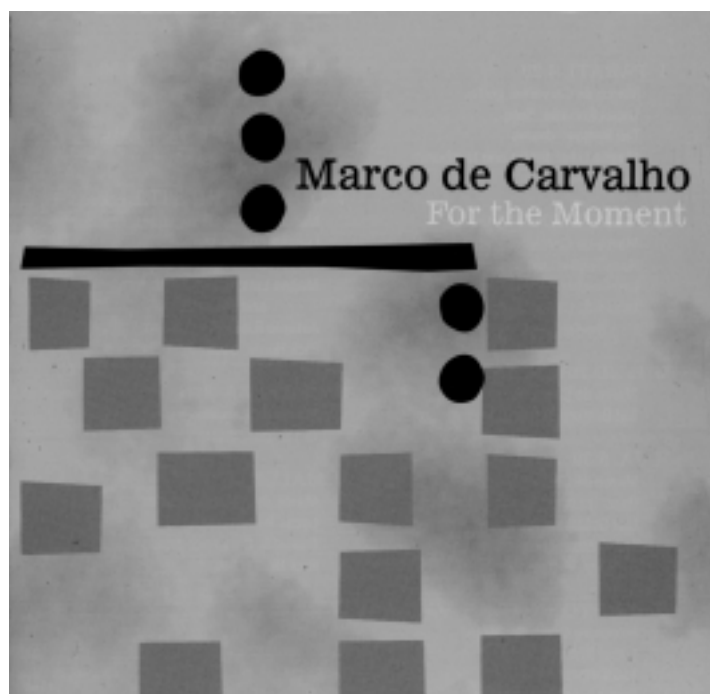
— Bill Barton

## Marco de Carvalho *For The Moment* OA2 Records

If you were relaxing on the beach, enjoying the atypically balmy Puget Sound summer, this new CD from Origin's OA2 imprint may have provided the ideal soundtrack. Perhaps it would be even more apropos come February, when the "will I ever see the sun again?" doldrums set in, and you're nursing a hot toddy in front of the fireplace.

Marco de Carvalho is a guitarist, composer and arranger — originally from Rio de Janeiro, Brazil — who lives in Seattle. He studied with Juarez Carvalho at the Brazilian Music Conservatory, and has played guitar for over 25 years. Faultless technique and crisp precision characterize his playing. There is little of the untranslatable Brazilian *saudade* essence on *For the Moment*, however. Everything comes off as a trifle too squeaky clean to reach the emotional depths and heights so common in

See Marco, next page



## Marco, from previous page

Brazilian music; don't expect the often fiery oeuvre of Baden Powell, Sivuca or Olmir "Alemão" Stocker.

The tempos, rhythms, and dynamics steer towards a rather lazy, subdued middle-of-the-road ambiance that is sustained throughout the program. This is mood music, and the mood evoked is predominately bright, cheery, breezy and optimistic. A number of different instrumental combinations are utilized — ranging from duos to sextets — with the flute of Lucas Robatto the most prominently featured second lead voice, producing textures that are light, airy and transparent. Some of the loveliest sound colors come from the grouping that joins Hans Teuber's sax and clarinet with the cello of Laurie Goldston. The combination of Teuber's clarinet with Goldston — best known as co-leader of The Black Cat Orchestra — elicits many of the most elegant and eloquent moments.

This music is a warm breeze blowing in from Brazil by way of Seattle, and may be just what you're looking for to crank the old metabolism down a notch or two if you're stuck in an I-5 traffic jam. Or, for that matter, as the perfect accompaniment to a romantic dinner and a bottle of fine wine; hey, you might not even need the wine, the temperate glow provided by *For the Moment* might suffice.

— Bill Barton

## Silverman, from page 7

"I know each one of them very well and it will be interesting," Silverman agrees. "They could deliver short pieces or long pieces. Steve is very quirky and will do some interesting, weird loop things; he's a wacky drummer. Gregor is performing a lot live these days with electronics. He's using some live on-the-fly looping software that will lead him in certain directions. Nem, the DJ, is the craziest. He really loves pure sound. Crackles, weird pops, sounds we would normally reject, he will use. Marc is kind of a groove-meister. Briggan doesn't like beats. His stuff will likely be more textural.

Since the project has come to fruit, Silverman has been contacted by more artists interested in the idea of working with common acoustic material, which suggests that Resound to Sender is only just begin-

ning. "This will continue, I think," Silverman says. "Everybody wants the files to do their remix. I'm already thinking of a second Resound to Sender; doing it as a yearly thing, or every six months. Maybe making the files available on an FTP site and saying that your only obligation is to upload your mix. It'd be an open-source concept."

## Skerik, from page 9

Garage a Trois (with Stanton Moore & Charlie Hunter), Ponga (with Wayne Horvitz, Bobby Previte and Dave Palmer), Black Frames (with Dillon, Houser and Chamberlain of Critters Buggin, along with drummer Earl Harvin), Blotallica, Crack Sabbath, and SadHappy.

The good news: fans of Skerik's music don't have to look very far to find a group with his signature sound or involvement. The bad news: it can be difficult to keep up with the various groups and projects Skerik may be involved in.

"They are all relevant and different," says Skerik, commenting on the different bands. "If I could have one band that could play all those things, I would do it. But everyone's busy. I love Critters Buggin, but everyone in the band is busy. Well, what am I going to do? Sit at home for nine months out of the year? I can't do that. I have to play every day. If it takes having ten bands to connect the year together, then that's what I have to do. It's kind of a hassle sometimes, but it's all a musical necessity."

At press time, Skerik's Syncopated Taint Septet was preparing for a performance at Bumbershoot over Labor Day weekend, and the West Seattle Jazz Festival in mid-September. The group will also perform at the Triple Door — a new venue opening beneath the Wild Ginger restaurant in downtown Seattle. And Skerik hopes to tour the group this fall. For now, he is excited about the music and how well the album has been received. "It pops up on music charts all over the world," he says. "That never happened to me in fifteen years of making records. It's fun. It's the one record where I least expected it. I think when you are not manipulating music, and you get lucky and it all comes together like that, sometimes it can connect with people in a really strong way."

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Jon Belcher – Jazz drum set instruction. Studied with Alan Dawson. Author *Drumset Workouts* books 1 & 2. Web site: [www.drumsetworkouts.com](http://www.drumsetworkouts.com). (253) 631-7224, [jbgroove1@juno.com](mailto:jbgroove1@juno.com)

Michael Bisio – is accepting students of the bass and improvisation, any instrument \$40/hr. Ensemble rates available (206) 723-2123. "His playing appears to be produced by sorcery." – *Cadence*

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Anna Doak – Double bass instructor (206) 784-6626, [thedoaks@aol.com](mailto:thedoaks@aol.com). Professional performing/recording bassist. Professor of double bass at WWU, teaches privately out of North Seattle studio

Erik Dormody – Contemporary jazz drum lessons. Studied with Peter Erskine, Jim Chapin, and David Garibaldi. (425) 868-8155 or [edormody@yahoo.com](mailto:edormody@yahoo.com)

Hans Fahling – Jazz guitar instruction, as well as jazz ensembles for all instruments. Contact : (206)364-8815, email: [fahlingjazz@yahoo.com](mailto:fahlingjazz@yahoo.com), web site: [www.fahlingjazz.com](http://www.fahlingjazz.com)

Curtis Forbes – Guitarist, Berklee graduate, degree in composition available for private lessons in guitar, composition, arranging, theory. (206) 931-2128 or [C1Forbes@aol.com](mailto:C1Forbes@aol.com)

David George – Instruction in trumpet. Brass and jazz technique for all students. Home studio in Shoreline. Cornish graduate. (206) 545-0402 or [david19311@home.com](mailto:david19311@home.com)

Steve Grandinetti, MEd – Jazz drum set instruction. Studied with Justin Di CioCio. Centrum Blues Festival faculty member. 360-385-0882, [gypsygumbo@hotmail.com](mailto:gypsygumbo@hotmail.com)

Tony Grasso – Trumpet technique/jazz improvisation. All levels. Wednesdays and Thursdays at Mills Music in Issaquah. Tuesdays at Olympic College in Bremerton. (425) 427-6068. [madtrumpeteer@hotmail.com](mailto:madtrumpeteer@hotmail.com)

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Pascal Louvel – [www.SeattleGuitarTeacher.com](http://www.SeattleGuitarTeacher.com) GIT grad, Studied with R. Ford and N. Brown, (206) 282-5990

Yogi McCaw – Piano/Improvisation/Composition/Home Recording. North Seattle. (206) 783-4507 or [yogi-one@excite.com](mailto:yogi-one@excite.com)

Wm Montgomery – Instruction in jazz piano, improv (all instruments), ear training, theory, composition. Seattle (Magnolia Village). (206) 282-6688, [wmon@monchan.com](mailto:wmon@monchan.com).

Cynthia Mullis – Saxophone instruction with a creative, organic approach to Jazz style, theory, technique. BM, MA, NYC professional. 206-675-8934. Email: [cmullis35@dellnet.com](mailto:cmullis35@dellnet.com)

Nile Norton, DMA — Jazz Vocal Class. All levels accepted. Monday evenings in convenient Pioneer Square location. Reasonable per session rate. Contact: (206) 382-9798 or [nilenorton@hotmail.com](mailto:nilenorton@hotmail.com)

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# Jazz AROUND THE SOUND

## MONDAY SEPTEMBER 1

CO Gust Burns/Cristin Miller/Tom Swafford/  
Adam Weiss, 8:30

RA Thomas Bell's XTC Funk, 10

## TUESDAY SEPTEMBER 2

LF Thomas Bell NYC Send-off jam, 9:30

TU Jay Thomas Big Band w/ Becca Duran, 8

## WEDNESDAY SEPTEMBER 3

PL Trans Duo - LaDonna Smith/Davey Williams  
with Wally Shoup, 8

TU Charlie Smith Circle, 8

## THURSDAY SEPTEMBER 4

FI Ari Zucker & Friends, 8

NE Joanne Klein/Marc Smason/Justin Wert/Joe  
Casalini, 8:30

PL John Zorn's Game Pieces, 8

RZ Sleeper Cell - Jesse Canterbury (clarinet), Wes  
Davis (trumpet), James Drage (Rhodes), Matt  
Duss (guitar), Trip Powers (bass) and Adam  
Gross (drums) & Stuart McLeod (space vibes),  
8

SR Overton Berry, 8

TU Greta Matassa Vocal Workshop, 8

### 4, 5, 6 JOHN ZORN'S GAME PIECES

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broad sample of Seattle improvisers, the three-  
evening implementation of a variety of John  
Zorn's "game pieces" should provide plenty of  
humor and fun. LaDonna Smith and Davey  
Williams (who appeared on the recording  
LaCrosse, one of the early Zorn game piece  
recordings) are Thursday night's special guests.  
Each evening's proceeds will benefit Polestar.

## DEADLINES etc.

We'll do our best to post this calendar  
to our website (any volunteers to help do  
that?), and to add a short description of  
performances if performers submit one  
**via email** with calendar listing. **Limit 40  
words.** Time permitting, we'll add all  
listings to the web site, even after the  
deadline for the print edition, which  
remains the 15th of the month prior to

the gig. Send details to  
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mail to 3429 Fremont Pl., #309, Seattle,  
WA 98103. If you know of a club,  
restaurant, or other location that should  
be getting copies of *Earshot Jazz*,  
please let us know, same addresses.  
**NOTE:** Acts & start times are subject to  
change. Call venues to check. Start  
times are pm unless noted.

## FRIDAY SEPTEMBER 5

C\* Dave Peck Trio, Columbia City Beat Walk,  
Barefoot, 4860 Rainier Ave. S.,

HV The Combustion Collective, 9:30

PL John Zorn's Game Pieces, 8

RA Terraform, 10

SR Overton Berry, 8

TU Meredith D'Ambrosio Trio w/ Randy  
Halberstadt, 9

## SATURDAY SEPTEMBER 6

C\* Janis Mann, Whidbey Island Center for the  
Arts - 565 Camano Ave - Langelly, 8

PL John Zorn's Game Pieces, 8

SR Overton Berry, 8

TU Meredith D'Ambrosio Trio w/ Randy  
Halberstadt, 9

## SUNDAY SEPTEMBER 7

CO Artie Smudges Trio and Pran (Greg Powers  
and Stuart Dempster), 4

GD Elements - Marc Smason/Michael Biller/Joe  
Casalini, 11am

PL Les Poules, 8

TU Reggie Goings/Hadley Caliman Quintet, 3

TU Andre Thomas Jazz Jam, 8

## MONDAY SEPTEMBER 8

CO Fejj Mandel, 8:30

GI Wellstone Conspiracy, 8

TU Vocal Jam hosted by KPLU DJ KATT

### 8 ORIGIN ARTISTS AT THE GRAND ILLUSION

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## TUESDAY SEPTEMBER 9

JA Jane Monheit

TU Emerald City Jazz Orchestra, 8

VT Hot Club Sandwich, 8

## WEDNESDAY SEPTEMBER 10

JA Jane Monheit

OW The Combustion Collective, 10

TU Jim Cutler Quartet, 8

## CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

### C\* Concerts and Special Events

AF Affairs Cafe, 2811 Bridgeport Way West, University Place,  
(253) 565-8604

BH Baithouse, 5517 Seaview NW, 297-9109

CF Coffee Messiah, 1554 E Olive Way, 861-8233

CM Crossroads Shopping Center, 15600 NE Eighth St, Bellevue,  
(425) 644-1111

CO CoCA (Center on Contemporary Art), 1420 11th Ave,  
728-1980

CU Cucina Cucina, 901 Fairview Ave N, (206) 447-2782

CV Café Venus and Mars Bar, 609 Eastlake Ave E

CZ Cutter Point 7520 27th St. W. University Place,  
(253) 565-4935

DH Dexter & Hayes Public House, 1628 Dexter Ave N, 283-7786

DU Dubliner, 3517 Fremont Ave N, 548-1508

FI Fiddler's Inn, 9219 35th NE, 525-0752

GD Gilbert's Deli, 10024 Main, Bellevue, (425) 455-5650

Grand Illusion Theater, 1403 NE 50th, 525-9573

HV Hopvine, 507 15th Ave NE, 328-3120

IB Il Bistro, 93-A Pike St, 682-3049

JA Jazz Alley, 2033 6th Ave, 441-9729

JB Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169

JF Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686

JU Jubilante Restaurant, 305 Burnett Ave S, Renton,  
(425) 226-1544

LA Latona by Green Lake, 6432 Latona NE, 525-2238

LB Library Bistro, 92 Madison St, 624-3646

LF Lo-Fi, 429B, Eastlake Ave E

MK Mr. Lucky, 315 1st Ave N Seattle, 282-1960

MT Mr. Spot's Chai House, 5463 Leary Way, 297-2424

NE Norm's Eatery, 460 N. 36th, (206) 547-1417

NO New Orleans Restaurant, 114 First Ave S, 622-2563

OH Our House Concert series, 4120 Woodland Park Ave N,  
634-1179

OW Owl 'n Thistle, 808 Post Ave, 621-7777

PA Paragon, 2125 Queen Anne Ave N, 283-4548

PC Penny Café, 1707 NW Market St, 784-6426

PD Pink Door, 1919 Post Alley, 443-3241

PL Polestar Music Gallery, 1412 18th Ave Seattle

PM Pampas Club, 90 Wall St, 728-1140

RA Rainbow Bar & Grill, 722 NE 45th, 634-1761

RZ Rendezvous, 2320 2nd, 441-5823

SA The Spar, 2121 N 30th, Tacoma, (253) 627-8215

SC Sorry Charlie's Restaurant, 529 Queen Anne Ave N,  
(206) 283-3245

SM Simpatico, 4430 Wallingford N, 632-1000

SR Sorrento Hotel, 900 Madison, 622-6400

SU Sunset Tavern, 5433 Ballard Ave, 784-4480

TA Tempero Do Brasil Restaurant, 5628 University Way,  
523-6229

TU Tula's, 2214 2nd Ave, 443-4221

VT Victrola Coffee, 411 15th Ave E, 325-6520

WB Wasabi Bistro, 2311 2nd Ave, 441-6044

WG Wild Ginger, 1401 3rd Ave, 623-4450

## Recurring Weekly Performances

### Mondays

- GI Origin Arts at the Grand Illusion Theater, 8  
 IB Blake Micheletto, call for time  
 MK Reggie Goings & the Jazz Suspenders, call for time  
 NO New Orleans Quintet, 7  
 SC Scot Lee Jazz Duo, 8  
 VT Casey McGill & His Blue Four, 9  
 WG Sue Orfield, 9

### Tuesdays

- MT Spirit Tuck, 8  
 NO Ham Carson & Friends  
 OW Bebop & Destruction, call for time

### Wednesdays

- BH Vocal Jam w/ Karin Kajita & Kevin McCarthy, 8  
 CU Brian Nova/Buddy Catlett/Greg Williamson, 8:30  
 LB Glen Slayden Trio, 5  
 NO Floyd Standifer Group, 8  
 SA Kareem Kandi, 8

### Thursdays

- CF Monktail Music Series, 8  
 CM Victory Music presents Open Mic, 6  
 LF Oxygen Lounge, 9  
 NO Ham Carson Quintet, 7  
 PA HB Radke & the Jet City Swingers, 9  
 PD Michael Bisio Trio, 8  
 SM Phil Brooks/Jon Markel, 7:30  
 SU Victor Noriega  
 TA Urban Oasis, 7  
 WB Wayne Trane, 9

### Fridays

- AF Kareem Kandi, 6:30  
 JU Urban Oasis, 9  
 LA LHH Trio, 5:30  
 PM Floyd Standifer, 9

### Saturdays

- CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9  
 PM Floyd Standifer, 9  
 SU Victor Noriega

### Sundays

- DH Rockin Teenage Combo and friends, 9  
 CZ Kareem Kandi, 2  
 JF Buckshot Jazz, 5:30  
 TU Origin Sessions, 8

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### WEDNESDAY SEPTEMBER 11

- JA Jane Monheit  
 SR Overton Berry, 8  
 TU Andreinne Wilson All-stars, 8

### FRIDAY SEPTEMBER 12

- C\* Janis Mann Quartet, West Seattle Jazz Festival, 9  
 JA Jane Monheit, 8:30 & 10:30  
 PL Ron Fein, 8  
 SR Overton Berry, 8  
 TU Jim Knapp Quintet, 9

### SATURDAY SEPTEMBER 13

- C\* West Seattle Jazz Festival Main Stage (California and Oregon Streets)  
 Cascasde Big Band, noon  
 Pearl Django, 1:30  
 James Knapp Orchestra, 3  
 M-Pact, 4:30  
 Jay Thomas, 6  
 Sonando, 7:30  
 Amy Stephens Quartet, 9  
 C\* West Seattle Festival Café Stage (California and Alaska Streets)  
 Deardorf/Peterson Quartet, 1  
 Woody Woodhouse Quartet, 2:30  
 Ficus Trio, 4  
 Wellstone Conspiracy, 5:30  
 Larry Fuller Trio, 7  
 Rik Wright 4tet, 8:30  
 Prohibition Jazz Band, 10

- JA Jane Monheit  
 PL Ron Fein, 8  
 SR Overton Berry, 8  
 TU Hadley Caliman Quartet, 9

### SUNDAY SEPTEMBER 14

- C\* A Tribute to Woody Woodhouse, Royal Esquire Club, 5016 Rainier Ave. S, 723-2811, 5  
 C\* West Seattle Jazz Festival Main Stage (California and Alaska Streets)  
 Roy Cummings Memorial Big Band, 12  
 Greta Matassa Quartet, 1:30  
 Skerik and Syncopated Taint, 3  
 Scott Amendola Band, 4:30  
 Kelley Johnson Quartet, 6  
 C\* West Seattle Festival Café Stage (California and Oregon Streets)  
 Julian Priester Quartet, 1  
 Floyd Standifer Quartet, 2:30  
 Randy Halberstadt Trio, 4  
 Darren Motamedy Group, 5:30  
 Jay Roulston Quartet, 7

- FI Don Baragiano Trio, 6  
 JA Jane Monheit 6:30 & 8:30

- TU Jazz Police, 3  
 TU Andre Thomas Jazz Jam, 8

### MONDAY SEPTEMBER 15

- CO Dalton Davis/Mark Collins/Jim Knodle, 8  
 GI John Stowell/Jeff Johnson/John Bishop, 8  
 JA Chie Sugiyama, Sister City Jazz Day, free, 8  
 TU Kelley Johnson Vocal Jazz Jam, 8

### TUESDAY SEPTEMBER 16

- TU Roadside Attraction, 8

### WEDNESDAY SEPTEMBER 17

- CO Meme Series: Curtains/Maher Shalal Hash Baz/Gust Burns/ Black Lodge, 8  
 PC Chuck Ogmund Quartet with Brian Owen, 8  
 TU Beth Winter Vocal Showcase, 8

### THURSDAY SEPTEMBER 18

- SR Greta Matassa, 8  
 TU Lynn Bush Quartet, 8

### FRIDAY SEPTEMBER 19

- PL Gust Burns (two trios), 8  
 SR Greta Matassa, 8  
 TU Hadley Caliman Quartet, 9

### 19, 20 GUST BURNS TRIO OF TRIOS

In a confluence of projects, pianist Gust Burns will present three trios and a solo set at Polestar Music Gallery. The Friday show includes a set by Burns with Jesse Canterbury (clarinet) and Jonas Tauber (bass), and a second set with Burns joined by drummers Matt Crane and Gregg Keplinger. The Saturday performance will begin with a solo piano performance and then Ficus Trio which includes Gregory Reynolds (saxophone) and Greg Campbell (drums).

### SATURDAY SEPTEMBER 20

- C\* Karin Kajita Jazz Quintet, Bainbridge Island Jazz Festival, Bainbridge Commons, noon  
 C\* Cecila Chavez and Karin Kajita, Bainbridge Island Jazz Festival, Bainbridge Commons, 1  
 DU The Combustion Collective, 9:30  
 OH Wellstone Conspiracy, 7:30  
 PL Gust Burns (solo/trio), 8  
 SR Greta Matassa, 8  
 TU Susan Pascal Quartet, 9

### SUNDAY SEPTEMBER 21

- CO Five Minutes or less (Improvisations), multiple performers, 4  
 TU Jay Thomas Big Band w/ Becca Duran, 4  
 TU Andre Thomas Jazz Jam, 8

See Calendar, next page

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Pop/Jazz crossover act Steely Dan performed at the Gorge Amphitheater in August. Strong improvisers had plenty of room to stretch in the spacious environs. Pictured from left: Jon Herrington, Walter Becker, Cornelius Bumpus, Walt Weiskopf, Donald Fagen, Jay Leonhart, Jim Pugh, Ted Baker, Tom Barney, Keith Carlock

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**Calendar, from page 13**

**MONDAY SEPTEMBER 22**

- CO Michael Vlatkovich/Dottie Grossman duo;  
Perry Robinson/Marc Smason/Jim Knodle, 8  
GI Matt Jorgensen + 451  
TU KPLU DJ Katt Vocal Jam, 8

**TUESDAY SEPTEMBER 23**

- CV Rick Wright 4tet, 8  
TU Hal Sherman's BCC Monday Night Band, 8

**WEDNESDAY SEPTEMBER 24**

- TU Jim Sisko & The Five Trumpet Review, 8

**WEDNESDAY SEPTEMBER 25**

- JB The Combustion Collective, 9  
SR Janis Mann, 8  
TU Reginald Pinkney/Bogey Vvaov, 8

**FRIDAY SEPTEMBER 26**

- C\* Phil Randoy/Karin Kajita, Fifth Avenue Grill  
House, 610 5th Ave S, Edmonds, 7  
FI RAI, 9  
PL Christopher DeLaurenti, 8  
SR Janis Mann, 8  
TU Kelley Johnson Quartet, 9

**SATURDAY SEPTEMBER 27**

- C\* Phil Randoy/Karin Kajita, 5th Avenue Grill  
House, 610 5th Ave S, Edmonds, 7  
PL Christopher DeLaurenti, 8  
SR Janis Mann, 8  
TU Jay Thomas Quartet, 9

**SUNDAY SEPTEMBER 28**

- NO Three Much Fun – Jim Knodle/Perry  
Robinson/Marc Smason, 7:30  
TU Andre Thomas Jazz Jam, 8  
TU Fairly Honest Jazz Band, 3

**28 THREE MUCH FUN**

The highly entertaining and original trio reunites two years after their inaugural performance at Zoka Coffeehouse, which has subsequently been released on CD. Clarinetist Perry Robinson, trombonist Marc Smason, and trumpeter Jim Knodle are free to display their instrumental mastery with music that swings hard, is deeply traditional, yet feels fresh and modern. It's an infrequent project that should be seen whenever there is an opportunity.

**MONDAY SEPTEMBER 29**

- CO Michael Griffen/Gabe Lukeris (violin &  
dance), 8  
GI Rick Mandyc Trio, 8  
TU Greta Matassa Jazz Jam, 8

**TUESDAY SEPTEMBER 30**

- TU Magnolia Big Band, 8

**Marie, from page 3**

place November 1 at the W Hotel in downtown Seattle. Proceeds assist the Hope Heart Institute, an organization that works toward cardiovascular research and education. For information, call (206) 903-2001 or [info@hopeheart.org](mailto:info@hopeheart.org).

The **Seattle Repertory Jazz Orchestra** will perform Duke Ellington's Sacred Concerts in Portland, Oregon on October 4 and 5. SRJO will be joined by the **Oregon Repertory Singers**. Vocal soloists will be Seattle's **James Caddell** and **Nichole Eskridge**.

The **Woody Woodhouse Scholarship Fund for Musical Education** will be formally established on September 14, in an afternoon event at the Royal Esquire Club, 5016 Rainier Ave. S in Seattle. More than 50 musicians are expected to participate in the event, which begins at 5pm and will be hosted by San Francisco radio personality **Sonny Buxton**. Tickets are \$25 and available from the Royal Esquire Club. Call (206) 723-2811 for tickets or more information.

Composer and multi-instrumentalist **Amy Denio** will be featured in a three-evening series moderated by Seattle Post-Intelligencer music writer **Bill White**. Denio appears Tuesday, September 16, at Town Hall, 1119 8th Ave. She will discuss the problems and satisfactions of composing for film and will perform music from

the Jamie Hooks film "The Naked Proof," which received a special jury award at the 2003 Seattle International Film Festival. She will also perform music composed for the Thomas Edward films "Pangea's Brood" and "Synchrony in Estrus." Other artists in the series are actress **Sarah Rudinoff** (September 15) and folk-blues legend **Alice Stuart** (September 16).

Former Seattle composer and pianist **Lynette Westendorf**, now living in the Methow Valley, received an Emmy for her sound track to the film *False Promises: Lost Land of the Wenatchi* at the Northwest Regional Emmy Awards in June. The score, composed for string quartet, trumpet, piano, bass and drums also featured traditional singing by the P'Squosa Singers of the Colville Tribes. **Jim Knodle**, **Dan O'Brien**, **Don Berman**, **Brent Arnold**, **Anna Edwards**, **Mark** and **Louanne Lotz** joined Lynette in the recording, which was recorded at Jack Straw Productions. For more information on the project, visit [www.falsepromises.com](http://www.falsepromises.com). A CD recording of the soundtrack is available by contacting [lynette@lwmusic.com](mailto:lynette@lwmusic.com).

**Our House Jazz Concert Series**, Seattle's intimate home concert series, opens the 11th year of its annual concert season with Seattle pianist/composer **Bill Anshell's** trio, **The Wellstone Conspiracy**, on Saturday, September 20 at 7:30pm.

**See Our House, page 16**

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Becca Duran now accepting private students interested in jazz singing. The basics will be covered while learning standards and Latin. BeccaDuran.com or call (206) 548-9439. Wallingford area.

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If you have a new CD release and would like to submit it for review, or would like to see it mentioned in columns about new releases, please send a copy of it to the Earshot Jazz office. The address is above.



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## Our House, from page 15


Our House Jazz is located in a private residence at 4120 Woodland Park Avenue North in Seattle. Admission is by donation, with all proceeds going to the artists. Barbara Hubers-Drake, co-founder of the Seattle Women's Jazz Orchestra, and freelance musician, Mark Drake, began this series in their home to provide the opportunity to hear exceptional Seattle jazz artists in an intimate, comfortable setting. Artists to be featured this season include Rich Cole, Steve Korn, Aaron Parks, Jeff Johnson, and others. For additional information, visit [www.ourhousejazz.com](http://www.ourhousejazz.com) or call (206) 634-1179.

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 CLOSED	2 Jay Thomas Big Band w/ Becca Duran 8-12 \$5	3 Charlie Smith Circle 8-12 \$8 Gen. \$5 Students & Seniors	4 Greta Matassa Vocal Workshop 8-12 \$8	5 Meredith D'Ambrosio Trio w/ Randy Halberstadt 9-1 \$12	6 Meredith D'Ambrosio Trio w/ Randy Halberstadt 9-1 \$12
7 Goings/ Caliman Quintet 3-7 \$7 Andre Thomas Jazz Jam 8-12 \$6	8 Vocal Jam hosted by KPLU-FM DJ Katt 8-12 \$6	9 Emerald City Jazz Orchestra 8-12 \$5	10 Jim Cutler Quartet 8-12 \$7	11 Andrienne Wilson All-Stars 8-12 \$8	12 Jim Knapp Quintet 9-1 \$12	13 Greta Matassa Quartet 9-1 \$12
14 Jazz Police Big Band 3-7 \$5 Andre Thomas Jazz Jam 8-12 \$6	15 Kelley Johnson Vocal Jazz Jam 8-12 \$6	16 Roadside Attraction Big Band 8-12 \$5	17 Beth Winter Vocal Showcase 8-12 \$6	18 Lynn Bush Quartet 8-12 \$8	19 Hadley Caliman Quartet 9-1 \$12	20 Susan Pascal Quartet 9-1 \$12
21 Jay Thomas Big Band w/ Becca Duran 4-7 \$5 Andre Thomas Surprise B-Day Party w/ M-Pact 8-12 \$6	22 Vocal Jam hosted by KPLU-FM DJ Katt 8-12 \$6	23 Hal Sherman's BCC Monday Night Band 8-12 \$5	24 Jim Sisko and the Five Trumpet Review 8-12 \$8	25 Reginald Pinckney/ Bogey Vujaov 8-12 \$10	26 Kelley Johnson Quartet 9-1 \$12	27 Jay Thomas Quartet 9-1 \$12
28 Fairly Honest Jazz Band 3-7 \$8 Andre Thomas Jazz Jam 8-12 \$6	29 Greta Matassa Jazz Jam 8-12 \$6	20 Magnolia Big Band 8-12 \$5				
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