

Earshot Jazz is a 501(c)(3) non-profit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

July 2024
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Seattle, Washington



Changing Music Ed With "The Beth and Kelly Show"

Beth Fortune and Kelly Clingan photo by Daniel Sheehan

Letter from the Director

Get on Board!

There is a saying that we hear occasionally relating to artistic accomplishment in the jazz world: “When you reach the top, don’t forget to send the elevator back down.” Even though “the top” may be a nebulous, and even counterproductive, destination for any kind of personal accomplishment, especially in jazz, the metaphor resonates well here in Seattle.



John Gilbreath photo by Bill Uznay

Over the years, our community has stepped up so effectively for jazz education that it has become part of our civic value system. It’s almost a given that the subject of Seattle’s jazz education programs is treated with honest appreciation and mutual, if not abundant, support by the greater public. And hundreds of students are growing each year as a result.

This month’s cover story highlights two heroes of Seattle’s jazz education ecology. Fueling the jazz continuum on the ground level by focusing on “bravery over perfection,” Kelly Clingan and Beth Fortune have fortified the front lines of music education by working with students and teachers, both inside and outside of the established dynasties of our fabled high school and middle school programs, with a dedication to much-needed gender equity, wider inclusion, and more fun.

Jazz education is not just a forum for creating new professional musicians. The process is said to develop skills of self-awareness, discipline, confidence, and working in harmony with others so that each individual tangibly benefits the whole. The benefits of music studies are proven to translate across the sciences, mathematics, languages, social services, and even the law. And perhaps most importantly, jazz is a tangible link to the gifts of Black culture in our daily lives. As we’ve said here before, “no Black America, no jazz.”

Jazz is generous and generative. There are many stops between the ground floor and the top level, and the real juice is in these interstitials. This issue of *Earshot Jazz* shines a light on some of the artists, labels, and organizations that make this community so engaging. And, we include a calendar of live jazz performances so you can get out and draw your own conclusions. We look forward to seeing you out there!

Thank you for your support!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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NOTES

Earshot Jazz Festival Tickets On Sale in July

Do you hear the festival bells ringing? Tickets for the 36th annual Earshot Jazz Festival go on sale later this month! We are excited to announce Skerik as this year's festival resident artist and Freddy Fuego as the recipient of this year's festival commission. Stay tuned in coming issues to learn more about what they're cooking up for the festival. Among other local highlights are Gabriel Teodros and Day Soul Exquisite; we're also jazzed to welcome to Seattle Vijay Iyer, Shabaka, Myra Melford, a tribute show on the Legacy of Wayne Shorter with Danilo Pérez, John Patitucci, Brian Blade & Mark Turner, and more. Tickets and information at earshot.org.

Jazz on J Street Series Returns

The Jazz on J Street series in Tacoma is back! After the untimely passing of B-Sharp Music Society organizer Dennis Ellis in 2023, assistant organizer Robert Deehan is bringing the series back. The concerts will again be on the third Saturday of each month at 7pm at the same location, Immanuel Presbyterian Church in Tacoma. Immanuel Presbyterian Church is fully inclusive and only preaches love. The summer series rounds out with Ann Reynolds and Clave Gringa on July 20 and the Marina Albero Trio on August 17. Free; cash donations are welcomed to help pay the professional musicians.

Ballard Locks Concert Series

The Ballard Locks concert series is well underway this summer. Now through Labor Day, free jazz concerts to the public will be in the Locks' botanical gardens every Saturday and Sunday at 2pm. It's a great way to get your jazz fix, spending time with friends and family in Seattle's beautiful summers. Upcoming July performances include Centerpiece Jazz Band on July 7; West Seattle Big Band on July 14; Emerald City Sax Quartet on July 21. Even more local gems will brighten the gardens in August and September. Full schedule online at ballardlocks.org/news-updates.html. Donations will go towards volunteer performances, garden upkeep, and educational programs at the Locks.



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Changing Music Ed With “The Beth and Kelly Show”



Beth Fortune and Kelly Clingan photo by Daniel Sheehan

BY ERIC OLSON

In the summer of 2020, well into pandemic lockdown with no end in sight, music educators Beth Fortune and Kelly Clingan shared a realization: “The kids were not okay.”

Furthermore, “The *teachers* were not okay.”

Fortune, 47, and Clingan, 45, spent eight years as coworkers at Washington Middle School, teaching music in the venerable program formerly led by Robert E. Knatt. Through that job and others – Fortune would move on to Ballard High School, Clingan to Seattle JazzED – they gained experience, callouses, and firsthand insight regarding the shortcomings of both Seattle-area and national music education. Seeking community as the pandemic wore on, Fortune and Clingan decided to host a public conversation about their careers on Facebook Live.

Four years on, these conversations continue under a podcast titled “The Beth and Kelly Show,” shortly wrapping up its fourth season and nearly 100th episode. “Collaborative and supportive approaches are not common among music educators,” says Fortune, who specializes in stringed instruments. “There’s often just one of you in your building. So there’s an intense isolation that comes with the job.”

With “The Beth and Kelly Show,” Fortune and Clingan have created a platform to “give voice to intuitions that [music educators] often tamp down, that they’re scared to share.” The show’s guests represent a multitude of teaching talent, from local standouts such as Kate Olson and Jovino Santos Neto to national educators like Roxy Coss and Erica von Kleist.

“Change is critical,” says Clingan, a trombonist. “We’ve got to look at setting up some different structures.”

Clingan and Fortune considered the pandemic a prime opportunity to realign music schooling. But lockdown ebbed and they found an educational environment resting on its laurels. “Particularly in the Pacific Northwest,” says Clingan, “The [music] scene is celebrated for the status quo. We’re not super interested in that.”

Clingan and Fortune keep the podcast as improvisatory as a jazz solo. No outline, no notes. Just a guest – sometimes more than one – a couple webcams, and their built-in computer microphones. The episodes continue to air on Facebook Live. Clingan and Fortune say they’ve improved as on-air personalities. Otherwise, the show is fundamentally unchanged after four years. As in early episodes, talking points gravitate toward a related (yet complex) series of pitfalls in music education. Namely, says Fortune, “The hallmarks of white supremacy culture are closely aligned with many of our problems [in

music instruction]. Perfectionism. One right way to play. I'm like, oh my God, this describes my entire education."

"This project has helped us come to terms with our early years of teaching," says Fortune. "I think that, earlier, we were upholding some really damaging structures ourselves."

"Change is critical. We've got to look at setting up some different structures."

Over their first few podcasts, these realizations took form in stories about Washington Middle School, then one of the most diverse student bodies in Seattle. Clingan and Fortune looked around the jazz department and saw a haven for white Advanced Placement students, "savvy families who know that music will look good on a kid's resume." This undercut the program's demographic aim. Clingan and Fortune yearned to pull a wider population into their classrooms. But progress was slow.

"I'd like to ball up and throw away that first year of teaching," Fortune said on their initial episode. "Maybe the first few years."

Clingan and Fortune are creative talkers who navigate their discussions with free-wheeling, humoristic flair. They're not afraid to pose large, thorny questions, even when inroads seem limited. "I love pushback," says Clingan. "I love tough conversations."

Based on their guest's particular line of expertise, Clingan and Fortune chart very different paths around the teaching experience. For their 25th episode, they brought on four musicians – Joe Craven, Ari Joshua, Matt Hopper, and Ricky Gene Powell – with connections to the Grateful Dead scene, and asked how jam music might form a pedagogical stepping stone to improvisatory jazz performance. This led to fascinating discussions about art

elitism, a pronounced gender misbalance in jam bands, and the proper way to talk with kids about drug use in historic musical environments.

Speaking with pianist, arranger, and composer Annie Booth in August 2023, Clingan and Fortune covered the launch of Brava Jazz Publishing, an outfit that

only publishes big band charts composed and arranged by women. In May of this year – season four of the show – they spoke with USC's William Coppola, author of the upcoming *Egotism, Elitism, and the Ethics of Musical Humility*. In response to a winding, thoughtful denunciation of musical privilege from Coppola, Clingan said, "That's a lot. And I'm here for all of it."

Fortune and Clingan posit that today's

"Ultimately, we're going to be out of the game, and they're going to make the changes. Music isn't just about going out and being a kickass professional trumpet player. Today, every musician is an educator."

young musicians are judged on their ability to "play fancy music," while greater importance should be placed on "the experience of learning, creating, and appreciating music. Of seeing yourself as an artist." If their guests are any indication, many in the music world agree. Fortune and Clingan are using "The Beth and Kelly Show" to root themselves in a national discussion about education – not just in jazz music, but in all creative fields. "Once you know better," says Fortune,

reciting a motto of sorts, "do better. Let's just start now. There are practical tools and easily implementable ideas."

Clingan and Fortune have teamed up to build a platform for these ideas, and for the educators who are pursuing them. "A lot of our guests are doing the same work as us," says Fortune, "but from a different angle."

Clingan says that the podcast has generated positive feedback in teaching circles. With their connections to music foundations like Wintergrass, the American String Teachers Association, and the Washington Music Educators Association, they've been gathering fans through word of mouth and a regular publishing schedule. They've also recorded a number of live shows. Podcast upkeep is generally split down the middle, and they utilize a wide array of networks to find potential guests. "Neither of us is afraid to ask anyone," says Clingan. She throws out a couple dream names: Congresswomen Pramila Jayapal and principal Baltimore Symphony oboist

Katherine Needleman.

"Students are our future," says Fortune. "Ultimately, we're going to be out of the game, and they're going to make the changes. Music isn't just about going out and being a kickass professional trumpet player. Today, every musician is an educator."

Clingan agrees. "Our guests share our values," she says. "We're all here because music changed our lives."

Robin Holcomb

BY DEVON LÉGER

Having just released the second volume of a retrospective of her work, *One Way or Another*, Seattle-based songwriter and improvisational pianist Robin Holcomb is poised to take the stage at the Tractor Tavern on July 25 with Jake Xerxes Fussell. The Tractor's an interesting spot for her, since it's the center of Seattle's Americana scene. Holcomb's been pigeonholed for years as an Americana artist, a genre she pushes back against somewhat. Though she frequently draws from old folk songs, from the Harry Smith collection, and old country blues singers, she came out of New York's improvisational music scene in the late '70s and early '80s and is a renowned classical composer with wildly creative song cycles based on American history. It's unusual to find an artist who can move between vast complexity and stripped-back simplicity, Holcomb's focus on the craft of music is what ties all her work together.

For *Volumes 1* and *2* of her recent album retrospectives, Holcomb opted for simplicity, recording just voice and piano over a



Robin Holcomb photo by Ernie Sapiro

collection of songs taken from her work over the decades. But that kind of raw music craft can be deceptively difficult. "What you can't hear on the CD is all my swearing in between takes," she chuckles

over a Zoom call from her Seattle home, surrounded by various keyboards and boxes of cables. "It was very intense." Holcomb's husband, Seattle jazz legend Wayne Horvitz, produced the album



and helped her select a variety of songs from across her catalog, from her four albums for Nonesuch Records, and from her song cycles. The albums also include never-before-recorded covers, like Randy Newman's "Old Man" and Stephen Foster's "Hard Times Come Again No More." When looking for a studio to record her songs solo with piano, Holcomb remembered Whitefish, Montana's SnowGhost Music and recording engineer Brett Allen. She'd recorded a Seattle band of hers, Varmint, with him years back (the band's motto was "no rehearsal, and no original music!") and always wanted to work with him again.

Holcomb made her name in the '90s amidst a wave of female songwriters who were also pianists, though she never felt a part of that world. But this period brought a pace of recording that she wouldn't return to in her later career until now, preferring to focus on composing and creating for the theatre and concert halls. Her song cycles, in particular, fed her creativity and interest in composition. She wrote song cycles about pioneering environmentalist Rachel Carson, the Pacific Northwest's Utopian movements, the Everett Massacre, a terrifying wildfire in Paradise, California, and her own past picking tobacco in her youth. Though rarely recorded, some of the songs from these song cycles have made their way onto these two new albums from Holcomb, especially her favorite, "Deliver Me," which she says she's being asked to play for funerals more and more.

Holcomb didn't start off as a songwriter. She came up instead in the Ethnomusicology department at UC Santa Cruz studying Javanese gamelan. But it was also in Santa Cruz that she first tried her hand at setting her poetry to song, for a staging of Shakespeare's "The Tempest." That was the key that brought her to songwriting and to her own singing. "I would sing the melodies to the singers and to the actresses," she explains, "and they had trouble with them. Whereas to me, they felt like they were just melodies and they fit my voice fine." Foremost in

her mind at the time, however, was a move to New York City with her husband that brought both of them into an inner circle of improvisationalists (and world music heads) like John Zorn and Bill Frisell. Moving to New York in 1977, she came at the tail end of New York's jazz loft scene. She remembers hearing great music at Sam Rivers' Studio Rivbea and falling in love with what would come to be termed free jazz. Looking for a quieter home, Holcomb and Horvitz (and Frisell) moved out to Seattle in 1989, where they've been ever since; "I think we bought the last cheap house in Seattle," she laughs.

The Seattle of today is a far cry from when she first moved to the region, and Holcomb mentions her reverence for the lack of sirens and the silence in Poschiavo, Switzerland, where she was invited to play the Uncool Festival. But she's looking forward to her upcoming Northwest tour with young folk music scion Jake Xerxes Fussell, part of an open-minded roots music scene that she admires with ties to the Big Ears Festival in Knoxville, Tennessee. She and Fussell are perhaps similar artists, both beholden to the American traditions they love, but unable to be constrained.



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Photo by Richard Walker

NW Summer Festivals



Jazz Port Townsend photo courtesy of the festival



Ellensburg Music Festival photo courtesy of the festival



Vancouver Wine & Jazz Festival photo courtesy of the festival

BY NADYA BARGHOUTY

JAZZ PORT TOWNSEND JULY 22-28 (PORT TOWNSEND, WA)

Led by artistic director John Clayton, Jazz Port Townsend is a week-long workshop filled with master classes and performances. Instrumentalists and singers high school aged and above can learn from over 30 world renowned musicians. Jazz Port Townsend is a great opportunity for young people to connect with each other and masters in their field. Approximately half of Jazz Port Townsend participants are under the age of 20 and come from across the country. The group of over 160 musicians come together for a series of opt-in concerts at the end of the program. The 2024 staff include Matt Brewer, George Cables, Gerald Clayton, Dawn Clement, Tanya Darby, Chuck Easton, Michael Glynn, Wycliffe Gordon, Randy Halberstadt, Jon Hamar, Jeff Hamilton, and several more. While the drum category is full, the vocal track and instrumentalist category is still open for applications with scholarships available for students as well. centrum.org/program/jazz.

ELLENSBURG MUSIC FESTIVAL JULY 26-27 (ELLENSBURG, WA)

Just under two hours outside of Seattle, Central Washington's Ellensburg Music Festival (formerly known as Jazz in the Valley) boasts a jazz-heavy lineup. In addition to jazz, the festival also features country, blues, and rock music. Seattle musicians like Grammy Award nominee Biserat Tafesse, performing on Friday, and jazz guitarist Michael Powers, strumming twice on Saturday, are making their way east to Ellensburg. Ellensburg Music Festival not only boasts a powerful lineup, but a late hang for the night owls out there, ending at midnight on both days. Central Washington also has must-see jazz acts like the Ellensburg Big Band and legendary saxophonist Lenny Price. The Ellensburg Music Festival is sure to be a weekend full of singing and dancing for all attendees. ellensburgmusicfestival.com.

BELLHAVEN JAZZ FESTIVAL AUGUST 17 (EVERSON, WA)

Bellhaven Jazz Festival is a special, intimate evening of jazz at the beautiful Samson Estates Winery nestled in Northern Washington. Enjoy a small but powerful musical lineup while taking in the scenery of the almost 500 acres of fruit farm. Although Everson is a little over two hours out of the city, the schedule features prominent Seattle-based musicians like saxophonist Steve Treseler and acclaimed pianist John Hansen. Treseler will be performing in a quintet with fellow saxophonist Josh Cook. Hansen will be performing with his trio and special guest Kelley Johnson. Other groups include Duende Libre and Dmitri Matheny Quintet. It's important to note that this festival is free to members of The Jazz Project. For non-members, tickets can be purchased in bulk at a discount. The Bellhaven Jazz Festival will be a day of beautiful music and a chance to take home some specially crafted wine! jazzproject.org.

VANCOUVER WINE & JAZZ FESTIVAL
AUGUST 23-25
(VANCOUVER, WA)

Since 1998, the Vancouver Wine & Jazz Festival has been a community labor of love. Not to be confused with Vancouver, B.C., Vancouver, WA is the fourth largest city in the state and features a plethora of activities. Despite a two-year hiatus due to the pandemic, the festival is ready to make its comeback! While the lineup is still in progress, attendees can expect a wide array of talent ranging from regional performers to cross-country acts. In addition to jazz groups, the festival also features world-class art, food, and wine. Vendors from across the country come to share their craft with the community. Vancouver is often referred to as one of Washington state's "best kept secrets" and the Vancouver Wine & Jazz festival is no exception. vancouverwinejazz.com.

MONTAVILLA JAZZ FESTIVAL
AUGUST 30-SEPTEMBER 1
(PORTLAND, OR)

The Montavilla Jazz Festival aims to highlight Portland's local jazz scene as well as those with ties to the Emerald City. The festival enters its second decade this year with over 30 concerts across a whopping 12 venues around Portland. Each year, the Montavilla Jazz Festival aims to improve and this year is no exception. With over double the number of performances, Portland is welcoming dozens of exceptional musicians. Locally-raised Nicole Glover, a New York-based saxophonist who has been dubbed as a rising star in the scene, will be making her hometown debut at the festival. Another special feature of this year's festival is the artist-driven curation process. Montavilla Jazz Festival's Executive Director Neil Mattson said, "This year, we're excited to invest in even more artist-centered programming that represents a wide breadth of jazz's creative spirit. It's a great way to usher in Montavilla Jazz's second decade." montavillajazz.org.

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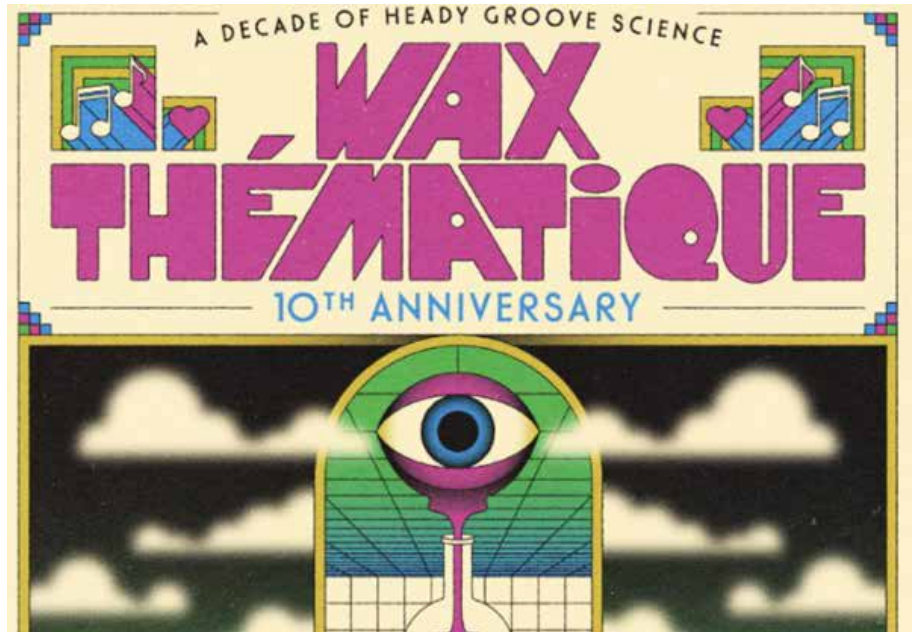
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FEATURE

Wax Thematique Records Turns 10



BY HALYNN BLANCHARD

Seattle knows Wax Thematique as the independent label of jazz improvisers Noel Brass Jr. and Afrocop, but the Pacific Northwest-founded label has amassed a global loyal troop of adventurist listeners over its decade run.

Wax Thematique is the brainchild of founder, vinyl selector and music producer Nathan Womack, based in Kunming, China. Womack has crafted "his knack for detecting interesting music from far-flung zones and releasing funky sonic travelogues" (Dave Segal) in his catalogue boasting a range from Instrumental Hip-Hop, Spaghetti Western Beats, Flamenco and Chinese Funk, Canto Lounge, Japanese Surf, and Puerto Rican Bolero to Synth Pop, Psychedelic, Downtempo, and Modal Jazz.

By 2017, Womack was drawing a regular crowd for his Vinyl Internationale shows (Bastille), had a vinyl monthly (Brass Tacks, 2013-14) and Jazz Brunch (Revolver, 2014-15) underway, and Wax Recording Artist Noel Brass Jr. was slated to join the bill with Taylor McFerrin for Earshot Jazz Festival. Womack would later be featured at the Festival's Sunday Night DJ Series, accompanied by live visual projections (2019), and make recurring guest appearances as a selector for Global Groove, a monthly series in Seattle (LoFi - The Rendezvous, 2023-2024).

Womack joins *Earshot Jazz* to talk upcoming releases and what it means to be coming back to celebrate a milestone through a weekend of Wax events, July 27-

28, in Ballard at the Tractor Tavern and Olympic Rooftop Pavilion. Tickets at waxthematique.com/pages/events.

ON JAZZ...

NW: Jazz is the first music I remember hearing. I still have the memory perfectly in my brain from when I was a kid, living in Germany, hearing jazz for the first time, and kind of immediately freaking out in a great way.

Moving around my whole life, jazz always gave me this level of comfort and a humbling feeling because of all the struggles those musicians, artists, and players went through to get their art out; the Civil Rights context working in tandem with this music.

Starting a label is always something I wanted to do, but we took the long, slow road to putting out a jazz release. There are some art forms that exist in their own space that are so critical to the world and to the human experience that they need their own level of importance or spotlight.

When *Feed LA* (2023) came to us, I realized, “Finally. This is a jazz record that I will happily put out and put the Wax name on.” The same with [the upcoming LP by] Afrocop. Of course, it’s this level of exploratory jazz that is really high quality. And, we also have the new Funkways release, which is an homage to Ethiopian jazz.

ON VISUALS...

EJ: *There’s a strong visual component in the Wax throughline. Does that perspective come from years of digging in crates to uncover gems, sourcing music in languages you often cannot read, where those visual cues are super important?*

NW: The cover of our first album, *Quick Trigger*, is what really set it off because I realized, that’s the key. That’s the piece that has to happen every single time now, no matter what. I have to shoot for that level of art; everything that comes out needs to be as good as, or as better than, the last, visually. I’m always thinking of everything chronologically. The next thing that comes out needs to be the antithesis of [the prior release] and I don’t want [visuals] to collide. I want them to each have their own time in the spotlight.

Engineering, mixing, mastering and the visual aspect are part of the whole complete package. There is a language that we are speaking behind the scenes. The artwork often takes longer, unfortunately. There’s been a few times where the artwork has taken over a year and the music’s already done.

The critical thing with the art is that it has to look like how the music sounds.

ON THE 10TH ANNIVERSARY WEEKEND...

NW: We’ve never had this many artists from the label on one bill, but it’s a really crazy milestone, and we have to do something to mark this occasion because it’s only going to happen once.

In true Wax Thematique format, [you can expect] multi-genres, various styles, a little bit of something for everybody, and a few curveballs. On the bill: Afrocop is psychedelic jazz; Funkways is raw, deep funk, soul; and then Soft Release (Mt Fog and Select Level’s, Andy Sells) is dark goth new wave breaks.

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MEET THE BOARD

Neil Halpern

Earshot Jazz would like to introduce you to our board members. They're a group whose work often goes unnoticed by the broader public, but we value their expertise and their dedication to Earshot Jazz. This month, please meet Neil Halpern.

What is your name and board position?

Neil Halpern, general board member.

How long have you served on the Earshot Jazz board and please mention any other Earshot board positions you've held, if any?

I have been serving the Earshot Jazz board for the past four months.

What led you to join the Earshot Jazz board?

An old friend & work buddy—Gus Cardoso—was retiring and moving to Portugal. Besides work related activities, we've seen each other at Earshot events over the years, and I've always admired his sense of commitment and community service to something he was passionate about and genuinely enjoyed. Being the good citizen and organizational steward that he was, Gus sought a replacement for his seat and asked if I was interested in participating, to which I quickly said yes.

Tell us something you're proud of that Earshot has achieved.

Several things: I like that early on, Earshot gave a stage and a voice to local and national women in the jazz community. I also think Earshot has been willing to take risks on emerging styles of jazz that are outside of the mainstream but are gaining a national following.

Tell us a little about your background (professional qualifications, job, interests, talents, etc.)?

I was drawn to the natural beauty of Seattle and the Pacific Northwest in the '90s after having lived in San Diego. I started my career here as a professional engineer in acoustics, working on performance venues and recording studios, as well as general architectural and environmental sound projects. Eventually the siren call of the Seattle software industry lured me from the comfort of acoustics into the realm of software engineering, architecture and product development, where I've found myself ever since. I've served on several boards, including the Roosevelt Jazz Boosters, which provides financial support for its high school jazz program where several of my kids have played and also found their love of music. Although not an active musician, I've played in many orchestras and sung in many choirs over the years (just not recently).

Times have been challenging especially in the aftermath of the pandemic. Are there any organizations or inspirational people you'd like to highlight that stood out to you?

Making it as a musician in Seattle is no small feat, so anyone who can follow their passion while sustaining themselves is an inspiration to me. There have been several teachers who have been instrumental to the musical success of my kids, especially Jim Sisko, Mark Taylor and Scott Brown, so I want to share my gratitude for their commitment to the Seattle jazz scene.

Is there anything else you'd like to share?

Jazz is an evolving art form, so I'm excited to see where Earshot goes with it in the coming years and thankful to be a part of its growing future.



Neil Halpern photo courtesy of himself

The Essentially Ellington Experience

Community Corner is a series that invites the public to contribute their thoughts, reflections, observations, and more about the world around us, particularly as it relates to jazz and music. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The thoughts and opinions expressed in this series are the author's own and do not necessarily reflect those of Earshot Jazz. Please email submissions to editor@earshot.org.

In this issue, recent high school grad and Earshot Jazz intern Hazel Beaman sits down with her friend, who reflects on their recent experience performing at Essentially Ellington.

BY HAZEL BEAMAN

Fifteen of the best high school jazz bands spent the weekend of May 9th at the 29th Annual Essentially Ellington High School Jazz Band Competition & Festival. Among the fifteen finalists were three local powerhouses, Roosevelt, Bothell, and Garfield High Schools. Being selected as a finalist is an incredible honor in itself, as over 100 bands send in audition recordings. The chosen finalists showcase three songs from the Essentially Ellington library on the Lincoln Center stage at Fredrick P. Rose Hall and compete for a coveted top three placement. These talented high school musicians are exposed to Jazz at Lincoln Center professionals and impressive New York City venues.

Tuuli Walton is a Garfield senior who joined Jazz I as an alto saxophonist just this year. She reflected on her experience at Ellington in a conversation we had over Thai food takeout. She highlighted several unique aspects of the festival, one being an enthusiastic cheer tunnel on the first day. The bands all gather to cheer one another on, creating an atmosphere of accomplishment and prestige. "They definitely make you feel very special right from the beginning...The clinicians were always telling us how proud they were of us," Walton told me, emphasizing the distinction between Ellington and a competition that any high school can sign up for, like the Lionel Hampton Jazz Festival, which Garfield attended shortly before their trip to New York.

Each band was assigned a Jazz at Lincoln Center musician who shadowed them and offered feedback during the festival. Garfield Jazz worked with pianist Dan Nimmer, who offered the group valuable performing advice: "One thing he told us was to make sure we're staying in the moment. When you're onstage, it's really easy to get an out-of-body experience because there's been so much buildup. The entire purpose of these five months is one eighteen-minute set." Onstage presence means listening to every detail of the music as it happens. Every performance is different, and it is easy to mess up when you detach from the experience. It's a challenge every performer grapples with.

CONTINUED ON PAGE 16

THE NEW WORKS ENSEMBLE

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Call for Earshot Jazz Writers

Interested in contributing to the *Earshot Jazz* magazine? Assignments are paid, flexible, and, above all else, fun! Please send a letter of interest and writing sample to editor@earshot.org.

PHOTOS

On the Scene

On the Scene is a series that invites budding and professional photojournalists to share another lens of Seattle's vibrant jazz scene. Our thanks to Jazz at Lincoln Center for sharing photos from the 2024 Essentially Ellington weekend! All photos by Gilberto Tadday. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The photos in this series are the photographer's own and do not necessarily reflect those of Earshot Jazz. Submissions are accepted at tinyurl.com/ejmagazine.



Bothell High School



Bothell High School



Garfield High School



Garfield High School



Roosevelt High School



Roosevelt High School

Performances began Saturday, and Garfield was the second band to take the stage. Their set consisted of Duke Ellington's "Miss Lucy," Benny Goodman's "Down South Camp Meeting," and Ellington's "The Shepherd." After a spirited performance, the band congregated in the hallway, many in disbelief that the set they had been working toward day in and day out for five months was over just like that. "A lot of the juniors are sad because we're leaving, and we're sad...we're realizing this is the only chance we're gonna get to do this," Walton reflected.

"Even if we go into music, the odds that we're going to be playing on the Lincoln Center Stage are kind of low... I mean, we can work towards that." For Walton, there was only one shot at Ellington. As a senior, she is grateful that her year in Jazz I came with a trip to the prestigious festival.

Whatever the future holds, these musicians walk away with the greatest awards: irreplaceable memories with irreplaceable people. "For the most part, in our band, everyone is just really good friends, and these trips because there's so much pressure just bring us together more. It's kind of like a little family because everyone is invested."

The bands play one night for a really killer, live show, and [the next day] will be a Maiden Voyage/Wax Thematique Hi-Fi listening session with some killer record selectors. There will be back-to-back dates, not just of bands or DJs, because Wax is so much more than a live performance, and it's more than a DJ set.

Afrocop's [first full-length] record will be out, and this is a perfect opportunity to elevate a level of awareness for them. [Theirs is] a record, years in the making... It's actually because of [hearing Afrocop in 2010] I realized what the label could be.

I guess I'm the one that really pushed for [a full LP]. We had recording sessions and sat with questions like "What does this mean?", "What does this sound like?" because *all* of their music is improvised. Every single time. They have singles, but they're not going to play that single live. It's a really special thing. If you miss it, you miss it forever; you miss that moment. Just like Noel Brass Jr.'s solo, synthesizer keyboard stuff... it's very abstract, an ever-changing concept. It's hard to translate that in the studio, but they pulled it off!

ON WHAT'S NEXT...

NW: What I would say is *number one* is how the artists are being taken care of financially and creatively, in their present day. That's what I'm super focused on, the impossible task of "How do you take care of these artists that have entrusted you with all their work, their creative compositions?"

Number two might be leaving as much behind as possible, in terms of digital crumbs and physical artifacts, for the next generation of people coming up.

I always wanted to do one record a year for a while, so to get to nearly 20 releases and be 10 years later feels strange. It's still undefined. I just want to keep pushing and keep going and doing as much as I can... I try to rely on the people around me, especially now, there's a curated pool of completely different personalities, all working towards the same goal which is to put out the best quality art possible.



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Ray Skjelbred

Earshot Jazz is proud to share brief excerpts from the forthcoming book, *After the Bottle Clubs Closed: Seattle Jazz in the Modern Era* (History Press of Charleston, S.C.), by Seattle’s preeminent jazz writer, Paul de Barros, and Seattle-based music journalist Alexa Peters. Picking up where *Jackson Street After Hours: The Roots of Jazz in Seattle* (Sasquatch Books, 1993) left off, the new book will feature fascinating interviews with the familiar artists and under-sung heroes who shape this vibrant jazz scene.

Are you hip to pianist Ray Skjelbred? He travels mostly in traditional jazz circles and was off the Northwest scene for a long time, but if you love quality, classic jazz of any stripe, check this guy out. He radiates clarity, intelligence, originality, and joy. His trio with reed player Jacob Zimmerman and bassist Matt Weiner plays regularly at The Royal Room (watch their crisp performance this past January on YouTube). He also plays solo from time to time.

Back in 1960, Skjelbred – pronounced “shellbread” – studied with the great Seattle trad pianist Johnny Wittwer while attending the University of Washington, then co-founded Great Excelsior, one of Seattle’s first – and very best – classic jazz bands. Over the years, he has hung out with Earl Hines, Milt Hinton, Joe Sullivan, and Jess Stacy, to name just a few of his well-known friends. In 2017, he recorded a lively, concise and informative documentary at The Royal Room, Piano Jazz – Chicago Style!, which won the New York Jazz Film Festival’s historical documentary award. (Watch it on YouTube.)

The following are (edited) excerpts from a February 2024 conversation.

BY PAUL DE BARROS

I played accordion when I was a kid but didn’t start playing piano until I was 19. Johnny Wittwer was playing in a band, either at the Blue Banjo or Louie’s (Old



Ray Skjelbred photo courtesy of the artist

Chicago). He was just beginning to give piano lessons. And I thought, Yes! That’s what I want to do. By the time I was 20, I was playing jobs.

One of the things he taught me was to have the feeling of what you’re hearing, of swinging, before you start playing. Johnny played regularly at the Grove (a club in the old Grosvenor Hotel, at Sixth and Denny). I’d go down there, and he’d have me play a few songs. Another time, we went to an after-hours club where the music didn’t start till after midnight. It wasn’t exactly music I wanted to listen to. He said, “This is King Oliver today.”

Graduating in 1964, Skjelbred taught English and played music while living on a houseboat on Lake Union. After numerous forays to the San Francisco Bay Area, he moved there in 1969, earning an M.A. in

English at San Francisco State University and continuing to teach school.

The first piano player I met there who was a big influence was Burt Bales. The way he touched the piano became the way I wanted to touch the piano. I’ve been very lucky. I felt really close with Jess Stacy and Joe Sullivan. I was also good friends with (clarinetist) Darnell Howard. One summer we spent almost every day together.

At Earthquake McGoon’s, a famous San Francisco trad jazz club, Skjelbred worked intermissions with the great singer Victoria Spivey, and in 1983, was hired by the longtime house bandleader, Turk Murphy for a four-year stint. Most musicians would rather play than teach, but Skjelbred found otherwise.

For a lot of people, it was a dream come true to play with Turk Murphy, but it was six to seven nights a week. We never stopped, and it never stopped. I told the guys, I gotta get out of this. I didn’t want to be a musician all my life. I wanted to be a teacher.

Skjelbred retired from teaching in 2007 and moved back to the Seattle area, where he continues to play, write poetry – he has published two volumes of poetry – and record. You might start with Piano Solo and A Few Poems (Triangle Jazz). You can find a full inventory of his albums on rayskjelbred.com.

Nancy Erickson Lamont, *Through the Passages*

Vital Flame Productions, May 2024

BY AKSHAJ TUREBYLU

Fourth time's a charm: Nancy Erickson Lamont recently released her fourth album — her first of all originals — *Through the Passages*. Lamont's authorial voice shines as much as her physical, chronicling in scats as much as phrases what it means to pass through. Joining Lamont as producer is Grammy Award-winning singer Johnaye Kendrick. Lyrics were written in collaboration with pianists Shawn Schlogel and Darin Clendenin.

Lamont is no stranger to the Pacific Northwest music scene. Raised in Salem, OR, she was trained in jazz vocal performance at Edmonds College. Since then, she's performed in the Sound for three decades. And, in 2012, she won the Seattle-Kobe Female Jazz Vocalist Competition. More recently, she's been involved in KNKX Studio Sessions with her 2018 album, *Here & Now*, recorded by famed KNKX DJ Jim Wilke. Kendrick is

similarly well-known in the PNW as professor of music at the Cornish College of the Arts and makes up a quarter of the vocal supergroup, säje.

The album's central idea, that of moving through a passage, is rendered in multiple short vignettes. There's the opening track, "Tick Tock," a lament of the chaos of contemporary social life. The narrative leans literal rather than poetic and asks for sympathy to cut through political malaise. Other passages include, well, the track "Passages" (a thesis statement on change, transformation, and release as well as a farewell to a departed friend) and "Ghost." The final track, "Auf Wiedersehen, Good-night" imagines both helping a sick child to sleep *and* sending off an ill parent. In



this way, the passages tend to be ways of personal transformation, taking time to appreciate how our most intimate personal relationships move into and out of our lives. Lamont's vocal playfulness comes to the fore in her scating on "Did It Did or Did It Didn't."

The album maintains a generally comfortable sonic palette of a night out at the jazz club. Instrumentals are provided by pianist Josh Nelson, Sean Jones, Shawn Schlogel, bassists Chris Symer and Michael Glynn, and drummer Stefan Schatz. While Lamont is the center of the album, her backing maintains an energy and bounce that is integral to giving Lamont space to make herself present.

Lamont's new album is a striking move into original compositions and production that hopefully signals a new phase in her vocal career. The tracks are personal and sentimental with much love shown by Lamont for those in passage through her life.



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MUSIC FACTORY RECORDS
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Riley Mulherkar, *Riley*

Westerlies Records, February 2024

BY PAUL DE BARROS

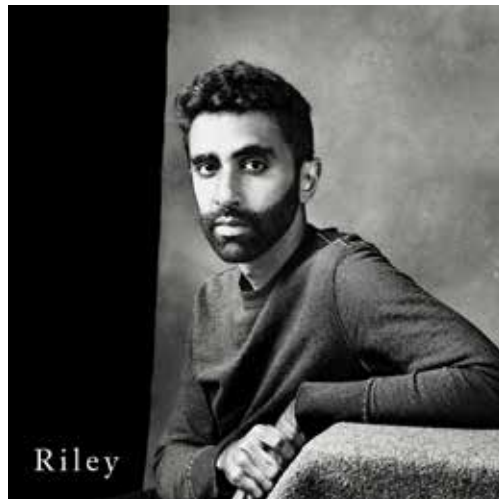
Back when Washington Middle School trumpeter Riley Mulherkar announced himself to the world one afternoon in Bellevue with a crackerjack solo on Duke Ellington's "The Mooche," it seemed like a good bet he was a budding young star. But who knew his debut album as a leader 18 years later would be so daring and original? You no doubt already know his ensemble work with The Westerlies, but here he presents himself as lonely trumpeter in an unpredictable sonic world that talks back in the language of electronics – reverb, choruses, and thrumming beats – thanks to sound artists Rafiq Bhatia and Chris Pattishall – as well as that of a more traditional acoustic piano trio (Pattishall, piano; Russell Hall, bass; Kyle Poole, drums). Moving from intense close-ups highlighting his very intakes of breath (kind of like those guitar records where you can hear fingertips scraping the strings) to wide panoramas of a far-off horizon or open sky, Mulherkar places jazz fundamentals – blues, work song, bebop, Jelly Roll, free, Gershwin, Hoagy – into a carefully sculptured and personal world. Nine tracks, 35 minutes. Quite a bold and succinct tour de force.

None of this would be possible, of course, were it not for Mulherkar's golden gourd of a sound, which he uses in a manner that reflects the influence of Wynton Marsalis – the way he pressure-pushes up to a high note, for example – but also Dave Douglas – greasy squeezes, jaunty hops, whimsical turns. Add a little Jon Hassell reverb and you've a one big world of trumpet.

It's possible to hear the album as engaging pairings. The opener, "Chicken Coop Blues," goes down nicely with the work

song, "No More." The first can be heard as a minimalist statement of purpose, if you will, that answers a simple question, "What is jazz?" with a simple answer, "Blues feeling and a beat." "No More" digs deeper, with a vocal assist from Vuyo Sotashe, whose affecting moan gets answered by a slamming sledgehammer that becomes an industrial clank. Another pair: "Looking Out," with swells and ebbs of slo-mo piano, suggests staring out the window on a snowy day. "Looking Up" feels more like a contemplative but maybe a little anxious gaze at the sky. How about Hoagy and George? "Stardust," tender and gentle, on both Mulherkar's and Pattishall's part; and "Honey Man," from *Porgy and Bess*, clarion tone suddenly beset by an electronic storm.

There's probably also some kinship, at least in terms of daring-do, between the nervous repetition and call and answer of Riley's "Ride or Die," and the aptly named "Hopscotch," which slides into



choppy and energetic free play. That leaves Morton's "King Porter Stomp," which starts out acoustically jaunty but, in the shout chorus, transforms into a wild and wonderfully plinking electronic soundscape.

Bravo, Riley! You've come a long way from "The Mooche," but even back then we guessed you had it in you. What a treat to have watched you bloom!

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JAZZ AROUND THE SOUND

JULY 07

Monday, July 1

RR Keith Lowe: Birthday Extravaganza, 7:30pm
 NL Mo' Jam Mondays, 7:30pm
 TA Westside Trio, 8pm
 MO Joe Jackson Solo / Music of Max Champion, 8pm
 OW Aqualizer, 9pm

Tuesday, July 2

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 RN Jazz Jam w/ Sheila Kay, 7pm
 JA Pearl Django, 7:30pm
 UB Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam w/ Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, July 3

SM Kim Maguire, 5pm
 NC Shapeshifter, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 EH Bob Antolin, 6pm
 VE Noel Kennon, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 JA Pearl Django, 7:30pm
 RR Alex Baird, 7:30pm
 PD Jazz Jam w/ Rebecca Jaymes, 7:30pm
 SM Ron Weinstein & Friends, 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, July 4

AQ Jerry Frank, 5pm

NC Happy Hour w/ Frank Kohl, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 BL New Orleans Jazz Jam & Speakeasy Night, 6pm
 HA Dina Blade and Bossa J6ia Trio, 6pm
 RR Noah Pettibon / Kandin Neri, 7:30pm
 SM Manazma Sheen, 7:30pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, July 5

MU Dos Buhos, 6pm
 RR Joe Casalini Trio, 4pm
 OX JoMoMa Trio, 4pm
 AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 MU Dos Buhos, 6pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 EH Bob Antolin, 6pm
 BP DHQ: Darelle Holden Quartet, 7pm
 TP Mike Faast & the Archtops, 7pm
 CC Bruce Cosacchi, 7pm
 CM Three Guitars, 7pm
 EG Lade 'A': Welcome to the Porch, 7pm
 CZ Creative Music First Friday: New World Ensemble & Friends, 7:30pm
 JA Acoustic Alchemy (early show), 7:30pm
 WE St. Bees, 7:30pm
 RR Steve Alimant & Annie O'Neill / Paula Boggs Band, 8pm
 NP Cortex, 8pm
 EG Jeff Busch Trio, 9:30pm

JA Acoustic Alchemy (late show), 9:30pm

Saturday, July 6

MV Jazz Weekend in the Methow, 3pm
 AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 TD Jazz at SCMS, 6pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 BP Mark DuFresne Band, 7pm
 FH Pearl Django, 7pm
 TP Stickshift Annie w/ Kimball & the Fugitives, 7pm
 CC James Murray, 7pm
 CM The Usual Suspects, 7pm
 JA Acoustic Alchemy (early show), 7:30pm
 JF Stanley Ruvinov, 7:30pm
 PD Duffy Bishop, 8pm
 JA Acoustic Alchemy (late show), 9:30pm
 SM REPOSADO, 10pm

Sunday, July 7

FM The Djangomatics, 11am
 MV Jazz Weekend in the Methow, 11:30am
 CM Monica Finney Quartet, 12:30pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 MA Show Brazil! Artists at the Center, 2pm
 JF All Ages Jazz Jam w/ D'Vonne Lewis, 4pm
 CC Chris Bickley & Tim Lerch Trio, 6:30pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Acoustic Alchemy, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
 SM Ron Weinstein Piano Trio, 9pm
 OW Patrick Riffin & Friends, 9pm

Calendar Venue Key

AQ AQUA by El Gaucho	ES El Gaucho Seattle	MO Moore Theatre	RR The Royal Room
AS a stir	ET El Gaucho Tacoma	MQ Triple Door MQ Stage & Lounge	SG Seattle Drum School Georgetown
AU Aurora Borealis	FH Frederick Holmes and Company Gallery	MU Music on the Green, Bainbridge	SM Sea Monster Lounge
BL Black & Tan Hall	FM Mercer Island Farmers Market	MV Methow Valley Community Center	TA The Alley
BP Bake's Place Bellevue	HA Harissa Mediterranean Restaurant	NC North City Bistro & Wine Shop	TD The Triple Door
BX Boxley's Jazz Club	IB Il Bistro	NL Nectar Lounge	TP Third Place Commons
CC Cellar Cat	IP Immanuel Presbyterian Church	NP Neptune Theatre	UB Underbelly
CH Chapel Performance Space	JA Dimitriou's Jazz Alley	OW Owl 'N Thistle	VE Vermillion Art Gallery & Bar
CM Crossroads Bellevue	JF Seattle Jazz Fellowship	OX Oxbow Bakery	WA Wedgwood Art Festival
CZ Couth Buzzard Books	LA Latona Pub	PD The Pink Door	WE Wonder Ethiopian Restaurant Sport Bar
DT Darrell's Tavern	MA Mural Amphitheatre	RN Rumba Notes Lounge	WS The Watershed Pub & Kitchen
EB El Gaucho Bellevue			ZZ Zig Zag Caf6
EG Egan's Ballard Jam House			
EH Embassy Suites by Hilton/ Bellevue			

Monday, July 8

MV Jazz Weekend in the Methow, 5:30pm
RR New Music Mondays: Royal Room
Collective Music Ensemble, 7:30pm
NL Mo' Jam Mondays, 7:30pm
TA Westside Trio, 8pm
RR New Music Mondays: Open Jam, 9pm
OW Aqualizer, 9pm

Tuesday, July 9

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
MV Jazz Weekend in the Methow, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
RN Jazz Jam w/ Tess Guerzon-Cabrera, 7pm
JA Leo Kottke, 7:30pm
TD Lachy Doley, 7:30pm
UB Thomas Marriott/Rick Mandyck/Jeff
Johnson/John Bishop, 8pm
OW Jazz Jam w/ Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, July 10

SM Kareem Kandi, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
EH Bob Antolin, 6pm
PD Matt Weiner, Jacob Zimmerman & Tony
Foster, 7pm
JA Leo Kottke, 7:30pm
TD Clive Carroll, 7:30pm
SM Hurricane Dreamz, 9:30pm
AS Jam Session Wednesdays, 10pm

Thursday, July 11

SM Alexis Maurer Guitar Duo w/ Chris Symer,
5pm
AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
EB Eric Verlinde, 5:30pm
CM JazzClubsNW - High School Jam
Session, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade and Bossa J6ia Trio, 6pm
CC Deseo Carmin, 7pm
JA Nearly Dan, 7:30pm
SM Manazma Sheen, 7:30pm
JF Kandin Neri, 7:30pm
NP Ghost-Note, 8pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends,
9pm

Friday, July 12

OX Ray Larsen Quartet, 4pm
AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm

ET Sandy Harvey, 6pm
EH Bob Antolin, 6pm
NC Walt Wagner Trio, 6:30pm
TP Sheri Roberts Greimes & JoMomma,
7pm
CC Bruce Cosacchi, 7pm
CM Woods Creek Band, 7pm
JA Nearly Dan (early show), 7:30pm
JF Idit Shner, 7:30pm
WE St. Bees, 7:30pm
SM Celestial Navigation, 8pm
CH NW Experimental Guitar Orchestra /
Cryptid Soup, 8pm
BX Brian Lawrence Organ Quartet, 8pm
JA Nearly Dan (late show), 9:30pm
RR Freddy Fuego, 10:30pm

Saturday, July 13

WS Neal Adams Guitar Duo, 12pm
JF Julian Speaks w/ Julian Priester, 1pm
AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
TP Rainy City Riff Raff, 7pm
CC Nick Colletto, 7pm
CM Route 66 Big Band, 7pm
JA Nearly Dan (early show), 7:30pm
JF Idit Shner, 7:30pm
WS Ron Weinstein & Friends, 8pm
BX Reuel Lubag Quartet, 8pm
JA Nearly Dan (late show), 9:30pm

Sunday, July 14

WA Clave Gringa Trio, 11:30am
CM el Colonel, 12:30pm
SG Youth Open Mic & Mo' Jam, 3pm
CC Milo Petersen feat. Michaela Miller, 6:30pm
PD Greta Matassa, 7pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Nearly Dan, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
CH Red Pants Collective, 8pm
ZZ Michael Owcharuk Trio // Jacob
Zimmerman 3 (alternating Sundays), 8pm
SM Ron Weinstein Piano Trio, 9pm
OW Patrick Riffllin & Friends, 9pm

Monday, July 15

RR New Music Mondays: Royal Room
Collective Music Ensemble, 7:30pm
NL Mo' Jam Mondays, 7:30pm
TA Westside Trio, 8pm
RR New Music Mondays: Open Jam, 9pm
OW Aqualizer, 9pm

Tuesday, July 16

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
RN Jazz Jam w/ Sheila Kay, 7pm

JA Greg Adams & East Bay Soul, 7:30pm
SM Foleada, 7:30pm
SG Seattle Volar: Flamenco en Vivo, 7:30pm
TD Mabe Fratti, 7:30pm
UB Thomas Marriott/Rick Mandyck/Jeff
Johnson/John Bishop, 8pm
OW Jazz Jam w/ Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, July 17

SM Noah Pettibon: Baritone & B3 Trio, 5pm
NC Shapeshifter, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
EH Bob Antolin, 6pm
PD Matt Weiner, Jacob Zimmerman & Tony
Foster, 7pm
JA Greg Adams & East Bay Soul, 7:30pm
RR Piano Starts Here: Music of Leon Russell
& James Booker, 7:30pm

JAMS & SESSIONS

Sessions generally open with a house set with host and featured guests. Players are encouraged to arrive early to sign up.

Sundays

CZ 2pm, Jazz Jam w/ Kenny Mandell (7/7)
JF 4pm, All Ages Jazz Jam w/ D'Vonne Lewis (7/7)
CZ 2pm, Creative Music: Free Improv (7/14)
SG 3pm, Youth Open Mic & Mo' Jam (7/14)
DT 7pm, Jazz Jam w/ Kevin McCarthy

Mondays

NL 7:30pm, Mo' Jam Mondays
RR 9pm, New Music Mondays: Open Jam (7/8, 7/15)

Tuesdays

RN 7pm, Jazz Jam (w/ Sheila Kay 7/2, 7/16; w/ Tess Guerzon-Cabrera 7/9, 7/23)
OW 9pm, Jazz Jam w/ Eric Verlinde

Wednesdays

AU 7:30pm, Jazz Jam w/ Rebecca Jaymes (7/3)
AS 10pm, Jam Session Wednesdays

Thursdays

BL 6pm, New Orleans Jazz Jam & Speakeasy Night (7/4, 7/18)
CM 6pm, JazzClubsNW - High School Jam (7/11, 7/25)
EG 7pm, Jo's Jazz Jam w/ Joanne Klein (7/18)

SM Celestial Navigation, 7:30pm
PD Jazz Punishments Big Band, 7:30pm
AS Jam Session Wednesdays, 10pm

Thursday, July 18

SM Tenderpile's Smile Aisle, 5pm
AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
BL New Orleans Jazz Jam & Speakeasy Night, 6pm
HA Dina Blade and Bossa Jóia Trio, 6pm
NC Bill Anshell Quartet, 7pm
EG Jo's Jazz Jam w/ Joanne Klein, 7pm
JA Judy Collins, 7:30pm
SM Glen Teriyaki, 7:30pm
JF Reggie Goings // BrandonLee Cierley, 7:30pm

IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

SM Jammah, 9:30pm

Friday, July 19

RR Joe Casalini Trio, 4pm
OX Bad Luck & James Falzone, 4pm
AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
EH Bob Antolin, 6pm
CC Bruce Cosacchi, 7pm
CM Susan Carr Ensemble, 7pm
JA Judy Collins, 7:30pm
RR Big Lazy, 7:30pm
JF Greta Matassa, 7:30pm
TD LeRoy Bell & His Only Friends, 7:30pm

WE St. Bees, 7:30pm
BX Adam Chmaj Quintet, 8pm
BP Mark DuFresne Band, 9pm
EG Paul Green / Susan Pascal Quartet, 9:30pm

Saturday, July 20

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
IP Clave Gringa, 7pm
FH Thomas Marriott, 7pm
TP Rod Cook & Toast, 7pm
CC James Murray, 7pm
CM Hook Me Up, 7pm
JA Judy Collins, 7:30pm
JF Greta Matassa, 7:30pm
BX Randy Halberstadt Trio feat. Bob Meyer, 8pm
SM Battlestar Kalakala, 10pm

Sunday, July 21

CM Carl Tosten, 12:30pm
CC Francesco Crosara & Dmitri Matheny Quartet, 6:30pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Judy Collins, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
SM Ron Weinstein Piano Trio, 9pm
OW Patrick Riffllin & Friends, 9pm

Monday, July 22

NL Mo' Jam Mondays, 7:30pm
TA Westside Trio, 8pm
OW Aqualizer, 9pm

Tuesday, July 23

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
RN Jazz Jam w/ Tess Guerzon-Cabrera, 7pm
JA Bria Skonberg, 7:30pm
SM Big Tooth, 7:30pm
UB Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
OW Jazz Jam w/ Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, July 24

NC Happy Hour w/ Frank Kohl, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
EH Bob Antolin, 6pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
TD Bobby Medina's Latin American Jazz Experience, 7:30pm
JA Bria Skonberg, 7:30pm
SM PBS (Peter Band Supreme), 7:30pm
TD Bobby Medina's Latin American Jazz



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WEEKDAYS 9 AM - 3 PM

STREAMING 

Experience, 7:30pm
PD Cascadia Big Band, 7:30pm
SM Comfort Food, 9:30pm
AS Jam Session Wednesdays, 10pm

Thursday, July 25

SM Mark Hurwitz Combo, 5pm
AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
EB Eric Verlinde, 5:30pm
CM JazzClubsNW – High School Jam Session, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade and Bossa J6ia Trio, 6pm
NC McPage & Powell Band, 7pm
CC Bill Anshell Trio, 7pm
EG Capital Focus Jazz Band, 7pm
JA Lisa Fischer / Ranky Tanky Together, 7:30pm
SM Manazma Sheen, 7:30pm
JF Jeremy Bacon // Brian Kirk, 7:30pm
TD Guy Mintus Trio, 7:30pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, July 26

OX Trios & Solos, 4pm
AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
EH Bob Antolin, 6pm
TP Joe Cook Blues Band, 7pm
CC Bruce Cosacchi, 7pm
EG Jump Ensemble, 7pm
JA Lisa Fischer / Ranky Tanky Together (early show), 7:30pm
JF Jessica Lurie, 7:30pm
NP Benise, 7:30pm
WE St. Bees, 7:30pm
BX Paul Green Quartet, 8pm
JA Lisa Fischer / Ranky Tanky Together (late show), 9:30pm

Saturday, July 27

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
TP Pacifica Big Band, 7pm
CC Nick Colletto, 7pm
CM Juice Box Boys, 7pm
JA Lisa Fischer / Ranky Tanky Together (early show), 7:30pm
JF Wayne Horvitz Methodolatry Quartet, 7:30pm
JA Lisa Fischer / Ranky Tanky Together (late show), 9:30pm

Sunday, July 28

CM The Shed Players, 12:30pm

CC Jake Bergevin, 6:30pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
BX Jeff Hamilton Organ Trio w/ Akiko Tsuruga & Steve Kovalcheck, 7pm
JA Lisa Fischer / Ranky Tanky Together, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
SM Ron Weinstein Piano Trio, 9pm
OW Patrick Riffllin & Friends, 9pm

Monday, July 29

BX Jeff Hamilton Organ Trio w/ Akiko Tsuruga & Steve Kovalcheck, 7pm
NL Mo' Jam Mondays, 7:30pm
TA Westside Trio, 8pm
OW Aqualizer, 9pm

Tuesday, July 30

AQ Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA Halie Loren, 7:30pm
UB Thomas Marriott/Rick Mandyc/Jeff Johnson/John Bishop, 8pm
OW Jazz Jam w/ Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, July 31

SM Kate Olson, 5pm
NC Shapeshifter, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
EH Bob Antolin, 6pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
JA Halie Loren, 7:30pm
AS Jam Session Wednesdays, 10pm

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Beth Fortune and Kelly Clingan photo by Daniel Sheehan

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