

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

January 2016 Vol. 32, No. 1  
Seattle, Washington



**Gail Pettis**

Photo by Daniel Sheehan



## LETTER FROM THE DIRECTOR

# Happy New Year!



We're happy to join you in counting off the start of an exciting New Year in Seattle. Even at first glance, the coming 12 months show no shortage of opportunities for change here on the Seattle jazz scene. Major challenges loom for two of the jazz community's steadiest and most beloved institutions – Tula's Restaurant & Jazz Club and jazz radio 88.5 KPLU – but we remain optimistic. Seattle's population is growing with bright, engaged new citizens who clearly seem to value distinctive arts and cultural options in a vibrant city.

Here at the Earshot office, we're working ahead on a schedule of new concerts in February, and making plans for the upcoming Golden Ear and Seattle Hall of Fame Awards. We are also still gathering reports, writing Thank You notes, and learning lessons from our recently completed festival.

The 2015 Earshot Jazz Festival was definitely the largest and most exciting series we've ever produced. The music was incredible, the audiences were large and enthusiastic, and the venues were diverse and full. Though the entire event showcased many of the best-known players in the world of jazz, it felt like it succeeded best as a festival due to the real gold of the projects by Seattle artists. And, we got to celebrate Wayne Horvitz and some of his major new work – and even share him with national audiences through NPR's *All Things Considered* and *Jazz Night in America*.

It was great to see so many new faces at festival events, and out on the town this fall. Enthusiasm seemed to match the numbers, in both artists and audience, and the level of excellence we're hearing in the music is so exciting. It feels like we're heading into a year where the potential clearly exceeds the peril.

We wish you all the best for the New Year! We're grateful to join you in support of one of the most vibrant jazz scenes in America. Join us! Keep in touch!

– John Gilbreath, Executive Director



## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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## MISSION STATEMENT

Earshot Jazz is a non-profit arts and service organization formed in 1984 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.



## NOTES



### Seattle Office of Arts & Culture Youth Arts Projects

Youth Arts is an annual funding program for arts education, beyond the regular school day, for Seattle middle and high school youth. Funds and technical assistance from this program help experienced teaching artists lead training programs and projects in all arts disciplines – from visual arts and theater to dance and film. Youth Arts prioritizes youth or communities with limited or no access to the arts. Funding awards range up to \$10,000. Learn more about Seattle Office of Arts and Culture efforts to put the arts back in education for all students in Seattle Public Schools, at [seattle.gov/arts](http://seattle.gov/arts). Submission deadline is February 11.

### Artist Trust Fellowships

Fellowships provide \$7,500 to practicing professional artists of exceptional talent and ability. The Fellowship is a merit-based award. Recipients pres-

ent a *Meet the Artist* event to a community in Washington State that has little or no access to art or the artist's work. In addition to 14 Fellowship recipients, one artist each in the Craft and in the Media disciplines (for 2016) will receive a one-month residency at The Millay Colony of the Arts in upstate New York and a \$1,000 stipend. More at [artisttrust.org](http://artisttrust.org). Submission deadline is January 11.

### Seattle-Kobe Female Jazz Vocalist Auditions

The Seattle-Kobe Sister City Association sends one high school-aged and one adult female jazz vocalist from Greater Seattle to Kobe, Japan, in May 2016. Finalists are selected by late February and participate in a live audition at Dimitriou's Jazz Alley on Monday, March 28. Two winners feature as guest vocalists at the 17th Annual Kobe Shinkaichi Jazz Vocal

CONTINUED ON PAGE 16

## IN ONE EAR



### Steve Griggs Ensemble Awarded CMA/ASCAP

**Steve Griggs Ensemble** was recently selected to receive a 2016 CMA/ASCAP Award for Adventurous Programming. The ensemble includes saxophonist Griggs, trumpeter **Jay Thomas**, vibraphonist **Susan Pascal**, guitarist **Milo Petersen**, and bassist **Phil Sparks**. The awards will be presented at the Chamber Music America National Conference in New York City on January 10.

Established jointly by CMA and ASCAP, the annual awards recognize U.S.-based professional ensembles and presenters for distinctive programming of music composed within the

past 25 years. The recipients, chosen by an independent panel of classical and jazz chamber music professionals, were evaluated on the basis of their programming and innovations in attracting audiences to performances of new music.

### Wayne Horvitz Featured on *Jazz Night in America*

Seattle composer/keyboardist **Wayne Horvitz** was recently featured on NPR. Christian McBride's *Jazz Night in America* produced a documentary and radio show on Horvitz's latest project, the Richard Hugo-inspired *Some Places Are Forever Afternoon*. Both ver-

CONTINUED ON PAGE 17



## NOMINATIONS

### Nominations Wanted: 2015 Golden Ear Awards

The Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. Nominations for the 2015 awards are currently being accepted. Please email nominations to [nominations@earshot.org](mailto:nominations@earshot.org) by **January 10**.

In order to preserve the integrity of the process, please, no ballot-stuffing. The official voting ballots for the 2015 awards will be printed in the February issue of this publication and available at [earshot.org](http://earshot.org).

### Send us your suggestions for

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NW Recording of the Year:

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NW Acoustic Jazz Ensemble of the Year:

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Alternative Jazz Group of the Year:

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NW Concert of the Year:

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NW Jazz Instrumentalist of the Year:

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Emerging Artist of the Year:

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NW Vocalist of the Year:

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Seattle Jazz Hall of Fame:



## Gail Pettis: Cultivating Creative Freedom

By Edan Krolewicz

On a recent December evening, in a cozy corner of Ayutthaya Thai in Capitol Hill, Gail Pettis and I discussed her ascent from swing dancing orthodontist to one of the most sought-after jazz vocalists in the Pacific Northwest. As we snacked on crispy calamari, Pettis shared her approach to jazz and practice routine, recalled her two recent tours in Russia and her workshops with Vijay Iyer and Ledisi, and talked about her plans for early 2016.

Growing up in Gary, Indiana, Pettis never considered herself “the singer” of the family. Instead, she took an academic road trip of sorts, studying Orthodontics first in Ohio, then Nashville, then Harvard, before finally arriving in Memphis to teach and practice for 10 years. It was during this time that she attended a dental conference in Seattle and fell in love with the city.

When she finally picked up and moved to Seattle, she started dancing West Coast Swing, and dedicated much of her post-work hours improvising steps at the Seattle Swing Club, Elks Club, and various national conventions and workshops. It was only after an injury took her away from dance that Pettis rekindled her musical flame.

“I remember attending a jazz workshop at the EMP listening to Dee Daniels perform and feeling *This is it!* I approached her and she invited me to come up to Vancouver to talk with her about getting started in jazz. We talked and sang and I showed her something I was composing and she said,



GAIL PETTIS PHOTO BY DANIEL SHEEHAN



'You should definitely pursue this.' I will always be grateful to Dee for her enthusiasm and the initial encouragement which set the tone for everything which was to follow."

In addition to taking private lessons and classes from Seattle luminaries and visiting artists such as Darren Motamedy, Greta Matassa, Kelley Johnson, Rebecca Parris, and Mark Sherman, she has attended workshops, including one memorable trip to San Francisco where she met jazz/R&B singer Ledisi.

"She taught an improvisation workshop at the Jazzschool [now the California Jazz Conservatory]," Pettis recalled. "We sat in a circle singing the blues and I just remember her walking around the whole time shouting, 'No Rules! No Rules!' Years later this image continually reminds me to cultivate a mindset of creative freedom."

Since the last time Earshot caught up with Pettis, she's gone on multiple tours to Russia, traveling to six cities in April and returning for the "White Night Swing" Jazz Festival in St. Petersburg in June. She admired the tremendous support for the arts in many of the cities, and the warm reception she received as a jazz singer.

"For them jazz is a unique and authentic experience that they are excited about it even before you sing the first note. It almost feels like an unfair advantage....I was joking with someone saying I could have just sung middle C, just because of their level of enthusiasm."

This past August, she attended the Banff International Workshop for Jazz & Creative Music, under the direction of Vijay Iyer, that focused on creativity through free expression. There, she completed her first original song and had her first experience performing free jazz.

"The workshop was a radical experience, both personally and professionally and I'm sure I will be 'unpacking' and living the effects for the rest of

my career," she said. "It was a nice bonus to return to Seattle and be able to see several of the faculty advisers and workshop participants perform in the Earshot Jazz Festival – Josh Roseman, Tyshawn Sorey, Somi, Jeremy Corren to name a few. I've also discovered satisfying new collaborations at home, performing recently for the first time with Jovino Santos Neto and the Legacy Quartet, and am looking forward to performing for the first time with the Susan Pascal Quartet."

Another collaboration Pettis is looking forward to is with Northwest gypsy jazz favorites Pearl Django. With a two-night run at Dimitriou's Jazz Alley early in January, the vocalist is selecting and learning new material, a process that she says she's really enjoying.

"I love creating something different from what each of us does separately," she said. "This group is very open-minded and they encourage me to bring any type of music to the table. As a result, our repertoire ranges from material firmly rooted in the Hot Club style jazz tradition to our own interpretations of R&B tunes."

This collaboration emphasizes exactly what drew Pettis to jazz in the first place.

"Jazz allows freedom that other genres may not," she explained. "I think listeners may expect a certain degree of consistency when listening to other genres of music. I certainly remember attending live shows in my childhood and feeling disappointed because they didn't even sound like the record!"

That spirit of experimentation can be found in her live performances.

"There's a song on my *May I Come In?* CD which was recorded as a double-time samba but lately I've enjoyed substituting a slow 12/8 feel," she said. "This seems to make the same song very different and maybe even suits the

lyrics better than the up tempo treatment."

Several orders of sticky rice later, I inquired about how she chooses her repertoire.

"What I listen to changes quite a bit, depending on my mood and purpose," she said. "I'm fairly lyrics-driven when looking for new material. Even if a song has an engaging title or hook, I still look very carefully at the lyrics. If they resonate, that draws me in."

Pettis, in turn, knows how to draw in her audiences with honest interpretations that reveal her attention to lyricism and masterful phrasing, making her a captivating storyteller. She opens the New Year at Jazz Alley and has already booked multiple performances across the West Coast, after which she plans to return to Russia.

## Catch Gail at her upcoming shows:

### December 27

*Shuga Jazz Bistro (Renton)*

w/ Eric Verlinde Trio

### January 2&3

*Dimitriou's Jazz Alley*

w/ Pearl Django

### January 6

*The Royal Room*

All-Star Benefit for MusiCares presented by AF of M Local 76-493 w/ Bernie Jacobs, Bill Anschell, Jeff Johnson, Greg Campbell, Island Jazz Quintet, Seattle Labor Chorus, and other musical guests

### January 8

*Renaissance Hotel*

Gail Pettis Trio

### January 30

*Whidbey Island Center for the Arts*

w/ Pearl Django

### March 13

*Marine View Church (Tacoma)*

w/ Pearl Django at Marine View Church

Visit [gailpettis.com](http://gailpettis.com) to stay up-to-date on Gail's performances.

# KUOW to Purchase Jazz Radio Station KPLU

By Andrew Luthringer

When the announcement went out in mid-November that KUOW (94.9 FM) was in the process of purchasing KPLU (88.5 FM), it sent shockwaves through a wide range of KPLU listeners as well as the jazz community.

KPLU has maintained a loyal listenership for its excellent local news reporting alongside its extensive jazz programming, and the announcement took many by surprise. Though there have been rumors about a merger with KUOW for years, the apparent secrecy with which the process unfolded left many KPLU loyalists feeling blindsided. There are a number of efforts under way on the part of committed KPLU listeners to try and hold off the transfer and find an alternative solution (see [savekplu.org](http://savekplu.org) for an overview), but it will likely be a difficult process, and need to be executed on a short time scale.

In an era of intense media consolidation, the loss of a committed and experienced core of local news reporters is unquestionably a huge one. However, there is currently a great deal of duplication of programming between the two stations, which are both NPR affiliates. Both stations carry the nationally syndicated programs *All Things Considered* and *Morning Edition* among others, which results in about nine hours of overlap a day.

And for those listeners for whom KPLU's jazz programming is the primary reason for tuning in, there is a tantalizing silver lining: KUOW's stated plan for 88.5 (the new call letters are TBD)



PROTESTORS HOLD A DEMONSTRATION AT PACIFIC LUTHERAN UNIVERSITY ON DECEMBER 3. PHOTO BY DAVE ELLGEN.

is to convert it to a 24-hour outlet for jazz.

If the transfer is successful, 88.5 would become one of a very small number of remaining full-time jazz stations in the country. That is obviously a big potential positive for the local (and national) jazz ecosystem, but the questions will quickly arise: What *kind* of jazz station? What styles of jazz? Will there be local music included? And who makes the decisions?

On these questions, there are some initially hopeful signs pointing to a sensible strategy. I spoke with local broadcast icon Jim Wilke (the originator and host of *Jazz After Hours* on

Public Radio International from 1984-2014 and producer of *Jazz Northwest* for KPLU since 1988) about his impressions. Wilke was encouraged that KUOW had taken an early step in posting a survey to get input from the local community about what they would like to see in a revamped 88.5 (accessible at [kuow.org](http://kuow.org)).

"That indicates that they're already thinking about how they would program that station...Conducting a local informal survey, a survey that is getting in front of the present KPLU listeners, is a very positive step."

CONTINUED ON PAGE 16



# Cry & Roar 6: A Festival Celebrating Six Years of Racer Sessions



CHRISTIAN PINCOCK PHOTO COURTESY OF ARTIST



LOGAN HONE PHOTO COURTESY OF ARTIST

January 22-24

Café Racer, 5828 Roosevelt Wy NE  
Suggested donation at door

The late Andrew Carrico, a Seattle baritone saxophone player, often described the sound of his instrument as a noise between a “cry and a roar.” This description is apt for the avant-garde music community he was a part of at the weekly Racer Sessions jam session. The sentiment resonates especially poignantly as this community lives with the memory of 2012’s devastating shooting at Café Racer.

Cry & Roar 6 celebrates the six-year anniversary of the Racer Sessions, Seattle’s weekly experimental and avant-garde music series. Cry & Roar is a three-day music festival that takes place at Café Racer in Seattle’s University District from Friday, January 22, to Sunday, January 24.

The first two evenings of Cry & Roar 6 will present full nights of music that ranges from free-jazz and noise to bluegrass, surf metal, and much more.

They will feature many of the talented artists who have graced the stage as performers at the Racer Sessions over the past six years, including **Wayne Horvitz**, **King Tears Bat Trip**, **Karl Blau**, **Diminished Men**, **Like a Villain** (PDX), **Christian Pincock**, **Ryan Beckley’s O’K**, **Chemical Clock**, and more. Sunday evening will feature a performance by saxophonist **Logan Hone’s** group **Similar Fashion** (LA), followed by Racer Session’s free-improvisation jam session and an afterparty with a top-secret band.

Table and Chairs, the arts organization behind Racer Sessions, also launched two brand new educational programs in Fall 2015: a Masterclass Series and a monthly workshop titled “Improvisation is for Everyone!”

The Masterclass Series features a different longstanding Seattle band or solo artist each month. The featured artist performs and speaks about their evolution, artistic concept, approach, and vision. This is an open forum

where attendees ask questions and exchange ideas. It takes place on the first Monday of every month at alternating University District and Capitol Hill locations.

“Improvisation is for Everyone!” is a monthly workshop where anyone can learn the fundamental skills of instrumental improvisation. The class is facilitated by experienced improvisers, and is geared specifically for beginning improvisers, musicians, and non-musicians – anyone who is curious about improvisation. It takes place every third Sunday at Café Racer at 6:30 pm, before the Racer Sessions jam session.

All of these events are free and open to the public, and all are encouraged to attend. Donations will be graciously accepted at the door. Learn more about the official festival lineup and our monthly programs at [racersessions.com](http://racersessions.com) and [tableandchairsmusic.com](http://tableandchairsmusic.com).

– *Christopher Icasiano*

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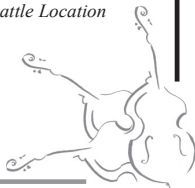
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## PREVIEW

# Ray Larsen: Modern Achievements



RAY LARSEN PHOTO BY DANIEL SHEEHAN

Thursday, January 21, 8pm  
Chapel Performance Space  
Suggested donation \$30-40  
(includes admission & two albums)

Over the past several years, Raymond Larsen has surfaced as one of the most in-demand young trumpet players in the Pacific Northwest. This special show celebrates the long-awaited release of the first two albums in his ambitious "Modern Achievements" trilogy series on the Table & Chairs label, with a live recording of the third.

The albums are all based upon a 1903 encyclopedia, *Modern Achievements in Science, Invention, Commerce and History*, which Larsen found one day at the Fremont Sunday Market. The publication celebrates humanity's advancements in science and industry and marvels at the ceaseless mystery of the natural world. With unique instrumentation and diverse compositional and improvisational approaches, Raymond has created three through-composed tributes to specific entries in the

encyclopedia: *How Glass Is Made* will be available on vinyl record and digital release, and *New Studies of the Starry Skies* will be available on CD and digital release.

*When Mountains Blow Their Heads Off* will be recorded live this evening by 14 of Seattle's great improvising musicians out of the University of Washington: Luke Bergman (bass), Cameron Sharif (keyboard), Gregg Belisle-Chi (guitar), David Balatero (cello), Abbey Blackwell (double bass), Carmen Rothwell (double bass), Jacob Zimmerman (alto sax), Eric Vanderbilt-Mathews (clarinet), Levi Gillis (tenor sax), Raymond Larsen (trumpet), Nick Rogstad (trombone), Jon Hansen (tuba), Thomas Campbell (drums), and Jarred Katz (drums). The piece premiered at the Royal Room last spring, and depicts the global and local events that occur after major volcanic eruptions.

The evening will also feature a special mystery guest to open the concert.

## THE Royal Room

### JANUARY HIGHLIGHTS

Robin Holcomb Band/ Zony Mash +  
Horns/ Zony Mash (Classic). 1.1 & 1.2

The Westerlies 1.3

DINING ROOM LIVE MUSIC  
Low Tones (Every Thursday)

Alma y Azúcar 1.17

Out of This World: Wa plays the music of  
John Coltrane/ Bushcraft 1.18

Piano Starts Here: Lil Hardin & Alice  
Coltrane 1.20

Mike Dillon Band ft. Joe Doria and Brad  
Houser (Crittter Buggins)/  
Cecil Moses & the SG's 1.22

Christian Pincock's Slipstitch/ Gregg  
Belisle Chi and Chelsea Crabtree 1.25

COCKTAILS  
Woman of Tokyo 1.31

Django's Birthday w/ Ranger & The "Re-  
Arrangers" / The Djangomatics/ Neil  
Andersson 1.29

See our full calendar at  
[www.TheRoyalRoomSeattle.com](http://www.TheRoyalRoomSeattle.com)



## Recurring Jazz Series

From DIY home-based performances, collaborations between city institutions, or inspirational concerts in stunning aural environments, here's just a few of the abundant annual recurring series of jazz programming around Puget Sound.

### JazzVox Vocal Jazz House Concert Series

Many of the awe-inspiring house concert experiences near and dear to my heart are Nich Anderson's stellar JazzVox concerts. Nich is a revered local vocalist/educator, and this month begins his ninth year of hosting this unique vocal jazz series.

His venues are located in Seattle, Bainbridge Island, and Camano Island, with welcoming hosts serving tasty homemade dishes in their beautiful homes. Folks flock to JazzVox performances and rave about the high caliber of acclaimed national and international artists gracing his stage.

Nich will present 10 monthly shows in 2016, beginning January 15 with the dazzling vocalist Kim Nazarian of New York Voices fame and culminating with Portland-based enchanting songstress Rebecca Kilgore in November. You can visit [Jazzvox.com](http://Jazzvox.com) for the complete schedule of artists and concerts and to reserve your seats early – not to be missed!

– Libby Graham

### Art of Jazz

Earshot Jazz collaborates with the Seattle Art Museum in programming and presenting the Art of Jazz series, now in its 21st year. Always well-attended, the after-work concerts are free with museum admission – a great bargain given the two-for-one lineup of fine jazz and major art exhibits. The 2016 series kicks off on January



KIM NAZARIAN PHOTO BY PETER BLUM

14 with Clarence Acox's Legacy Quartet, bringing Seattle jazz from Jackson Street to the SAM. On February 11, engage with some genre-crossing fun from The Stranger's Music Geniuses, Industrial Revelation. Art of Jazz favorites, The Tiptons Saxophone Quar-

tet, return to Seattle on March 10. Flamenco/jazz pianist Chano Domínguez delights in a solo performance on April 14, and SRJO's Michael Brockman – one of Seattle's finest saxophonists – carries the series through the spring on May 12 with his quintet.

Check [earshot.org](http://earshot.org) for more information on the Art of Jazz series throughout the year.

## Seattle Jazz Vespers

The Seattle Jazz Vespers series continues its 14th season in 2016. These concerts are at the Seattle First Baptist Church (1111 Harvard Ave), located in Seattle's First Hill neighborhood. Inside the grand Gothic structure, jazz audiences experience some great local programming on first Sundays, at 6pm, from October to June.

Artists perform one set, and during an intermission, donations are taken to support the musicians. This is followed by a short non-sectarian inspirational message and a second set of music. Light refreshments are served in the church's Fellowship Hall after the concert.

The first concert of 2016 falls on January 3, with the Socialite Gypsies, a quartet that lights up the stage with American jazz classics, European musettes, waltzes, polkas, bossas, and tangos. The Socialite Gypsies are chanteuse guitarist Dina Blade, violinist extraordinaire Julian Smedley, accomplished accordionist Bonnie Birch, and intrepid ivory-tickler Hans Brehmer.

For the rest of this year's schedule, visit [seattlefirstbaptist.org/seattle-jazz-vespers.html](http://seattlefirstbaptist.org/seattle-jazz-vespers.html).

## Table & Chairs' Vermillion Series

Last August, Vermillion Bar and Art Gallery opened its doors to an adventurous blend of music, beginning an engagement that organizers Jacob Zimmerman and Chris Icasiano hoped to grow into a long-standing music series. Happening every second Wednesday at 8pm, each month is curated by a different artist in the community, pulling from a diverse range of musicians, uniting what Icasiano acknowledges as an often times divided improvisational music scene. Vermillion as a physical space also acts as a nexus point between the burgeoning but sometimes insular university scene and the happenings of downtown.

On January 13, in another exciting installment of the Seattle label's series, saxophonist/improviser/composer Levi Gillis curates a bill of diverse and far-reaching acts. To open the evening, Gillis will debut his newest musical endeavor, Hunter Gather, with electric guitarists Ronan Delisle and Ryan Beckley, and drummer Evan Woodle. Next, NYC transplant Ted Poor will bring his brand of fiery and emotive


drumming in a configuration TBA. Finally, Gillis spearheads a showing of Yasujiro Ozu's arresting 1933 silent film *Woman of Tokyo*, playing composer/pianist Wayne Horvitz's recently composed score with a live band.

Visit [tableandchairsmusic.com](http://tableandchairsmusic.com) to stay up-to-date on the Vermillion Gallery 2nd Wednesday Series and to view upcoming curators.

## Jazz Live! at Marine View Church

For the past seven years, Tacoma's Marine View Church has been presenting a series of free community concerts featuring the finest jazz musicians in the Northwest. Every second Sunday of the month, the church hosts an established artist from the Puget Sound for its Jazz Live concert series in a casual and welcoming environment.

Curated by Jim Foster, a jazz fan and longtime church member, the series kicks off the year on January 10 with the 200 Trio, an ensemble representing the next generation of straight-ahead jazz, with guests Kareem Kandi (saxophone) and Jared Hall (trumpet). On February 14, electric violinist-extraordinaire Geoffrey Castle & His All Star Band, with guest vocalist Josephine Howell, will make audiences remember this Valentine's Day. And in



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March, icons of gypsy jazz Pearl Django and vocalist Gail Pettis treat fans to another superb evening of music.

View more information and upcoming shows at [marineviewpc.org/jazz-live](http://marineviewpc.org/jazz-live).

## Vashon Allied Arts Jazz Series

For more than 30 years, Vashon Allied Arts has been presenting events, offering classes, developing a dance program, curating monthly rotating gallery shows, and much more out of its campus at the Blue Heron Art Cen-

ter on the quaint and beautiful island just west of Seattle.

VAA kicks off its 2016 Jazz Series on January 9 with Chip Parker. Performing jazz, ballads, and blues for capacity Seattle audiences since 2009, Parker is a beguiling crooner whose warmth and joy is expressed in song and music. Like Tony Bennett, Mel Torme, and other greats, Parker's unique interpretations convey happiness, humor, and love lost and found, all inflected with his signature charm. He is joined by Darin Clendenin (piano), Clipper Anderson (bass), and Mark Ivester (drums).

On February 6, Northwest favorites Pearl Django take the stage. For more than two decades, Pearl Django endures as one of the most highly regarded Hot Club style groups working today. Although the band's roots are firmly in the gypsy jazz genre famous by Django Reinhardt and Stephan Grappelli, their extensive repertoire includes traditional jazz classics and original compositions.

Tickets for shows run \$20 for general, \$18 for seniors, and \$16 for students and VAA members. Visit [vashon-alliedarts.org/jazz](http://vashon-alliedarts.org/jazz) for tickets and more information on upcoming shows.

**PDXjazz**

Dianne Reeves  
Ravi Coltrane  
Orrin Evans  
Kenny Barron  
Pat Martino  
Brian Blade  
and Fellowship  
Alicia Olatuja  
Geri Allen  
Jimmy Greene  
John Scofield  
Joe Lovano  
Azar Lawrence  
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## Grant Seeking Tips for Seattle Jazz Artists



STEVE GRIGGS PHOTO BY DANIEL SHEEHAN

By Steve Griggs

When I wrote an article for *Earshot Jazz* about grant seeking in the January 2013 issue, I had no clue that in the following three years my ideas would

attract \$80,000 to create and produce 50 free concerts in unusual local venues with original music performed by talented regional artists. On top of that, Chamber Music America and ASCAP would twice recognize my ensemble with an Adventurous Programming Award. My life is richer because of new relationships with collaborators and audiences. I also have a growing stack of rejection letters that show most of my plans did not get funded. Today I'm writing to share my experience and encourage others to seek grants in support their creative efforts.

Every grant seeker will need to create four basic materials:

1. a compelling story about a project
2. a budget
3. a resume
4. some work samples

I will detail each of these items later in the article. But first, let's step back and explore the bigger picture.

The goal of an artist seeking grants is a partnership with philanthropic organizations. These organizations are *trying to give money to artists*. It is up to the artist to submit an application that demonstrates why the funds are a sound investment for the organization. The artist receives funding for some or all of the project expenses and in return, the philanthropic organization enlists the artist to further its mission. The degree of alignment between the artist project and the philanthropic mission are vital for success. Clarifying a vision for the project is the first step to measuring this alignment.

What cause elicits your passion – climate change, education, civil rights, social justice, economic equity, world hunger, environmental conservation, conflict resolution, gun violence, scientific research, etc.? If you had to put your creativity in service of one cause, what would you choose? Ignoring, for a moment, the investment of time to

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practice, compose, teach, book gigs, and pay bills, what calls you to help other people?

Next, identify organizations that prioritize this same issue. Find out what programs and services they provide. Do they have a community outreach or education program that might use music for an event? Do they have a support program to fund creative projects? Find out who is in charge of these programs and introduce yourself.

Now it's time to get creative. What can you dream up that combines your passion, the mission of the philanthropic organization, and your musical skills? Let's say your passion is social justice and as an artist, you want to create work on mass incarceration of minorities. Luckily, the Robert Rauschenberg Foundation has an Artist as Activist grant program that supports projects addressing this theme. Projects like setting prisoner poetry to music, music instruction for inmates, or performances in penitentiaries might fit into the funding guidelines. For this example, let's say you are inspired by a poetry collection written by inmates of color at a nearby detention facility.

Now you can begin with one of the four basic materials for grant seeking – a compelling story about a project. Every good story has a setting, a protagonist with motivations, a situation that challenges those motivations, and action toward a resolution of the challenge. For this example, the setting will be a concert. You will be the protagonist motivated to raise up the written work of jailed individuals for the benefit of the community inside and outside the prison walls. The project is action that will produce a concert inside the prison and outside at a public venue.

Time for another basic component of grant seeking – a budget. Practically all grants require a budget showing what costs are included in the project.

How much time will it take to find and set poems to music? How many musicians will perform and how many rehearsals? How much travel will be involved? What will it cost to use the venues? How much does event insurance cost? Is there any special equipment to be rented? Are there any special rights or permissions that need to be purchased? How will the performance be documented (audio, video)? How much time will it take to get the word out? What will it cost to make posters and postcards? What advertising would be worth paying for? How will you evaluate the success of the project? How much time will it take for you to do all the paperwork? Each of these items becomes a line in the budget.

Tracking down costs that others charge (venue rental, insurance, printing, advertising) are the easy stuff. When it comes to charging for your time and paying other artists, how do you come up with a fair rate? Do you charge as low as Seattle's minimum wage? Do you try to match American Federation of Musicians' scale? Do you use the same charge as teaching a one-hour lesson? Do you charge a different rate for composing, rehearsing, performing, recording, paperwork, and marketing? Do you include a leader fee for group activities? Some granting organizations allow individuals to review past applications. If you are stumped, go learn from other successful applications. Remember, these are just plans. The more thought-out the plans, the clearer the decision for the funding organization.

At this point, you have a compelling story about a project, a budget, and at least one organization that offers support for some or all of the expenses. Now it's time to show that you have the skills and experience to make the project happen – your resume. Create a list of your life experience related to all aspects of the project – training,

more jazz - opening bands & late jams

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 22 Frank Kohl Trio  
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employment, volunteering, awards, performances, recordings, compositions, productions, publications, reviews, memberships, etc. Have a friend read it to make sure you're not forgetting important information.

And now, the last basic component of grant seeking – the work sample. Hopefully, you have high-resolution audio and video recordings of your recent work. (See where that budget line item for documentation comes in?) From three to five tracks of a recording, select 30 seconds of each that gives a glimpse of your music. I recommend picking things that sound very

different from each other to display a wide range of ability. It is a sample and not a comprehensive display of your work.

The work sample is the single-most fickle piece of grant seeking. It will be quickly and subjectively reviewed and assigned a score along with many other application work samples. The number of applications multiplied by the number of work samples for each applicant, divided by the handful of reviewers (often volunteers or independent contractors) result in the actual attention paid to each work sample being almost as brief as scanning through radio stations when you rent a car in a new city.

Given this quick pace, reviewers rarely offer any constructive feedback for an applicant to improve next time.

There is one glimmer of hope. Even if guidelines for a grant don't change each year, the work sample reviewers always change. If your work sample fails to tickle the reviewer's ears this time around, there will be another pair of ears when you apply again. The review of work samples is the filter that can narrow the candidate applications the most. Many grant review projects only consider plans, budgets, and resumes after this step so the paid staff can work with a manageable number of applications.

Some parting platitudes:

- Timing is everything – Grant applications are typically accepted, reviewed, and announced about the same time every year for each organization. Learn the schedule for each organization and give yourself time to prepare in advance of the deadlines.
- It's all who you know – Organizations employ administrators to oversee the application process. Introduce yourself to these important gatekeepers and touch base with them as you prepare your application. They are there to help you, even though they may be overwhelmed with work. You will enjoy their friendship after a few years of working with them.
- Read up on the topic – I found *Demystifying Grant Seeking: What You Really Need to Do to Get Grants* by Larissa Golden Brown and Martin John Brown very helpful even though the book describes a process for organizations, not individuals, to seek funding. The book contains detailed instructions for how to organize the grant seeking process, down to what office supplies you need!

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# Words to the Wise

*Earshot* reached out to professionals in the grant-making community on their top tips for applying...and what common mistakes to avoid.

## Heather Dwyer

Art Projects Manager, 4Culture

**Use any and all assistance offered by the grantmaker.** Attend workshops, review sample applications from past applicants, email or call with specific questions. Don't be afraid to ask for help. It's our job to assist people navigate our process and we know it's not always easy.

**Artists should find out why and how the grantmaker offers funding.** What is the organization's motivation? Where do the funds come from? Knowing this will help the artist understand if the grant is a good fit and if it is worth their time. It will

also help the artist use language that is relevant to the grantmaker.

**Seek help in reviewing the final draft of their application...** Ideally from someone not working in their creative discipline. Artists should ask a friend with strong writing skills to review the narrative of their application and another person to help identify their strongest work samples.

**Biggest mistakes I see on grant applications:**

**1. Help me help you is my mantra.** I receive applications every year from artists who have spent many hours of their time on an application that is either not eligible or will likely not be successful. It breaks my heart.

A simple email or phone call can save an artist so much time and anxiety.

**2. Artists often wait until the last minute to complete an application.** They shouldn't. More than half of the applications I receive for our Art Projects program arrive in the last 24 hours before the deadline. It's stressful for everyone and administrators can't offer much help to many artists at the last minute. Start early.

**3. Budgets – don't fudge it.** If you're applying for project funds, spend time figuring out your expenses and income. Jurors/panelists use budgets as a tool to see if an artist can make the project happen. Make sure your numbers add up and that it is a financially feasible project. Otherwise, why should a grantmaker invest?

## Brian McGuigan

Program Director, Artist Trust

**Read the guidelines, every single word.** Be sure your project or your work fits the award you're applying for and that you follow all the directions stated in the application. If you don't, your application could be eliminated based on a technicality or selection panelists could ding you for not following the rules.

**Be clear and concise in your proposals.** Often, less is more. Look at your application like a Super Bowl commercial, not an infomercial for your work.

**Use your absolute best work samples and order them from strongest to weakest.** Sometimes panelists are reviewing hundreds of applications in a sitting. You want

to grab them immediately with your sample and make them remember you when they are sifting through all those applications. Your best work isn't always your favorite work either. Think about what friends and audiences connect with most. Focus on resonance. You want to leave a good taste in a panelist's mouth. The work sample is weighed more heavily than any other aspect of your application, so don't spend hours formatting your resume. Spend that time on your work samples.

**Biggest mistakes I see on grant applications:**

**1. Typos**

**2. Not following the guidelines**

**3. Using outdated artist resumes/CVs**

That lack of attention to detail makes an artist look lazy and un-

professional. Many times panelists are awarding a very small percentage of applicants and are looking for any way to narrow the pool. You wouldn't want to miss out on an award because you submitted a 10-minute recording when the guidelines stated no more than five minutes.

We have plenty of resources for grant support at Artist Trust. We have sample applications available for review in our office and soon will have them online. We'll be launching a free, drop-in grant support program in 2016, and you can always call our office if you have questions about the guidelines or the application as a whole. We're here to help. We want to give you money and help bring your work to the world.

KUOW, from page 6

Wilke noted that the genre choices on the survey were not very forward-looking (choices included both ragtime and Dixieland, and nothing more recent than bebop), which conjures fears of an overly institutionalized notion of jazz. However, there are plenty of spaces for personal input, so presumably KUOW management will integrate the individual feedback they receive.

"KUOW is obviously thinking about 'What sort of direction should we be going with this?'" said Wilke.

Another potentially positive indicator came from Caryn Mathes, General Manager of KUOW, who informed me that the station has hired Steve Williams of WBGO in Newark as a "transitional Program Director for 88.5" WBGO is one of the most successful and visible full-time jazz stations in the country (the station helps to produce the syndicated *Jazz Night in America* show, hosted by Christian McBride), and Williams has played a considerable role in their success. Williams has already asked for an increase in the initial budget for the new 88.5, and clearly has a deep understanding of the current jazz broadcasting landscape.

In addition to the online survey, which Mathes told me had received over 5,000 responses, KUOW is soliciting input from the Puget Sound jazz community (what she termed "jazz influentials") in a series of local meetings and listening sessions, at which Williams will be present.

Mathes indicates the goal is to "take input from the community, jazz educators, people from venues ... to figure out, how can we build on the best of the current KPLU and take it to the next level?"

A looming question is what happens to the tremendous wealth of talent, experience, and local knowledge in the current KPLU jazz programming corps, figures such as Wilke, Abe Beeson, Dick Stein, and the many others who have given so much to our local jazz ecosystem. It would seemingly make obvious sense to shift them over to the new 88.5, but the path is not a straightforward one: Since KUOW is licensed by the University of Washington which is a State Employer, all positions have to be publicly posted. In essence, they could all be rehired, but nothing is a given. Mathes said KUOW can't post the new positions until they receive FCC approval for the deal, so 88.5 may have to hire mu-

sic talent staff on an interim contractual basis.

There are many other remaining questions, such as the fate of KPLU's Jazz24.org streaming service, and the timing and rollout should the deal receive FCC approval. Jazz fans should stay tuned and keep involved in the coming weeks and months – the future may be in your hands.

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## Notes, from page 3

Queen Contest held in early May, in Seattle's sister city, Kobe, Japan. Application deadline is February 6. More at [seattlekobe.org](http://seattlekobe.org).

### On the Horizon

DeMiero Jazz Fest

March 10-12

Edmonds Center for the Arts

Dee Daniels, Carmen Bradford, Charenee Wade, Greta Matassa, Josh Nelson, Jay Leonhart, Dave Tull, Bruce Forman. More information at [demierojazzfest.org](http://demierojazzfest.org).

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### Write *Earshot Jazz*

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers: Please email story pitch-

es, comments, news and announcements to [editor@earshot.org](mailto:editor@earshot.org).

### Help the Jazz Around the Sound Calendar

Please email news and announcements about jazz gigs, concerts and community events to [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org).

### In One Ear, from page 3

sions include live recordings from the Earshot Jazz Festival performance in October. Watch and listen at [npr.org/event/music/458327063/wayne-horvitz-the-pianist-and-the-poet](http://npr.org/event/music/458327063/wayne-horvitz-the-pianist-and-the-poet).

### Jazz Radio

**88.5 KPLU** hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz, and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. For KPLU's full jazz schedule, see [kplu.org/schedule](http://kplu.org/schedule).

Jim Wilke's Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For JazzNW podcasts of archived programs, see [jazznw.org](http://jazznw.org).

**90.3 KEXP**, late-night Sundays, features Jazz Theater with John Gilbreath, 1am, and **Sonarchy**, midnight, a live-performance broadcast from the Jack Straw Productions studio, produced by Doug Haire. Full schedule information is available at [kexp.org](http://kexp.org) and [jackstraw.org](http://jackstraw.org).

Sonarchy's January schedule: January 3, **Subduction Zone**, acoustic-electric power trio of Dennis Rea (guitar), Wally Shoup (alto sax), and Tom Zgonc (drums); January 10, **Craig Flory** (tenor sax), **Hans Teuber** (alto sax, clarinet, flute), **Matt Weiner** (bass), **Jose Martinez** (drums), jazz compositions for an acoustic ensemble;

January 17, **Tea with Mr. Patton**, Michele Khazak and Beth Fleenor master the new art of conversation with vocals and electronics; January 24, **Eric Verlinde/Steve Kindler**, freely improvised music from two masters of their instruments; January 31, **Popstronauts**, massive sound pressure in the exploration on new terrain, with Clifford Kimbrel-Dunn (flute, piccolo, sax, custom supercollider driven electronics) and Dio Jean-Baptiste (drums).

**91.3 KBCS**, late Sundays and prime-time Mondays, features Floatation Device with John Seman and Jonathan Lawson; Straight, No Chaser with David Utevsky; Giant Steps with John Pai. A rotation of programmers Gordon Todd, John Midgley, and Megan Sullivan host "The Sound of Modern Jazz," Mondays at 7pm. More about jazz on KBCS at [kbcs.fm](http://kbcs.fm).

**94.9 KUOW**, Saturdays, 7pm, features Amanda Wilde's the **Swing Years and Beyond**, popular music from the 1920s to the 1950s. More at [kuow.org/swing\\_years.php](http://kuow.org/swing_years.php).

### In One Ear News

Email news about Seattle-area jazz artists, for In One Ear, to [editor@earshot.org](mailto:editor@earshot.org).

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**Debby Boland Watt** – Vocal instruction in Jazz, Improvisation & Bobby McFerrin's Voicestra. Cornish BM: Vocal Jazz & MFA: Improv & Comp (253) 219-5646 ordebbywatt.com

**Patrick West** – Trumpet Instruction. 20+ yrs experience teaching. All ages & levels. Emphasis on Technique & improvisation. (425) 971-1831

**Garey Williams** – Jazz Drum Instruction. (206) 714-8264, garey@gareywilliams.com

**Greg Williamson** – drums & rhythm section; jazz & big band; private studio for lessons, clinics & recordings; (206) 522-2210, greg@ponyboyrecords.com

**Beth Winter** – 26+years Jazz Voice Professor @ Cornish College. All ages, abilities & genres. Private Lessons, Workshops & Showcase Performances. bwinter@cornish.edu. (206)-281-7248.

*To be included in this listing, send up to 15 words, to jazz@earshot.org.*





# Ask a Jazz Musician

with Tarik Abouzied

Though there has never been a better time to be alive, we must all still navigate the challenges of our shared existence. We at Earshot want to help.

This New Year, we're offering our readers the opportunity to have life's questions answered by an experienced and learned jazz musician.

*Dear Tarik,*

*Six weeks ago, after 43 joyful and faithful years of marriage, my life partner suddenly passed from an undiagnosed medical condition. I've gone through shock, grief, rage, sorrow, emptiness, and everything in between, and am left lost, unable to feel even a sliver of the bliss and passion for adventure that defined our lives together. "Time heals all wounds," the saying goes, but time has only served to torment and bully, each passing moment only a reminder of my loneliness. How can I break free and rediscover meaning in a life turned upside-down?*

*— Lost and Alone*

Dear Lost,

Rhythmic displacement is a simple concept that can add dimension and excitement to your improvising. Practice slowly and deliberately at first. For example, take a fragment of the melody that would normally be played on beat one and try playing it on beat two. How does it sound and feel? Now try beat three, beat four, the and-of-two, etc. Next, in 4/4 time, try taking a four-beat pattern, shave it down to three beats, and repeat it over and over. How does that sound? Can you keep track of the downbeat while you repeat your shorter pattern? Get creative, experiment, and, most importantly, have fun!



TARIK ABOUZIED PHOTO COURTESY OF ARTIST

Submit your questions for Tarik to [editor@earshot.org](mailto:editor@earshot.org).

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# JAZZ AROUND THE SOUND

## January

1

### FRIDAY, JANUARY 1

SF Tim Kennedy Trio, 9pm

### SATURDAY, JANUARY 2

BP Doctorfunk, 8pm

BT Live Jazz Trio, 6pm

BX Kelly Eisenhour Quartet w/ Laura Rosok, 7:30pm

CR Sweet Lou's Sour Mash, Pickled Okra, 9pm

JA Pearl Django & Gail Pettis, 7:30pm

SF Sue Nixon Jazz Quartet, 9pm

TU Bill Anschell Trio, 7:30pm

### SUNDAY, JANUARY 3

AB Beaver Sessions, 9pm

BX Danny Kolke Trio, 6pm

BX Vox at the Box Vocal Jam, 7:30pm

CR Racer Sessions, 8pm

CZ Blues Open Jam, 7pm

CZ Choro Music Open Jam w/ Stuart Zobel, 2pm

DT Darrell's Tavern Jazz Jam, 8pm

FB Seattle Jazz Vespers: Socialite Gypsies, 6pm

JA Pearl Django & Gail Pettis, 7:30pm

RR The Westerlies, 7:30pm

SF Lennon Aldort, 6:30pm

SF Sunday Brunch w/ Pasquale Santos, 11am

SH Shuga Jam Sundays w/ Eric Verlinde, 7:30pm

SY Victor Janusz, 10am

TB Kevin Connor Swing Trio, 5:30pm

TU Jim Cutler Jazz Orchestra, 7:30pm

VI Ruby Bishop, 6pm

VI Ron Weinstein Trio, 9:30pm

### MONDAY, JANUARY 4

CC EntreMundos jam, 9pm

MT Triangle Pub jam, 8:30pm

NL Mo' Jam Mondays, 9pm

RR Salute Sessions, 10pm

TU VJ Trio w/ Nora Michaels, 7:30pm

### TUESDAY, JANUARY 5

BP Gotz Lowe Duo, 6pm

CB West Coast Swing Social, 9pm

JA Jeremy Pelt Power Quintet, 7:30pm

OW Jam w/ Eric Verlinde, 10pm

PM Paul Richardson, 6pm

RR Delvon Lamarr Trio, 10pm

SB McTuff, 11pm

TU Jay Thomas Big Band, 8pm

### WEDNESDAY, JANUARY 6

BP Gotz Lowe Duo, 6pm

BX Jazz Heads, 6pm

JA Jeremy Pelt Power Quintet, 7:30pm

PD Casey MacGill, 8pm

PM Paul Richardson, 6pm

RR AF of M Local 76-493 presents: New Year Benefit for MusiCares!, 7pm

RR The Cuts, 10pm

SF Alex Guilbert Duo, 8pm

TU Chris Morton Trio w/ Katie Davi, 7:30pm

VI Sundae and Mr. Goessl, 9pm

### THURSDAY, JANUARY 7

BC Adam Kessler & Phil Sparks, 9pm

BD Annie Eastwood Trio w/ Beth Wulff, 5:30pm

BP Javier Anderson, 6pm

BT 200 Trio, 7pm

BX Eastside Modern Jazz Orchestra, 7:30pm

CH Dead Tosa / Arrington De Dionyso & Oomung Varma / Hair & Space Museum, 7:30pm

JA Peter White, 7:30pm

PD Greg Ruby & Maggie Kim, 8pm

PM Paul Richardson, 6pm

RR Low Tones, 8pm

SB Marmalade, 10pm

TU Delvon Lamarr Organ Trio, 7:30pm

VI Casey MacGill, 5:30pm

### FRIDAY, JANUARY 8

BK Black Diamond Friday Nite Jazz: Dan Duval Trio, 6:30pm

BP Javier Anderson, 6pm

BR Norm Bellas Jazz Trio, 6pm

BT Jeff Ferguson's Triangular Jazztet, 6pm

BX Kareem Kandi Trio, 7:30pm

CH Seattle Composers' Salon, 8pm

CM Brazz, 7pm

JA Peter White, 7:30pm

LA Latona happy hour w/ Phil Sparks, 5pm

MK The Smasonettes, 6:30pm

NC Nancy Erickson CD Release Party, 8pm

RH Gail Pettis Trio, 6pm

SF Frank Clayton Duo, 9pm

TU Jovino Santos Neto Quinteto, 7:30pm

VI Johnny Astro, 9pm

### SATURDAY, JANUARY 9

BT Live Jazz Trio, 6pm

BX Jon Pugh Quartet, 7:30pm

## Calendar Key

AB Angry Beaver, 8412 Greenwood Ave N, 782-6044  
 BC Barca, 1510 11th Ave E, 325-8263  
 BD Bad Albert's, 5100 Ballard Ave NW, 782-9623  
 BK Black Diamond Bakery & Restaurant, 32805 Railroad Ave, Black Diamond, 360-886-2741  
 BP Bake's Place, 155 108th Ave NE, Bellevue, 425-391-3335  
 BR Brother Don's, 4200 Kitsap Way, Bremerton, 360-377-8442  
 BS B Sharp Coffee House, 706 Opera Alley, Tacoma, 253-292-9969  
 BT Brass Tacks, 6031 Airport Way S, 397-3821  
 BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307  
 CB Century Ballroom, 915 E Pine St, 324-7263  
 CC Capitol Cider, 818 E Pike St, 397-3564  
 CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor  
 CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111  
 CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282  
 CZ Couth Buzzard Books, 8310 Greenwood Ave N, 436-2960

DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789  
 EM Easy Monkey Taphouse, 17537 15th Ave NE, 420-1326  
 FB Seattle First Baptist Church, 1111 Harvard Ave, 325-6051  
 GD Grumpy D's Coffee House, 7001 15th Ave NW, 783-4039  
 HA Harissa, 2255 NE 65th St, 588-0650  
 JA Jazz Alley, 2033 6th Ave, 441-9729  
 LA Latona Pub, 6423 Latona Ave NE, 525-2238  
 MK Makeda Coffee, 153 N 78th St, 782-1489  
 MQ Musicquarium @ Triple Door, 216 Union St, 838-4333  
 MT Mac's Triangle Pub, 9454 Delridge Way SW, 763-0714  
 MV Marine View Church, 8469 Eastside Dr NE, Tacoma, 253-229-9206  
 NC North City Bistro & Wine Shop, 1520 NE 177th, Shoreline, 365-4447  
 NL Nectar Lounge, 412 N 36th St, 632-2020  
 OW Owl 'N Thistle, 808 Post Ave, 621-7777  
 PD Pink Door, 1919 Post Alley, 443-3241  
 RH Renaissance Hotel, 515 Madison Street, 206-583-0300

RR The Royal Room, 5000 Rainier Ave S, 906-9920  
 SB Seamonster Lounge, 2202 N 45th St, 633-1824  
 SE Seattle Art Museum, 1300 1st Ave, 654-3100  
 SF Serafina, 2043 Eastlake Ave E, 206-323-0807  
 SH Shuga Jazz Bistro, 317 Main Ave. S, Renton, 274-3074  
 SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188  
 TB Tutta Bella Neapolitan Pizzeria, 4411 Stone Way N, 633-3800  
 TD Triple Door, 216 Union St, 838-4333  
 TO Town Hall Seattle, 1119 8th Ave, 652-4255  
 TU Tula's, 2214 2nd Ave, 443-4221  
 VI Vito's, 927 9th Ave, 682-2695  
 VM Vermillion Art Gallery & Bar, 1508 11th Ave, 709-9797  
 WI Whidbey Island Center for the Arts, 565 Camano Ave, Langley, 360-221-8262  
 WW Waving Tree Winery, 11901 124th Ave NE, Kirkland, 425-820-0102



CM Dina Blade & Hans Brehmer, 7:30pm  
 CZ Lil Sara & the Night Owls, 7:30pm  
 JA Peter White, 7:30pm  
 NC Rod Cook & Toast, 8pm  
 SF Marco de Carvalho Trio, 9pm  
 TU Human Spirit w/ Thomas Marriott, Mark Taylor,  
 Matt Jorgensen, 7:30pm  
 VI Jerry Zimmerman, 6pm  
 VI Kareem Kandi, 6pm

## SUNDAY, JANUARY 10

AB Beaver Sessions, 9pm  
 BX Danny Kolke Trio, 6pm  
 BX Instrumental Jam, 7:30pm  
 CR Racer Sessions, 8pm  
 CZ Music Improv Session w/ Kenny Mandell, 7pm  
 CZ Open Jazz Jam w/ Kenny Mandell, 2pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 HA Bossa Nova w/ Dina Blade, 6pm  
 JA Peter White, 7:30pm  
 MV 200 Trio w/ Kareem Kandi & Jared Hall, 5pm  
 SF Ann Reynolds & Leah Pogwidz, 6:30pm  
 SF Sunday Brunch w/ Frank Clayton Duo, 10:30am  
 SH Shuga Jam Sundays w/ Eric Verlinde, 7:30pm  
 SY Victor Janusz, 10am  
 TB Kevin Connor Swing Trio, 5:30pm  
 TU Jazz Police, 4pm  
 TU Jim Cutler Jazz Orchestra, 7:30pm  
 VI The Ron Weinstein Trio, 9:30pm

## MONDAY, JANUARY 11

CC EntreMundos jam, 9pm  
 MT Triangle Pub jam, 8:30pm  
 NL Mo' Jam Mondays, 9pm  
 RR Salute Sessions, 10pm  
 TU Dave Marriott's Triskaidekaband, 7:30pm

## TUESDAY, JANUARY 12

BH DeVotchKa with the Seattle Symphony, 7:30pm  
 BP Gotz Lowe Duo, 6pm  
 CB West Coast Swing Social, 9pm  
 JA Martin Taylor, 7:30pm  
 OW Jam w/ Eric Verlinde, 10pm  
 NC Diane & Bob: All Request Night, 8pm  
 PM Paul Richardson, 6pm  
 RR Delvon Lamarr Trio, 10pm  
 SB McTuff, 11pm  
 TU Emerald City Jazz Orchestra, 8pm

## WEDNESDAY, JANUARY 13

BP Gotz Lowe Duo, 6pm  
 BX Jazz Heads, 6pm  
 JA Martin Taylor, 7:30pm  
 NC Frank Kohl Trio, 7pm  
 PD Casey MacGill, 8pm  
 PM Paul Richardson, 6pm  
 RR The Cuts, 10pm  
 TU Jim Sisko's Bellevue College Jazz Orchestra,  
 7:30pm  
 VM Table & Chairs 2nd Wednesdays: Curated by  
 Levi Gillis, 8pm

## THURSDAY, JANUARY 14

BC Adam Kessler & Phil Sparks, 9pm  
 BD Annie Eastwood Trio w/ Cheri Adams, 5:30pm  
 BP Javier Anderson, 6pm  
 BT 200 Trio, 6pm  
 BX Ross Buttons Cultural Exchange, 7:30pm  
 JA Shemekia Copeland w/ Naomi Wachira, 7:30pm  
 NC Lady Delilah Beaucoup & Bissou, 7pm  
 PD Greg Ruby & Maggie Kim, 8pm  
 PM Paul Richardson, 6pm  
 RR Low Tones, 8pm  
 SB Marmalade, 10pm  
 SE Art of Jazz: Clarence Acox Legacy Quartet,  
 5:30pm  
 TU Greta Matassa Showcase, 7:30pm  
 VI Casey MacGill, 5:30pm  
 VI Gust Burns Trio, 9pm

## FRIDAY, JANUARY 15

BP Javier Anderson, 6pm  
 BT Jeff Ferguson's Triangular Jazztet, 6pm  
 BX Greg Williamson Quartet, 7:30pm  
 CH Nick Demopoulos / Vance Galloway, 8pm  
 JA Shemekia Copeland w/ Naomi Wachira, 7:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 NC Paul Green Quartet, 8pm  
 SB Alexander Anderson Trio, 8pm  
 SF Alex Guilbert Duo, 9pm  
 TU Gordon Lee Quartet featuring Warren Rand,  
 7:30pm

## SATURDAY, JANUARY 16

BS Dan Duval Quartet, 8pm  
 BT Live Jazz Trio, 6pm

## CURTAIN CALL

weekly recurring performances

### MONDAY

CC EntreMundos jam, 9  
 MT Triangle Pub jam, 8:30  
 NL Mo Jam Mondays, 9  
 RR Salute Sessions, 10

### TUESDAY

BP The Gotz Lowe Duo, 6pm  
 CB West Coast Swing Social, 9  
 OW Jam w/ Eric Verlinde, 10  
 PM Paul Richardson, 6  
 RR Delvon Lamarr Organ Trio, 10  
 SB McTuff, 11

### WEDNESDAY

BP The Gotz Lowe Duo, 6pm  
 BX Jazz Heads, 6  
 PD Casey MacGill, 8  
 PM Paul Richardson, 6  
 RR The Cuts, 10

### THURSDAY

BC Adam Kessler & Phil Sparks, 9  
 BD Annie Eastwood Trio, 6  
 BP Javier Anderson, 6pm  
 BT 200 Trio, 7  
 PD Greg Ruby & Maggie Kim, 8  
 PM Paul Richardson, 6  
 VI Casey MacGill, 5:30

### FRIDAY

BP Javier Anderson, 6pm  
 BT Jeff Ferguson's Triangular  
 Jazztet, 7  
 LA Latona happy hour w/ Phil  
 Sparks, 5

### SATURDAY

BT Live Jazz Trio, 7

### SUNDAY

AB Beaver Sessions, 9  
 BX Danny Kolke Trio, 6  
 CR Racer Sessions, 8  
 DT Darrell's Tavern Jazz Jam, 8  
 SH Shuga Jam Sundays w/ Eric  
 Verlinde, 7:30  
 SY Victor Janusz, 10am  
 TB Kevin Connor Swing Trio, 5:30  
 VI Ruby Bishop, 6  
 VI Ron Weinstein Trio, 9:30

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BX Bernie Jacobs Quartet, 7:30pm  
 JA Shemekia Copeland w/ Naomi Wachira, 7:30pm  
 NC Four, 8pm  
 SB Todo es, 8pm  
 SF Sue Nixon Jazz Quartet, 9pm  
 TU Greta Matassa Quartet, 7:30pm

## SUNDAY, JANUARY 17

AB Beaver Sessions, 9pm  
 BX Danny Kolke Trio, 6pm  
 BX Vox at the Box Vocal Jam, 7:30pm  
 CR Racers Sessions, 8pm  
 CZ Choro Music Open Jam w/ Stuart Zobel, 2pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 JA Shemekia Copeland w/ Naomi Wachira, 7:30pm  
 RR Alma y Azúcar, 7:30pm  
 SF Lennon Aldort, 6:30pm  
 SF Sunday Brunch w/ Pasquale Santos, 11am  
 SH Shuga Jam Sundays w/ Eric Verlinde, 7:30pm  
 SY Victor Janusz, 10am  
 TB Kevin Connor Swing Trio, 5:30pm  
 TU Jim Cutler Jazz Orchestra, 7:30pm  
 VI Ruby Bishop, 6pm

VI The Ron Weinstein Trio, 9:30pm

## MONDAY, JANUARY 18

CC EntreMundos jam, 9pm  
 MT Triangle Pub jam, 8:30pm  
 NL Mo' Jam Mondays, 9pm  
 RR The Salute Sessions (Salute to The Duke), 10pm  
 TU Ph Factor Big Band, 7:30pm

## TUESDAY, JANUARY 19

BP Gotz Lowe Duo, 6pm  
 CB West Coast Swing Social, 9pm  
 JA Marc Cohn, 7:30pm  
 OW Jam w/ Eric Verlinde, 10pm  
 PM Paul Richardson, 6pm  
 RR Delvon Lamarr Trio, 10pm  
 SB McTuff, 11pm  
 SB Velocity, 8pm  
 TU Roadside Attraction, 7:30pm

## WEDNESDAY, JANUARY 20

BP Gotz Lowe Duo, 6pm

BX Jazz Heads, 6pm  
 CC Sundae & Mr. Goessl, 8:30pm  
 JA Marc Cohn, 7:30pm  
 NC Jazz Jam w/ Darin Clendenin Trio, 7:30pm  
 PD Casey MacGill, 8pm  
 PM Paul Richardson, 6pm  
 RR The Cuts, 10pm  
 SB Fawcett Symons and Fogg, 8pm  
 TU Axiom Quartet, 7:30pm

## THURSDAY, JANUARY 21

BC Adam Kessler & Phil Sparks, 9pm  
 BD Annie Eastwood Trio w/ Bill Chism, 5:30pm  
 BP Javier Anderson, 6pm  
 BT 200 Trio, 6pm  
 BX Boxley's Pro-Am Big Band, 7:30pm  
 CH Ray Larsen: Modern Achievements, 8pm  
 JA Tower of Power, 7:30pm  
 NC Paul Anastasio & Fire of Tierra Caliente, 7pm  
 PD Greg Ruby & Maggie Kim, 8pm  
 RR Low Tones, 8pm  
 SB Marmalade, 10pm  
 TU Sonando Latin Jazz, 8pm

## FRIDAY, JANUARY 22

BP Javier Anderson, 6pm  
 BT Jeff Ferguson's Triangular Jazztet, 6pm  
 BX Frank Kohl Trio, 7:30pm  
 CM Dreams Come True, 7pm  
 CR Racers Sessions Anniversary, 9pm  
 GD Los Buhos, 7pm  
 JA Tower of Power, 7:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 NC Ann Reynolds & Clave Gringa, 8pm  
 SF Paul Gabrielson Trio, 9pm  
 TU Kareem Kandi Quartet, 7:30pm

## SATURDAY, JANUARY 23

BT Live Jazz Trio, 6pm  
 CM Mach One Jazz Orchestra, 7pm  
 CR Racers Sessions Anniversary, 9pm  
 EM Annie Eastwood Trio w/ Bill Chism, 8pm  
 JA Tower of Power, 7:30pm  
 NC Somewhere In Between, 8pm  
 SF Eli Meisner Duo, 9pm  
 TU Mark Taylor presents A Tribute to Phil Woods, 7:30pm  
 WW Jazz Unlimited/4th Saturday Jazz Gig, 7:30pm

## SUNDAY, JANUARY 24

AB Beaver Sessions, 9pm  
 BX Danny Kolke Trio, 6pm  
 BX Instrumental Jam, 7:30pm  
 CC Forman-Finley Band w/Cherrie Adams, 5:30pm  
 CR Racers Sessions, 8pm  
 CZ Northern Tunes Jam, 6pm  
 CZ Open Jazz Jam w/ Kenny Mandell & Friends, 2pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 HA Bossa Nova w/ Dina Blade, 6pm  
 JA Tower of Power, 7:30pm  
 SF Ann Reynolds & Leah Pogwidz, 6:30pm  
 SF Sunday Brunch w/ Alex Guilbert Duo, 11am  
 SH Shuga Jam Sundays w/ Eric Verlinde, 7:30pm  
 SP Stickshift Annie w/ Kimball Conant and the Fugitives, 7pm  
 SY Victor Janusz, 10am  
 TB Kevin Connor Swing Trio, 5:30pm  
 TU Easy Street Jazz Band, 4pm  
 TU Jim Cutler Jazz Orchestra, 7:30pm  
 VI Ruby Bishop, 6pm  
 VI The Ron Weinstein Trio, 9:30pm

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## MONDAY, JANUARY 25

CC EntreMundos jam, 9pm  
 MT Triangle Pub jam, 8:30pm  
 NL Mo' Jam Mondays, 9pm  
 RR The Salute Sessions (Salute to The Duke), 7:30pm  
 TU Hot Minute, 7:30pm

## TUESDAY, JANUARY 26

BP Gotz Lowe Duo, 6pm  
 CB West Coast Swing Social, 9pm  
 JA Herb Alpert & Lani Hall, 7:30pm  
 OW Jam w/ Eric Verlinde, 10pm  
 PM Paul Richardson, 6pm  
 RR Delvon Lamarr Trio, 10pm  
 SB McTuff, 11pm  
 TU Critical Mass Big Band, 7:30pm

## WEDNESDAY, JANUARY 27

BP Gotz Lowe Duo, 6pm  
 BX Jazz Heads, 6pm  
 JA Herb Alpert & Lani Hall, 7:30pm  
 NC Chaz Lipp Quartet, 7pm  
 PD Casey MacGill, 8pm  
 PM Paul Richardson, 6pm  
 RR The Cuts, 10pm  
 TU Lonnie Mardis & Seattle Central College Jazz Orchestra, 7:30pm

## THURSDAY, JANUARY 28

BC Adam Kessler & Phil Sparks, 9pm  
 BD Annie Eastwood Trio w/ Bill Chism, 5:30pm  
 BP Javier Anderson, 6pm  
 BT 200 Trio, 6pm  
 BX Full Circle Jazz Ensemble, 7:30pm  
 JA Herb Alpert & Lani Hall, 7:30pm  
 MQ Kareem Kandi Band, 9pm  
 NC Rochelle House Trio, 7pm  
 PD Greg Ruby & Maggie Kim, 8pm  
 PM Paul Richardson, 6pm  
 RR Low Tones, 8pm  
 SB Marmalade, 10pm  
 TU Stephanie Patton w/ Tim Kennedy Trio plus Thomas Marriott, 7:30pm  
 VI Casey MacGill, 5:30pm

## FRIDAY, JANUARY 29

BP Javier Anderson, 6pm  
 BT Jeff Ferguson's Triangular Jazztet, 6pm  
 BX Reuel Lubag Trio, 7:30pm  
 CB Masquerade 8: Dancing and Follies, 9pm  
 CM Choroloco, 7pm  
 JA Bobby Caldwell and his R&B Band, 7:30pm  
 LA Latona happy hour w/ Phil Sparks, 5pm  
 NC Michael Martinez Trio, 8pm  
 RR Django's Birthday w/ Ranger & The "Re-Arrangers"/ The Djangomatics/ Neil Andersson, 8:30pm  
 SF Alex Guilbert Trio, 9pm  
 TU Stephanie Porter, 7:30pm  
 VI Casey MacGill, 8pm

## SATURDAY, JANUARY 30

BP Darelle Holden, 8pm  
 BT Live Jazz Trio, 6pm  
 BX Aria Prame Quartet, 7:30pm  
 CM Market Street Dixieland Jazz Band, 7pm  
 CR Two Sided Trio, 9pm  
 JA Bobby Caldwell and his R&B Band, 7:30pm  
 NC Danny Godinez, 8pm  
 SF Alex Guilbert Trio, 9pm

TU Susan Pascal Quartet w/ Marc Seales, Chuck Deardorf, Mark Ivester, 7:30pm  
 VI Marco de Carvalho Trio, 9:30pm  
 WI Pearl Django w/ Gail Pettis, 7:30pm

## SUNDAY, JANUARY 31

AB Beaver Sessions, 9pm  
 BP Overton Berry/Bruce Phares Duo, 7pm  
 BX Danny Kolke Trio, 6pm  
 CR Racer Sessions, 8pm  
 DT DT Jazz Jam, 8pm  
 JA Bobby Caldwell and his R&B Band, 7:30pm  
 SF Lennon Aldort, 6:30pm  
 SF Sunday Brunch w/ Pasquale Santos, 11am  
 SH Shuga Jam Sundays w/ Eric Verlinde, 7:30pm  
 SY Victor Janusz, 10am  
 TB Kevin Connor Swing Trio, 5:30pm  
 TU Jim Cutler Jazz Orchestra, 7:30pm  
 VI The Ron Weinstein Trio, 9:30pm

## Get Your Gigs Listed!

To submit your gig information go to [earshot.org/events/community/add](http://earshot.org/events/community/add), or e-mail us at [jazzcalendar@earshot.org](mailto:jazzcalendar@earshot.org) with details of the venue, start-time, and date. As always, the deadline for getting your listing in print is the 15th of the previous month. The online calendar is maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

 2214 Second Ave, Seattle, WA 98121 <a href="http://www.tulas.com">www.tulas.com</a> ; for reservations call (206) 443-4221						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 CLOSED	2 BILL ANSCHELL TRIO 7:30PM \$16
3  JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	4  VJ TRIO w/ NORA MICHAELS 7:30PM \$13	5  JAY THOMAS BIG BAND 8PM \$5	6  CHRIS MORTON TRIO w/ KATIE DAVI 7:30PM \$10	7  DELVON LAMARR ORGAN TRIO 7:30PM \$10	8  JOVINO SANTOS NETO QUINTETO 7:30PM \$16	9  HUMAN SPIRIT w/ THOMAS MARRIOTT, MARK TAYLOR, MATT JORGENSEN 7:30PM \$20
10  JAZZ POLICE 4PM \$5 JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	11  DAVE MARRIOTT'S TRISKAIDEKA- BAND 7:30PM \$10	12  EMERALD CITY JAZZ ORCHESTRA 8PM \$8	13  JIM SISCO'S BELLEVUE COLLEGE JAZZ ORCHESTRA 7:30PM \$10	14  GRETA MATASSA SHOWCASE 7:30PM \$10	15  GORDON LEE QUARTET featuring WARREN RAND 7:30PM \$16	16  GRETA MATASSA QUARTET 7:30PM \$16
17  JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	18  Ph FACTOR BIG BAND 7:30PM \$8	19  ROADSIDE ATTRACTION 7:30PM \$8	20  AXIOM QUARTET 7:30PM \$10	21  SONANDO LATIN JAZZ 8PM \$10	22  KAREEM KANDI QUARTET 7:30PM \$16	23  MARK TAYLOR PRESENTS A TRIBUTE TO PHIL WOODS 7:30PM \$16
24  EASY STREET JAZZ BAND 4PM \$8 JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	25  HOT MINUTE 7:30PM \$10	26  CRITICAL MASS BIG BAND 7:30PM \$10	27  LONNIE MARDIS & SEATTLE CENTRAL COLLEGE JAZZ ORCHESTRA 7:30PM \$5	28  STEPHANIE PATTON w/ TIM KENNEDY TRIO PLUS THOMAS MARRIOTT 7:30PM \$14	29  STEPHANIE PORTER 7:30PM \$16	30  SUSAN PASCAL QUARTET w/ MARC SEALES CHUCK DEARDORF MARK IVESTER 7:30PM \$16
31  JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8						

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

January 2016 Vol. 32, No. 1  
Seattle, Washington



Gail Pettis

Photo by Daniel Sheehan

COVER: GAIL PETTIS  
PHOTO BY DANIEL SHEEHAN

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