

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

March 2018 Vol. 34, No. 03  
Seattle, Washington



**Matt "Spekulation" Watson**  
Photo by Daniel Sheehan



## LETTER FROM THE DIRECTOR

### The Greater Good

When Bill Frisell says, “Music is good,” he’s talking about all music, and the greater good. John Coltrane famously said, “I just want to be a force for good.” And Charlie Haden is quoted as saying, “We’re here to bring beauty to the world and make a difference on this planet. That’s what art forms are about.”

The duo of Charles Lloyd and Billy Higgins broke it down further at a legendary Earshot concert at the old MOHAI in 1997. Charles is always connected to the metaphysical value of his work, but it was Billy Higgins who got my attention that night, saying, “We’re all in service to this music; and the music, ultimately, serves our existence.”

I don’t want to get too lofty about all of this, but I do know that *I* need these occasional reminders for myself—for my work in music, and for the work of this organization. Just the day-to-day details of getting the work done can swirl us so far into a consuming spiral, that it’s hard to pull back far enough for a long view. And even then, the times that we live in can make it seem that the world is getting further from service to good and beauty, rather than closer.

Jazz isn’t going to save the world; but art makes it a better place, while the creativity it brings to life works on the answers. Billy Bragg says, “Our own cynicism is our worst enemy.” Beauty has to be the antidote to ugly, creation the antidote to destruction. And good—our own individual practice of it—can wipe that “Mr. Yuck” scowl off our new public image.

Earshot Jazz is beginning its 34<sup>th</sup> year in service to the music, and to the artists, audiences, educators, and citizens of this expanding community. Like the music we serve, this organization remains responsive to its environment, and keeps a supportive focus on both its legacy and momentum. While cultivating a healthy future for jazz in Seattle, the Earshot organization has become a valued part of its history. The jazz legends who have performed under the Earshot banner—including Ornette Coleman, Tony Williams, Floyd Standifer, Jaki Byard, Sun Ra, Don Lanphere, Carla Bley, Charlie Haden, Hadley Caliman, Geri Allen, and so many others—have paved the way for today’s masters and tomorrow’s innovators.

We are a listener-supported, non-profit organization. Please join us. If you’ve got ideas, we need to hear them. If you’ve got financial, or other, resources to share, we can put them to use, supporting the creative potential in jazz, “America’s greatest gift to world culture.”

Everyone is invited. As Thelonious Monk said, “The piano ain’t got no wrong notes.”

—John Gilbreath, Executive Director



## EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Seattle, WA 98103

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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly by Earshot Jazz Society of Seattle and is available online at [www.earshot.org](http://www.earshot.org).

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## MISSION STATEMENT

*To ensure the legacy and progression of the art form, Earshot Jazz cultivates a vibrant jazz community by engaging audiences, celebrating artists, and supporting arts education.*



### Call for Artists: Fremont Bridge Composer-in-Residence

The Seattle Office of Arts & Culture (ARTS), in partnership with the Seattle Department of Transportation (SDOT), is looking for a composer and/or musician to be an Artist-in-Residence in the 101-year-old Fremont Bridge's northwest tower. The commissioned artist will be tasked with an in-depth exploration of the historic bridge's role and meaning for the city of Seattle and create music in response to this residency.

The residency runs from June through August 2018, and the winner receives a \$5,000 residency budget, plus another \$5,000 for sound project, presentation, and documentation. The application deadline is **March 20**. For more information, including how to apply, visit [seattle.gov/arts](http://seattle.gov/arts).

### Randy Halberstadt Premieres New Septet

Multi-talented pianist Randy Halberstadt, known both for fluid trio work with vocalists and for his big-band tenure with the Seattle Repertory Jazz Orchestra, creatively explores the challenging middle ground of writing for a new septet of top Seattle artists on **March 7** at The Royal Room.

Tonight's debut performance by this septet of Halberstadt (piano), Chuck Deardorf (bass), Adam Kessler (drums), Jay Thomas (trumpet/flugelhorn/flute), Ben Thomas (vibes), Dave Marriott (trombone), and Mark Taylor (alto sax) will set the tone for a new recording project, *Open Heart*, slated for a fall release on Origin Records, as well as for a feature appearance at the 2018 Earshot Jazz Festival.

### 4Culture Project Grants

The deadlines to apply for a 4Culture Project grant in Arts, Heritage, and

Preservation have been set. Grants are available to artists and art groups, residing in King County, who are creating and presenting work in dance, theater, music, media, literature and the visual arts. The Arts Projects deadline for individuals and groups is **March 7**. More at [4culture.org](http://4culture.org).

### Seattle JazzED Summer Jazz Prep Camp

Registration is now open for Seattle JazzED's Summer Jazz Prep Camp. The free music camp runs June 25-30 and is open to students entering 4th, 5th, and 6th grades in the fall, with no prior experience required. Participating students are required to attend Choose Your Instrument Day prior to camp on April 22, where they will select from flute, clarinet, saxophone, trumpet, trombone, or upright bass. More information at [seattlejazzed.org](http://seattlejazzed.org).

### North City Jazz Walk Accepting Submissions

The North City Jazz Walk committee is accepting submissions for musicians for the 2018 event, which will be held Tuesday, August 14, in Shoreline. Artists should send an e-mail, with links to their website and/or samples of their music, to [musicdirector@northcityjazzwalk.org](mailto:musicdirector@northcityjazzwalk.org).

### 14th Annual Seattle-Kobe Female Jazz Vocalist Audition

The Seattle-Kobe Sister City Association announces the 14th annual Seattle-Kobe Female Jazz Vocalist Audition on **March 19** at Dimitriou's Jazz Alley. The SKSCA will send one high school student and one adult female jazz vocalist from the greater Seattle area to Kobe, Japan, in May to be a guest singer at the 19th annual Kobe Shinkaichi Jazz Vocal Queen Contest.

CONTINUED ON PAGE 17



## CALL FOR ARTISTS

# Jazz: The Second Century

## Deadline May 30

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2018 Jazz: The Second Century series. The series brings the progression of jazz into creative motion on the concert stage. Projects that question and expand the conventions of the jazz form are welcome.

Seattle-area individual artists or groups, in any instrument combination, are eligible. Submissions must include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include a letter that speaks to their musical interpretation of the meaning of jazz and of the next stage of jazz music.

Individual artists or ensembles are selected by a blind-jury process. Second Century artists and ensembles perform during July 2017, and are paid a competitive fee for the performance.

Please send submissions electronically to [2ndcentury@earshot.org](mailto:2ndcentury@earshot.org) or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103. **Deadline to apply is May 30.** You can direct questions and comments to Earshot Jazz at (206) 547-6763 or [jazz@earshot.org](mailto:jazz@earshot.org). A list of past Jazz: The Second Century artists and ensembles can be viewed online at [earshot.org](http://earshot.org).



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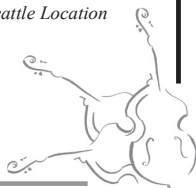
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## IN ONE EAR

### Paul Rucker Named 2018 Arts Innovator Awardee

Musician, composer, and visual artist Paul Rucker was recently named a recipient of the 2018 Arts Innovator Award by Artist Trust, along with poet and educator Quenton Baker. Funded by The Dale and Leslie Chihuly Foundation, the AIA comprises two unrestricted awards of \$25,000 that recognize Washington State artists of all disciplines who demonstrate innovation in their practice.

Both Rucker and Baker create work that draws heavily on research, bringing historical and contemporary socio-cultural issues and narratives of the Black American experience sharply into focus. Themes embedded in their art making align with the critical thinking and activist movements that have been amplified by the current political climate, while adding to the larger discourse that critiques the idea of a post-racial America.

First presented in 2010, the Arts Innovator Award is given to artists who are originating new work, experimenting with new ideas, taking risks, and pushing the boundaries in their respective fields.

"Every Artist Trust grant has been a major contributor to where I am now," says Rucker. "As I continue to create more ambitious work through more challenging projects, unrestricted support from organizations like Artist Trust is invaluable."

### Jazz Radio

88.5 KNKX 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. Full schedule and info at knkx.org.

Abe Beeson hosts **The New Cool**, Saturdays, 3pm, featuring 21st century jazz inspired and informed by the sounds of today, hip-hop, funk, electronic & punk rock, followed by Robin Lloyd's **Jazz Caliente**, 5pm, where jazz meets Latin rhythms.

**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.

**90.3 KEXP**, late-night Sundays, features Jazz Theater with John Gilbreath, 1am. Full schedule information is available at kexp.org.

**91.3 KBCS**, features creative and improvised music on Flotation Device with John Seman and Jonathan Lawson, Sundays at 10pm. The Monday night lineup includes The Caravan with John Gilbreath at 7pm, Straight No Chaser with David Utevsky at 9pm, Giant Steps with John Pai at 11pm, and The Shape of Modern Jazz with Gordon Todd at 1am Tuesdays. Shows can be streamed anytime at kbcfs.fm.

**91.7 KSVR Mount Vernon**, Doctor Dee hosts two nights of jazz, Fourth Corner Jazz, featuring recordings of live performance in Northwest Washington, Sundays, 6-7pm, and The Doctor's Den, Mondays, 8-10pm. 102.9 KLOI-LP Lopez Island, Mondays & Fridays, 3pm, Joy Spring with Gary Alexander, classic jazz and the Great American Songbook.

**Hollow Earth Radio**, hollowearthradio.org, Fridays at 6pm, biweekly, **Black Roots Radio**, hosted by Jordan Leonard, promotes jazz as a dynamic genre rooted in the Black American experience.

Hollow Earth Radio is Seattle's free-form online radio station that supports

CONTINUED ON PAGE 17

## THE Royal Room

MUSIC·DINNER·DRINKS

### MARCH HIGHLIGHTS

- 3.1 -- Thollem/DuRoche/Stjames Trio
- 3.5 -- The Royal Room Collective Music Ensemble
- 3.7 -- Randy Halberstadt "Open Heart" Band ft. Chuck Deardorf, Adam Kessler, Ben Thomas, Mark Taylor, David Marriott, Jay Thomas
- 3.9 -- Ponga (Bobby Previte, Skerik, Wayne Horvitz, & Mike Gamble in for Dave Palmer)
- 3.13 -- Arthur Migliazza // Carol J Bufford
- 3.17 -- Electric Circus
- 3.21 -- Piano Starts Here: In Memoriam - The Music of Geri Allen/Muhai Richard Abrams
- 3.29 & 3.31 Ancient to Future

### ★ LATE NIGHT IN THE LOUNGE ★ EVERY MON-WED AT 10PM

MONDAYS ----- The Salute Sessions  
TUESDAYS ----- The Automat with Darren Loucas, Geoff Harper, & Eric Eagle  
WEDNESDAYS ----- The Wayne Horvitz Trio

PROJECT ROOM ★ PRIVATE EVENTS



## 2017 Golden Ear Awards Ballot

Cast your ballot by March 26!

Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take stock of and show gratitude for the region's vibrant jazz ecology. Nominees this year were selected by a poll of Earshot Jazz readers, jazz performers, audience

members, journalists, and industry professionals. There are eight Golden Ear Award categories, including induction into the Seattle Jazz Hall of Fame.

Please vote online at [earshot.org](http://earshot.org), by email to [vote@earshot.org](mailto:vote@earshot.org), or mail your selections to Earshot Jazz, 3429 Fremont Pl. N., #309, Seattle, WA 98103, by **March 26**.

### You're Invited!

Join us Monday, April 2, at The Royal Room in Columbia City for the awards party. The Delvon Lamar Organ Trio get the night going at 7pm, with the awards ceremony beginning at 8pm hosted by Jim Wilke.

We look forward to seeing you there!

#### NW Recording of the Year

- ☐ Bad News Botanists, *Venomous Nightshade*
- ☐ duende libre, *duende libre*
- ☐ Greg Ruby & The Rhythm Runners, *Syncopated Classic*
- ☐ Happy Orchestra, *Baba*
- ☐ Hunter Gather, *Getting to Know You*
- ☐ Other \_\_\_\_\_

#### NW Acoustic Jazz Ensemble of the Year

- ☐ 200 Trio
- ☐ Phil Parisot
- ☐ David Marriott's Triskaidekaband
- ☐ EntreMundos
- ☐ Pearl Django
- ☐ Other \_\_\_\_\_

#### Emerging Artist of the Year

- ☐ Willie Bays
- ☐ Marina Christopher
- ☐ Brendan McGovern
- ☐ Cole Schuster
- ☐ Frank Vitolo
- ☐ Other \_\_\_\_\_

#### Alternative Jazz Group of the Year

- ☐ Afrocop
- ☐ Bad News Botanists
- ☐ Rik Wright's Fundamental Forces
- ☐ Tim Kennedy Trio
- ☐ Ivan Arteaga's CMD
- ☐ Other \_\_\_\_\_

#### NW Concert of the Year

- ☐ Art of Jazz: Dawn Clement Group (November 9, Seattle Art Museum)
- ☐ Industrial Revelation Plays Björk (December 20, The Neptune)
- ☐ Mo' Jam #205 feat. Alexey Nikolaev (December 4, Nectar Lounge)
- ☐ SRJO with Christian McBride (June 17, Benaroya Hall, Nordstrom Recital Hall)
- ☐ Seattle Improvised Music Festival – Nicole Mitchell (Feb 3, Chapel Performance Space)
- ☐ Other \_\_\_\_\_

#### NW Jazz Instrumentalist of the Year

- ☐ Joe Doria
- ☐ Dawn Clement
- ☐ Jimmy James
- ☐ Tim Kennedy
- ☐ Eric Verlinde
- ☐ Other \_\_\_\_\_

#### NW Vocalist of the Year

- ☐ Nikki Dee
- ☐ LaVon Hardison
- ☐ Leah Natale
- ☐ Birch Pereira
- ☐ SassyBlack
- ☐ Other \_\_\_\_\_

#### Seattle Jazz Hall of Fame

- ☐ Casey MacGill, Seattle Swing Icon
- ☐ Patty Padden, Enduring Jazz Drummer
- ☐ Skerik, Dark Lord of Sax
- ☐ Hans Teuber, Seattle Jazz Stalwart
- ☐ Suzanne Weghorst, Owner of Egan's Ballard Jam House
- ☐ Other \_\_\_\_\_



# Spekulation: A Jazz Hang Crossover

By Andrew Luthringer

Spekulation is an East Coast-bred, Seattle-based producer/remixer, video artist, political provocateur, and (former) MC. A revered figure on the Northwest hip-hop scene, and well-known to a vibrant cross-section of forward-thinking jazz and creative music fans, Spekulation recently dropped his first proper release since 2016.

*The Crossover Event* is a brilliant instrumental journey touching on a wide swath of inspiration: freewheeling horn bursts, film score and electronic textures, funk, soul and timeless groove, and even comic books. Definitely not a mixtape of bite-sized random beats in search of a context or a willing rapper, the work is a tightly conceptualized and coherent album journey, cinematic in scope and deep in the pocket. Seasoned with an undeniable jazz vibe, *The Crossover Event* pairs Spekulation's nuanced production with brilliant solos and textural contributions supplied by a choice cross-section of Seattle's most forward-thinking creative instrumentalists.

Not merely a studio dweller, Spekulation can bring the vibe alive onstage in grand fashion. Upcoming shows will feature a superb 10-piece band with accompanying remixed animation and video, a jazz-groove-superhero-samurai throw down.

**Earshot Jazz: *The Crossover Event* was entirely recorded in various home studios, by e-mailing audio files back and forth. How did you structure the process?**

**Spekulation:** I set up the framework: 4-bar loops or 16-bar loops, that



MATT WATSON PHOTO BY DANIEL SHEEHAN

were verse-chorus-bridge kind of situations, but set up so that whatever you play over it, if it works in one place, it will work in another place, so I could just have a bunch of people record over it. Everybody got exactly the same files from me. ...It was super low key.

**The contributors didn't know what the others were doing?**

Yeah, nobody had heard any of the other's parts, and nobody was ever in the same room. ...A lot of the horn players I worked with were nice enough to do layers. Kate Olson in particular did two saxophones and a flute for every song, which is an amazing glue to get! ...And all the people had played

together in one way or another, so I knew their sounds would work. But yeah, it was cool to keep them completely in the dark!

**Besides hip-hop, was jazz also a focus for you growing up?**

The records, the hip-hop I grew up listening to, is all sampled from jazz music. So, once I hit 16 and started digging back through that stuff, I was like, "Oh, this is where it's coming from."

**What were the defining artists/albums for you?**

Nas' *Illmatic* was the main one. A lot of Pete Rock and CL Smooth, Tribe



Called Quest, De La Soul...That stuff was like church for me.

**How did you tap into the Seattle jazz scene, and make it a part of your creative process?**

I moved here 11 or 12 years ago and went to a jazz hang (The Hang at Lo-Fi). ...That's where I met that circle of people. I started out sampling their stuff ...trying to figure out where the thing I liked came from, and how to do it. ...They were all so accessible, and were stoked about being sampled, and didn't have the East Coast "You're trying to steal my stuff" vibe.

**Both in recordings and your live work, you put a big focus on integrating hip-hop production techniques with live instruments. What are the challenges in that?**

For me, it's a matter of figuring out whether you're playing hip-hop with jazz instrumentalists, or you're playing jazz that does a hip-hop thing. The jazz that does a hip-hop thing doesn't interest me in the least. The hip-hop with jazz players is the thing I want to do. Figuring how to get the sound right and get the feel of being at a hip-hop show, but still making the jazz kids feel comfortable enough that they can just show up and blow, that's been my main mission in all this. Keeping the blindfold on them long enough that they're tricked into doing the thing that they're comfortable doing, but the subwoofer is still really getting worked, and there's a lot of noise! [laughs] It's about finding that balance. This record is the closest I've come to that.

**Is there a stylistic heritage in both genres that makes that a special challenge?**

There's an appreciation for the loop that a lot of jazz kids don't have, because in jazz it needs to be different every time. I'm like, "No, it *has* to be exactly the same every time, except for one little part that you can have fun

with." I find people that know how to pull that off, and get that, and you don't have to explain to them...there's a mantra thing that happens.

**In 2016, you retired from rapping. Your decision puts a focus on issues that are a struggle for thinking people on all sides, not just in music, but in the culture at large. The ambivalence of appropriation, issues of cultural imperialism...**

I believe even more today, that white people should not rap, period. I made the decision for myself, and people should do whatever they want, but if I was writing a textbook, that would be the title of it [laughs]. Production for me is a little bit different, but the rapping in particular, and putting my face, my body and my voice in the middle of something...It takes away, it's a robbery of something.

It's more about building a space, if that makes sense, than taking up the space. ...That's kind of what I'm about right now, setting things up, so other people can do a thing.

I feel like I got to have some very good conversations with people over the last year or so, some of who are like, "You're an idiot," some who are very upset because I'm attacking the thing they do, and some of who are like, "I'm glad you finally got the hell out of here!" [laughs]

*For more information on Spekulation, visit [spekulationmusic.com](http://spekulationmusic.com). To hear his music, including The Crossover Event, visit [spekulation.bandcamp.com](http://spekulation.bandcamp.com).*

**The Crossover Event – Live**

Saturday, March 3, 9pm  
Columbia City Theater  
4916 Rainier Ave S

*Tickets (\$10) and info at [columbiacitytheater.com](http://columbiacitytheater.com).*

## Thursday Jazz

saxophonist

**Mark Lewis** with

Mar.1 Cool Jazz Trio

Mar.8 Josh Mason

Mar.15 Randy Halberstadt

Mar.22 Overton Berry

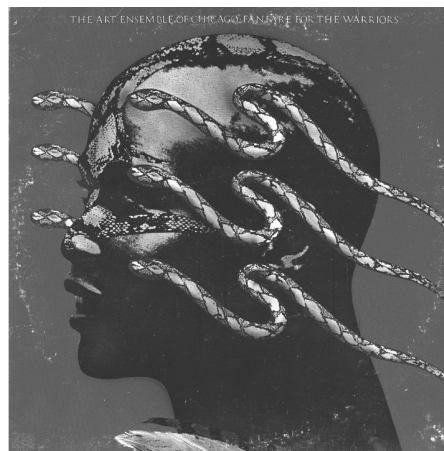
Mar.29 Norm Bellas

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8-11pm no cover



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& TINY GHOST

FEATURED ARTIST ALEX CLINE  
ALSO FT. JAMES FALZONE, KATE OLSON  
NATHAN BREEDLOVE, BETH FLEENOR,  
RUBY DUNPHY, PETER KUHN,  
SIMON HENNEMAN, KATIE JACOBSON,  
WAYNE HORVITZ, AND MORE!

# Syrinx Effect: Finding New & Fresh Narratives

By Paul Rauch

Catching up with Kate Olson and Naomi Moon Siegel is like running at a full sprint, finally catching up for a few out of breath words, before blasting off as a projectile of immersed energy. Their eclectic duo Syrinx Effect seems to be a residence of new focus, to strip away the preconceptions and impulses of their different projects. The intersection of saxophone, trombone, and an unexplored electronic canvas has provided an abstract poetic base to pursue textural and melodic outbursts, influenced by the ambient sounds of the world around them.

"I love the combination of free improvisation with poignant melodies and lush layers and harmonies," says Siegel. "I am inspired by free improvisation with amazing musicians who listen like Kate Olson."

Olson and Siegel met at the renowned Racer Sessions and developed a musical relationship that has produced three experimentally constructed EPs. On February 9, Syrinx Effect released their first full-length album, *A Sky You Could Light a Match On*, on vinyl and download. The record has a free-flowing feel to it, utilizing melodies, counterpoints, and image-conjuring textural landing spots. Drummer Eric Eagle joins to add another layer to the sonic mix.

"We are showcasing our ability to write folk melodies, to have beautiful sounding counterpoint, intentional counterpoint, using the full range of our instruments. To create a bigger sound," says Olson, in part revealing her background in classical saxophone



KATE OLSON AND NAOMI MOON SIEGEL PHOTO BY DANIEL SHEEHAN

that is a core component of her overall sound and approach.

Her musical education path led Olson first to classical music, and then jazz, following an upbringing that saw her formative years in Wyoming. She received a classical undergraduate degree, eventually ending up at the University of Michigan, earning an M.M. in Improvisation. It was there that Olson studied in part with Geri Allen, an influential component of her mentorship in Ann Arbor.

"When I was at the U.M., I got to study with Geri Allen, and that was really inspiring," recalls Olson. One lesson from Allen struck a prominent chord in Olson's musical outlook, when Allen stated, "You want to play pretty all the time because that's what society tells you you're supposed to be, but life isn't pretty all the time—you have to play the dark parts."

Meanwhile, Siegel's jazz roots, revealed on *A Sky You Could Strike a Match On*, took shape while at the prestigious Oberlin Conservatory,



where she earned a degree in Jazz Trombone Performance. During her senior year there, the rumblings of what was to come musically for her began to rise to the collective surface.

"My senior year I attended a week-long workshop at the School for Improvised Music which opened up my music world tremendously and helped me find access to my individual voice more than the bebop, and mainstream jazz that was emphasized at school," recalls Siegel.

The duo appeared at the Earshot Jazz Festival in October in a night that showcased their multi-genre talents, opening at the Columbia City Theater for New York-based, Seattle-bred saxophonist Roxy Coss. While the work of Olson and Siegel within Syrinx Effect is thought of as being somewhere out on the edge, an adventure in the avant-garde, Coss, on the other hand, is considered an innovative voice in a more post-bop sense. In art, things are not always what they seem, and that reality was put on display that evening within the warm, brick confines of that historic neighborhood venue. What the audience saw was strong musicianship, the artists drawing from different quadrants of the jazz tradition, intersecting at points that unify all forms within the jazz universe—the emotional cry of the blues.

Beyond breaking down genre barriers, Olson and Siegel are clearly seen as positive role models for young, aspiring female musicians, in a time when gender barriers appear to be falling in the jazz community.

Olson's upbringing in the Midwest and Wyoming did not put her in the most progressive environment to chance upon the art form, yet still, she has emerged in a positive and strong way.

"A lot of my success is due to the fact that I am completely oblivious to gender roles, and gender bias. I grew up in

Wyoming where I was always the only girl," she says.

Siegel, in her time both in Seattle and now her new home in Missoula, Montana, has taken an active approach to gender equity in music.

"I've been spending the last 18 months working on addressing intersectional gender issues in jazz and music education via facilitating workshops and presentations with musicians, music educators, and music students," says Siegel. "I'm currently in the process of exploring having this social justice work in music be a part of my creative process and serve for more music making."

What is to come further down the road for Syrinx Effect is up in the air, dependent on the collective musical experiences of both members of this multifarious duo.

"It's fun to have a partner to lose your ego with. To be on the same page with just one other musician. One stream of input," says Olson.

That same page is forever turning over, finding new and fresh narratives to express in unity.

*For more on Syrinx Effect, and to hear their new album A Sky You Could Strike a Match On, visit [syrinxeffect.com](http://syrinxeffect.com).*



## CENTRUM

## JAZZ

PORT TOWNSEND  
John Clayton, Artistic Director

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# Evan Flory-Barnes: On Loving the Muse & Family

March 1–3, 8pm  
 March 4, 5pm  
 Merrill Wright Mainstage  
 On the Boards, 100 W Roy St

*\$23 advance / \$30 week of show*

“It is a rare thing in this day and age for an accomplished artist younger than 40 to speak so openly and directly about spirituality, authenticity, individuation and how we can respond to the hate of our day with ‘soulful loving defiance,’” writes *South Seattle Emerald*’s Paul E Nelson of Evan Flory-Barnes. “What a model we have in our midst, reflecting the beauty that we sense is original to Seattle.”

Soulful originality is, of course, a defining attribute of this Son of Seattle, the great bassist/composer Evan Flory-Barnes, and he brings that and much more to his latest project, “On Loving the Muse and Family,” presented March 1 through 4 at On the Boards. Based on the model of late-night variety shows used by Nat King Cole and Dean Martin, Flory-Barnes uses this format to delve into the relationships—both familial and otherwise—that have shaped his life and career. Fittingly, the performance features an extended family of Seattle musicians, including The True Loves, the Seattle Girls Choir, and The Traumatiks, as well as a full orchestra.

Also featuring self-reflexive monologue songs, and with a musical range encompassing soul, country western, and ensemble choir, “On Loving the Muse and Family” is a celebration of life, philosophy, and psychology through music—an intimate evening with a cast of characters, both real and



PHOTO BY SHASTA BREW

imagined, that reveals the artist’s inner relational and emotional world.

A graduate of Garfield High School, Evan Flory-Barnes has been performing and composing music with a wide variety of artists, in Seattle and beyond, over the course of his career. Perhaps best-known as a member of the genre-defying Seattle supergroup Industrial Revelation (Ahamefule J. Oluo, trumpet; Josh Rawlings, keys; D’Vonne Lewis, drums), Flory-Barnes remains an active collaborator in the Northwest music scene. He is well-versed in a variety of genres across the musical spectrum, including classical and free improvisation to hip-hop and hard-bop, and brings a demonstrative passion, joy, presence, virtuosity, and spirituality to every endeavor—and this performance will be no exception.

—Ed., courtesy of *On the Boards*

*Tickets are \$23 in advance, \$30 week of the show, and are available at [ontheboards.org](http://ontheboards.org).*

## And don’t miss....

**Thursday, March 1**  
**Studio Supper with Tarik Abdullah**

Family-style, pre-opening night dinner. Pay-what-you-can sliding scale; attendees must have a ticket to the evening’s performance. Reservations must be made in advance; info at [ontheboards.org](http://ontheboards.org).

**Friday, March 2**  
**Post-show conversation with Evan Flory-Barnes**

**Saturday, March 3**  
**WTFJH? Saturdays**

Lobby and FUBAR will be open for audience members to connect and talk about the performance.

**Sunday, March 4**  
**Childcare available**

Childcare is available during Sunday performances for kids ages 2–10. Must reserve in advance. More info at [ontheboards.org](http://ontheboards.org).



# DeMiero Jazz Fest 2018



DEE DANIELS PHOTO BY DEVON CASS



RENÉ MARIE PHOTO BY JOHN ABBOTT

Thursday, March 1, 7pm  
North Sound Conference Center  
March 2–3, 7pm  
Edmonds Center for the Arts  
Edmonds, WA

The month of March opens with a celebration of vocal jazz in Edmonds as it welcomes the 2018 DeMiero Jazz Festival, running Thursday, March 1, through Saturday, March 3. Now in its 42nd year, the non-competitive vocal jazz festival features an all-star lineup of Grammy-nominated and regional vocalists in evening performances, as well as over 60 school and community jazz choirs during the daytime festival.

Attendees can observe the future of vocal jazz as students from elementary, high school, college, and community choirs work with world-class professionals during the two days of clinics,

workshops, and master classes. These daytime events are free to the public.

On Thursday, March 1, at 7pm, the festival presents a special concert featuring student choirs working with professional jazz artists at the North Sound Conference Center. Tickets are available at [demierojazzfest.org](http://demierojazzfest.org).

World-renowned vocalist **René Marie** headlines the evening concerts on March 2 and 3 at Edmonds Center for the Arts. She is joined by song stylist and Festival Artistic Director **Dee Daniels**, with the All-Star Jazz Festival Band of **Bruce Forman** (guitar), **Dwayne Broadnax** (drums), **Josh Nelson** (piano), and **Paul Beaudry** (bass), and student scholarship winner **Jaidyn Lam**. Friday night only sees a special appearance by vocalist **Greta Matassa** and the **Sound-sation** jazz choir from Edmonds Com-

munity College, while Saturday night welcomes special guests **Seattle Jazz Singers**. Tickets for Friday and Saturday performances are available at [edmondscenterforthearts.org](http://edmondscenterforthearts.org).

In a span of two decades, 11 recordings and countless stage performances, vocalist René Marie has cemented her reputation as not only a singer but also a composer, arranger, theatrical performer and teacher. Guided and tempered by powerful life lessons and rooted in jazz traditions laid down by Ella Fitzgerald, Dinah Washington and other leading ladies of past generations, she borrows various elements of folk, R&B and even classical and country to create a captivating hybrid style. Her body of work is musical, but it's more than just music. It's an exploration of the bright and dark corners of

CONTINUED ON PAGE 17

## Darius Jones, in solo performance

Tuesday, March 13, 8pm  
Chapel Performance Space  
4649 Sunnyside Ave N

*Presented by Earshot Jazz*

Upon arriving in New York in 2005 from Richmond, Virginia, alto saxophonist Darius Jones quickly established himself as an expansive force, a player with sufficient range, imagination, and expressiveness that he could credibly declare: “This is jazz, now.”

In some regards, however, his is a jazz where the term “jazz” is a bit beside the point. As the variety and range of his musical associations in and around New York attests, Jones is steeped in many streams of musical tradition, but bound by none.

Yes, he has schooled himself in the alto styles of innumerable jazz forebears. Johnny Hodges is among many noted—and, indeed, he cites Duke Ellington’s lyrical star sideman as “my favorite saxophonist of all time” for his command of vibrato, glissandos, and other techniques. Also audible in his playing are the likes of more overtly “free” innovators like Albert Ayler.

Jones has parsed out and recombined the technical and aesthetic DNA of the free-jazz stream, where novel sounds have been devoutly sought, and their demands on audiences rarely dodged. And yet he has said that he thinks of himself not so much as a “jazz musician,” but rather as a “soul musician.”

He means that in a particular sense. As he told *All About Jazz* in 2011: “I think it is important that music has the healing force or power, that music can touch you, that you can feel it.”



DARIUS JONES PHOTO BY KHOLOOD EID

To that end, he has gathered up, into his craft, sounds of many kinds. Growing up in Richmond, he listened keenly, and widely, adapting whatever he heard to his own quest. From his southern childhood and youth, he has brought the passionate commitment of church worship, but also the worldly and inner struggles of the great blues innovators and the entertaining bluster of the juke joints, or their modern-day variants.

He also cites as inspirations the likes of vocalists Betty Carter, from jazz, and Patti LaBelle, from R&B, as well as Parliament and Funkadelic and hip-hopper Ol’ Dirty Bastard of Wu-Tang Clan. Many others, too, from many musical streams, with a particular embrace, he has said, of the “raw and beautiful, rough and black.”

The outcome of all that is that his playing can just as often be bluesy or swinging, playful or intense, whispering or howling, and much else. He lives out his soul musicianship broadly, with sometimes direct, sometimes oblique reference to jazz traditions. For example, again as he told *All About Jazz* in 2011, although he had embraced the spirit, techniques, and concepts of “free jazz,” he is not a “free jazz” player, with all the limitations that that categorization ironically entails. But nor, Jones said of himself, could he be located in the ranks of modern-day “standard” saxophonists; rather, he said, “there is a third category, and I’m about to show you what it is!”

He would do that with a guiding principle: “I want to be free. I want to create a universe that’s my universe.”



His grand project has come in multiple forms. His collaborations in and around New York have been varied and seemingly tireless. He has a working trio with bassist Adam Lane and drummer Jason Nazary. From early in his New York days, he has been in a “noise-jazz” quartet, Little Women, which includes another saxophonist of rising reputation, Travis Laplante (Battle Trance). He is a member of the smoldering collective quartet Grass Roots with drummer Chad Taylor, bassist Sean Conly, and baritone saxophonist Alex Harding; they released a powerful album, *Grass Roots*, in 2013. Then he has appeared from time to time with the likes of uncompromising drummer William Hooker, and the more readily accessible but edgy Mara Rosenbloom Quartet. His list of associations goes on: Eric Revis Quartet, Oliver Lake Big Band, William Parker Orchestra, Mike Pride’s From Bacteria to Boys, and more.

Jones has released two acclaimed albums of improvisations with one of the freshest—and, again, uncompromising—pianists of the day, Matthew Shipp.

Certainly the most striking component of Jones’ project, however, is his projected nine-disc Man’ish Boy series, now five discs in, on the New York label, AUM Fidelity, where Jones’ labelmates include the likes of Shipp, Parker, David S. Ware, Craig Taborn, and Joe Morris—heavyhitters, all.

Throughout his Man’ish Boy project, Jones has regarded jazz with both folkish homage-to-the-elders and futuristic slants that have won over many critics. Those hailed the first release as proof of a “singular artistry” in such terms as intensely soulful, hollering, keening, preaching, lush, propulsive, and fearless but disciplined. That enthusiasm has greeted all five of the releases in the series, to date.

After *Man’ish Boy*, in 2011, came *Big Gurl (Smell My Dream)* featuring the

Darius Jones Trio with bassist Adam Lane and drummer Jason Nazary. In 2012, *Book of Ma’bul (Another Kind of Sunrise)*, followed; it saw Jones teaming with three more individualists, pianist Matt Mitchell, bassist Trevor Dunn, and drummer Ches Smith. *The Oversoul Manual* of 2014 was Jones’ suite for a four-voice “jazz classical chamber vocal ensemble,” The Elizabeth-Caroline Unit. And most recently, on *Le Bébé de Brigitte (Lost in Translation)* (2015), Jones augmented his quartet of Mitchell, Smith, and Conly with French vocalist Emilie Lesbros to create a bilingual album

whose lyrics explore the struggles of human communication and evoke the Brigitte of the title. She is the blind and love-blind mother of D’Troy-t, a character whose wickedness Jones will evoke in the next installment of his Man’ish Boy project.

As all that suggests, the musical universe of Darius Jones is no rehearsal of received jazzisms.

—Peter Monaghan

Tickets for *Darius Jones* are \$15 adult, \$13 Earshot members and senior citizens, \$10 students and military and are available at [earshot.org](http://earshot.org).

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# Sarah Elizabeth Charles & SCOPE

Friday, March 23, 8pm  
PONCHO Concert Hall  
710 E Roy St

*Presented by Earshot Jazz  
and Cornish Presents*

Earshot Jazz and Cornish Presents are pleased to welcome vocalist/composer Sarah Elizabeth Charles & SCOPE to Seattle on Friday, March 23, in support of her recently released third album, *Free of Form*. The New York-based artist brings to the PONCHO stage her SCOPE project.

Following two phenomenal releases—2012's debut *RED* and 2015's *Inner Dialogue*—*Free of Form* has marked Sarah Elizabeth Charles as a vocalist on the rise—and one with a message. With her veteran band of Jesse Elder (keys), Burniss Earl Travis II (bass), and John Davis (drums), along with trumpeter and co-producer Christian Scott, Charles delivers an eclectic set of compositions, both original and re-interpretations (including a haunting rendering of The Cranberries' "Zombie"), that showcase her supple vocal prowess and powerful, contemplative lyricism. Through ambient wanderings, looped and layered vocals, somber percussion, and nuanced melodies, Charles nimbly touches on subjects including the Black Lives Matter movement, the criminal justice system, both home and abroad, and more.

As the active vocalist in a number of bands, including SCOPE, Ajoyo,



SARAH ELIZABETH CHARLES PHOTO BY MATTHEW PANDOLFE

Manner Effect, and others, Charles has performed at many venues throughout her career, such as The White House, Carnegie Hall, The Kennedy Center, and the Blue Note. She has worked and studied with artists including George Cables, Geri Allen, Nicholas Payton, and Carmen Lundy.

In addition to performing, Charles is an active educator. She works as a teaching artist with Carnegie Hall's Sing Sing Correctional Facility, Lullaby Project, and Future Music Project Youth workshops, and is developing an early childhood music education program with Rise2Shine, a non-profit organization based in Haiti.

It was these experiences through which *Free of Form* began to take shape. While her sophomore album, *Inner Dialogue* was highly introspective, her latest release brings to light her incisive sociopolitical analysis. Charles tells NPR: "Three or four years ago, that work started to become much more a part of my creative process and much more of a direct inspiration for my composition.... It just made sense for me to look outward."

Courage and empathy are major themes carried throughout the album, as Charles said to *DownBeat*: "*Free of Form* is evidence of the courage that doing this type of work has given me. I've been working with a lot of people who come from all different backgrounds and

have been faced with various things in their life that line up on all ends of the spectrum....The level of empathy necessary to engage in the environment that I've been lucky enough to engage in, on all sides, has just really brought my attention to a completely different space."

Do not miss this chance to hear this "soulfully articulate" (*New York Times*), boundary-pushing artist.

*Tickets for Sarah Elizabeth Charles & SCOPE are \$18 adult, \$16 Earshot members and senior citizens, \$10 students and military and are available at earshot.org.*



# Chris Speed Trio

with Dave King & Chris Tordini

The Royal Room  
5000 Rainier Ave S  
Sunday, April 1, 8:30pm (doors  
open 8pm)

*Presented by Earshot Jazz*

The riveting trio of Chris Speed, Dave King, and Chris Tordini is a showcase for three New York veterans at the peak of their form.

They deploy their considerable chops judiciously, creating a unit where Speed's tenor sax is in pinpoint balance with Tordini's kneading bass and the shifting, propulsive percussion of King, best known from the Bad Plus trio.

As heard on two CD releases, *Really OK* in 2014 and *Platinum on Tap* in 2017, the Speed/King/Tordini trio turns far more to earlier jazz styles than Speed is often thought to do. And yet, the band's sound is thoroughly of-the-moment thanks to sustained inventiveness and the dynamics among the three players.

Speed explores his tenor sax's low-to-mid range of acoustic power, but the high end of its expressiveness. In grainy, somewhat plangent, serpentine lines punctuated by light staccato gusts, Speed's contributions create embracing invitations to his listeners' attention—as gifts offered rather than provocations imposed.

The effect is most winning. Playing generally mid-volume, Speed draws listeners to the intricacies of statements that, from a less-evolved soloist and composer, might appear oddly underdetermined.

Speed and his vast and varied talents are, of course, well known to Seattle jazz audiences. He has visited often,



CHRIS SPEED PHOTO COURTESY OF THE ARTIST

with many different combinations of emerging-generation jazz leaders. Indeed, he first came to attention here while growing up on the East-side. There he met later-frequent collaborators, drummer Jim Black and saxophonist Andrew D'Angelo, with whom he and guitarist Kurt Rosenwinkel would form Human Feel in Boston in the late 1980s. That quartet recorded a series of acclaimed, fresh albums beginning in 1992, when Speed moved to New York, two years after graduating from New England Conservatory.

In Manhattan, Speed joined alto and baritone saxophonist Tim Berne's fully committed and much-praised

Bloodcount. (Jim Black did, too.) Like Human Feel, the quartet (sometimes quintet) balanced gamely between established jazz expectations and unleashed avant-garde gestures. It could be as sinewy or singing or muscular as it was pulsing and corpuscular.

On tenor sax and clarinet, Speed would become one of the most-sought accompanists on the New York scene. He worked with the likes of trumpeter Dave Douglas, pianist Myra Melford, saxophonist John Zorn, and bassist Mark Dresser. He maintained ties to his Seattle roots in the band Pachora, which included Jim Black and another Seattle-reared musician, guitarist Brad Shepik, a graduate of Cornish College.



The popular quartet, with Icelandic bassist Skúli Sverrisson, epitomized a mid-nineties to mid-noughties fascination on the New York scene with Eastern European strains.

All those associations brought Speed often to Seattle, where his appearances have comprised a sort of highlight reel of his impressive progression.

In 2008, for example, he returned with an intrepidly explorative quartet *Endangered Blood*, another collaboration with Jim Black, formed to raise money for a then seriously ailing D'Angelo. When the band visited again in 2016, Earshot Jazz co-founder and *Seattle Times* jazz critic Paul de Barros aptly summed up Speed's "eclectic interests, which include off-kilter time signatures; the shadowy moods and rich reed colors of Duke Ellington's 'jungle band' period ... ; Ornette Coleman's skittering energy; and the ceremonial repetitions of minimalism."

It is perhaps the "shadowy moods" that are most prominent in the Speed/King/Tordini trio. In fact, Speed's development of a yearning, searching, gently proffered style has been long coming, including in a series of collaborations that have drawn less attention to him than his signature bands. You hear it, for example, in his work with

the innovative chamber-jazz group, John Hollenbeck's Claudia Quintet. You can also hear it on Speed's duo recording *Ruins* (2014) with Italian drummer Zeno de Rossi, or on *Lamaçal* (2013), where he sat in with Portuguese trumpeter Susana Santos Silva's trio, Lama. But you can also go back and hear it emerging on his 1999 quartet album with trumpeter Cuong Vu, *Deviantics*, even when the album is at its most up tempo and up beat.

It has something of the worshipful saint John Coltrane and also of Albert Ayler in quieter moments of his uttering in tongues. Certainly Speed quests into that sort of expressive territory.

Speed can count on robust uplift in the Speed/King/Tordini trio. Since 2000, as the drummer of Bad Plus, Dave King has been an unlikely phenomenon in jazz: something of a rock star. He's solidified that standing beyond the Bad Plus, too, in bands almost too many to tally—with Bill Frisell, John Zorn, Tim Berne, Craig Taborn, not to forget his own Dave King Trucking Co. (with Chris Speed), and with multiple other units beyond jazz.

Thanks to his invention, flair, and command, King is one of the busiest players in New York jazz circles. Chris Tordini is rapidly becoming another.

He has toured and recorded in Claudia Quintet and others bands with the likes of saxophonists Greg Osby, Steve Lehman, and Andrew D'Angelo, and drummers Ari Hoenig, Jim Black, and Tyshawn Sorey. His playing is "muscular, yet sympathetic," as *Audiophile Audition* aptly described it, with richly hued timbre, measured power, and ever-supportive invention.

The "nimble" Speed/King/Tordini trio, wrote Peter Margasak in *Chicago Reader*, who rated *Platinum on Tap* his fifth-favorite album of 2017, embraces jazz tradition while it tweaks it. Speed has "never been a grandstanding player, but now he's so far beyond the need to show off that he just lives in the music like a second skin."

In *London Jazz News*, Brian Marley was similarly complimentary: "Even when Tordini and King are busily pushing and pulling the music around in interesting ways," he wrote, Speed "delivers his improvisations with wry insouciance in a style reminiscent at times of Lester Young. Surely you can't get more jazzlike than that."

—Peter Monaghan

*Tickets for Chris Speed Trio are \$18 adult, \$16 Earshot members and senior citizens, \$10 students and military and are available at earshot.org.*

# ART OF JAZZ

**STUART MACDONALD: TRACE GENERATIONS**  
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## Notes, from page 3

More information and how to audition at [seattlekobe.org/jazz-exchange-program](http://seattlekobe.org/jazz-exchange-program).

Submissions must be in by **April 30**.

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

## DeMiero, from page 11

the human experience, and an affirmation of the power of the human spirit.

DeMiero Jazz Fest Artistic Director Dee Daniels has been part of the local jazz scene since the late 1970s, where she frequently performed at Edmonds Community College, Soundsation Jazz Camp, and the DeMiero Jazz Festival. A favorite of students and directors, she was frequently requested back because of her passion, caring, and devotion.

Jaidyn Lam is the recipient of the 2018 Dee Daniels Vocal Jazz Scholarship; this is the second year this award has been presented. With a vocal range from C#3 to D6, Lam recently earned the Outstanding High School Vocalist Award at the 2017 Reno Jazz Festival and Outstanding Soloist Award at Bellevue College's 2017 Pacific Vocal Jazz Festival.

—Ed., courtesy of DeMiero Jazz Fest

*Evening concerts start at 7pm Friday and Saturday nights at the Edmonds Center for the Arts. Tickets are \$25 for students and \$35 for adults, and are available at [edmondscenterforthearts.org](http://edmondscenterforthearts.org).*

*To learn more about the non-profit festival, including volunteering and donating, visit [demierojazzfest.org](http://demierojazzfest.org).*

## In One Ear, from page 4

the local music communities in the greater Pacific Northwest and tries to create an open, encouraging stage for underrepresented voices. More at [facebook.com/blackrootsradiojl](http://facebook.com/blackrootsradiojl) and [hol-lowearthradio.org](http://hol-lowearthradio.org).

### 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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### Open to All - Free



Sunday, March 4, 6 pm

### Michael Clune and the Sleep Till Noon Band

Michael Clune (vocals, keyboard, flute, guitar)  
Ken Alvers (guitar, pedal steel)  
Paul Murcki (bass) and Bob Rose (drums)  
Betsy Haber (vocals, guitar)  
& special guest Brandon Vance (violin)

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## Dawn Clement *Tandem* Origin

On her latest release, *Tandem*, Seattle-based pianist Dawn Clement explores the on-the-edge vulnerability of the duo, in intimate conversations with some of her closest musical allies over the past 20 years. She is joined by legendary trombonist Julian Priester, saxophonist Mark Taylor, drummer extraordinaire Matt Wilson, bassist Michael Glynn, and transcendent vocalist Johnaye Kendrick.

With Priester, the mood is pensive, playful, free. On “Improvisation #3,” Priester and Clement stretch boundaries, explore pure soundscapes in an edgy solitude. “That’s what we do, Priester and I,” says Clement.

Brad Shepik’s composition, “Sugar Cliff,” is covered brilliantly by Clement and alto saxophonist, Mark Taylor. Clement blends perfect vocal phrasing and stunning articulation on piano with Taylor’s freely melodic playing. Clement clearly sees piano and voice as one instrument here, and the result is one of uncommon emotional sincerity and beauty.

“I Think of You” features vocal artist Johnaye Kendrick, who doubles on harmonium. Intertwining melodies and harmonies resonate between the two voices and the winding muscular playing of Clement. Often overshadowed

by the brilliance of her piano playing, Clement’s vocal prowess reveals perfect intonation and an honesty that is joyful and hopeful.

The idea of piano and drums in duet may seem unusual, but then again, what is not unusual and wonderful about drummer Matt Wilson? On their complete deconstruction of Thelonious Monk’s “Bemsha Swing,” Clement personifies Monk’s carefree playfulness in some sort of perfect cadence of intuition that somehow finds its way through, leaving along the way a trove of special moments.

In selecting a vocal-based duet with bassist Michael Glynn of the standard “My Ideal,” Clement makes a statement of delicacy and emotional vulnerability, grounded in the intimate phrasings of Glynn. It sums up the spirit of *Tandem* neatly. As Clement states in words and spirit, “When you trust each other, anything can happen.”

—Paul Rauch

syrinx effect  
a sky you could strike a match on



## Syrinx Effect *A Sky You Could Strike a Match On* Self-released

Syrinx Effect is a Seattle-based duo that utilizes looping, distortion pedals, and electronics to create sonic landscapes of sound. Solos are beautifully

played by soprano saxophonist Kate Olson and trombonist Naomi Moon Siegel. The duo evolved from the renowned Racer Sessions, a weekly improv jam session in Seattle.

Through their first two recordings, and by live performances including the 2017 Earshot Jazz Festival, Syrinx Effect has been somewhat cast as an avant-garde affair. On *A Sky You Could Strike a Match On*, the duo offers folk melodies, baroque-like interludes, a New Orleans romp, and a haunting melody so dense it evokes visual imagery.

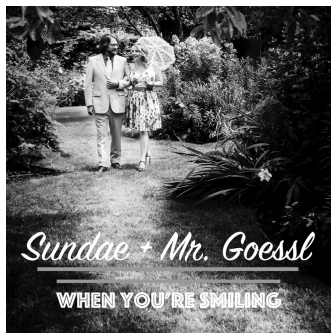
Olson’s “The Bank Robber Song” is a tempo-changing New Orleans romp, bouncing between a second-line march, a mounting ambient frenzy, and a dense, lazy stretch of the blues. The solos are jubilant, tapping deeply into the jazz roots of both musicians. Drummer Eric Eagle enters the fray, while both Olson and Siegel play acoustically, without electronic assistance. There is an organic, free-flowing resonance about the piece that is joyful and playful, the acoustic approach allowing more rhythmic elasticity.

Siegel’s “Redwood Cry” expresses the natural echoplex of sound that is a forest of tall trees, the multiplicity of ambient sounds bouncing between giant redwoods, captured within an aerodynamic canopy. Siegel’s use of pedals is dynamic, creating a broad switchback for melodic improvisation.

Both Olson and Siegel solo with ardent tonality, and expansive imagination. The varied landscape of sound they create to serve harmonically facilitates the considerable talents of both soloists to draw from roots in classical and jazz forms, from their fascination with simpler folk melodies, and the ultimate tie-in to an abstract view of the blues.

—PR





## Sundae + Mr. Goessl

### *When You're Smiling*

Self-released

Perhaps because they are so vital, standards are often jazz's Achilles' heel: if poorly interpreted, then you're unfaithful to tradition; if too plainly, then you lack personality.

Voted Best Jazz Act of 2017 by *Seattle Weekly*, Sundae + Mr. Goessl—our local Les Paul-Mary Ford combo of award-winning vocalist Kate Voss and tireless guitarist Jason Goessl—strikes the perfect balance between tradition and inspiration in their fifth release, *When You're Smiling*.

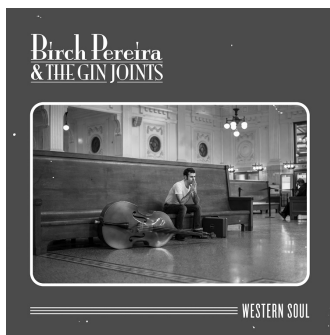
The album's pared-down treatment of such classics like "My Blue Heaven" and "Bye Bye Blues" doesn't yearn nostalgically for the sound of a studio past, but channels the seamless musicianship and well-turned performances of the early studio era. (Though "standards" doesn't exclude gems like Sonny Bono's spy-film nugget "Bang Bang.")

Goessl, of course, knows the guitar from Freddie Green to Grant Green, audible, for example, when he vaunts his impressive pedal point arrangement of "Embraceable You." Voss's voice, too, remains unaffected while consistently inventive: her careful attention to intonation, such as her unexpected coloring of vowels, itself retunes familiar expressions.

*When You're Smiling* is music that anybody with two ears can appreciate, brimming with bright optimism and

warm expression. Though also accompanied by percussionists Adrian Van Batenburg and Sam Esecson, Voss and Goessl especially shine when their chemistry as a duo takes center stage, such as on "S'wonderful," recovering the many shades of affection and passion within these songs, and, apparently, between the music of these two performers as well.

—Ian Gwin



## Birch Pereira & the Gin Joints

### *Western Soul*

Self-released

Somewhere in the dusty crossroads between the southern cradle of the blues and the ballrooms of music city wanders Birch Pereira: bass producer, composer, teacher, and mastermind of Birch Pereira & the Gin Joints, whose sophomore release *Western Soul* is out this March. The Gin Joints' latest effort further expands the jumped-up jukebox sound of 2016's *Dream Man*, Golden Ear Award-winner for Northwest Jazz Recording of the Year. Back again is Pereira's own "Million Dollar Quartet": guitarist Jason Goessl, drummer Adrian Van Batenburg (alternating with David Bush), lead guitarist Daniel Rainard, and trumpeter Raymond Larsen.

Larsen, along with Jacob Zimmerman on clarinet, really play "hot" on swing numbers like "A Love I Can't

Explain." Here, Rainard runs like Django himself, while Goessl bends strings and rumbles like a true trucker on Sun Records-inspired tunes like the genius "I Don't like I Did Before," where listeners can also savor Van Batenburg's tricky but firm brush work. Contributions by saxophonists Saul Cline and Kate Olson, vocalists Jimmie Herrod and Kate Voss, organist Joe Doria, and others, complete the Gin Joints' high-level studio ensemble.

Since *Dream Man*, Pereira has found himself more as a songwriter, hemming the dress of Tin Pan Alley sentiment to a modern cut, as when contemplating the common whims of weather, relationships, and age on the redeeming triplet-punch ballad "Could it be Something Else." Though his urbane, almost introverted takes on standards like "St. James Infirmary"—staged by the album's roomy production—have their own hazy shade of blue.

Rather than pure novelties, the various 45 rpm pictures of the Gin Joints, whether washed by mournful country swells (as on the finale "If You Ever Change Your Mind") or painted with palm tree montuno figures (as on "Carioca") all restate the positive ideals and attitudes of roots music that, in their own way, have made silver-tongued musicians such as Pereira so inspired to begin with.

—IG

## CD Release Party!

Sunday, March 11, 7:30pm  
Triple Door, 216 Union St

Join Birch Pereira & the Gin Joints and Sundae + Mr. Goessl on March 11, for a double album release celebration at the Triple Door!

Tickets are \$20 advance/\$25 day of show, and are available at [thetripledoor.net](http://thetripledoor.net).

# JAZZ AROUND THE SOUND

## March

# 03

### THURSDAY, MARCH 1

BC Adam Kessler, Phil Sparks and Guests, 9pm  
 CH Bonnie Whiting & James Falzone: Second Utterances, 8pm  
 EC DeMiero Jazz Festival, 7pm  
 EG Jacob Zimmerman Group, 7pm  
 FT Mark Lewis Cool Jazz Trio, 8pm  
 JA Peabo Bryson, 7:30pm  
 MH Herbie Hancock, 7:30pm  
 MQ Victor Horky & His Silk Road Swing, 5pm  
 NC Duende Libre, 7pm  
 NI Nitelite Sessions, 8pm  
 OB Evan Flory-Barnes: On Loving the Muse and Family, 8pm  
 OS Jonas Myers, 7pm  
 RR Thollem/DuRoche/Stjames Trio, 8pm  
 SB Proud & Nasty, 9:30pm  
 TU Dan Kramlich's 90's Jazz Grunge Trio with Chris Symer, Max Wood, 7:30pm  
 VI Casey MacGill, 5:30pm  
 VI Nate Omdal Ensemble, 9pm

### FRIDAY, MARCH 2

CP Global Rhythms: Summit in Seattle, 7:30pm  
 CZ Jump Ensemble Jazz 1st Fridays, 7:30pm  
 EC DeMiero Jazz Festival, 7pm  
 EL Tom Kellock, 6pm  
 HS Michel Navedo & Brazil Novo, 7pm  
 JA Peabo Bryson, 7:30pm  
 LA 1-2-3 Totusek, Jones, Sparks, 5pm  
 MQ Happy Orchestra Trio, 9pm  
 MQ Swing 3PO, 5pm  
 OB Evan Flory-Barnes: On Loving the Muse and Family, 8pm  
 RR Darto // Bad Luck // Zen Mother, 9pm  
 RR Yuki Aoki Quintet, 6pm  
 SB Funky 2 Death, 10pm  
 SY The Dave Holo Trio, 5pm

TP Christiaan van Hemert w/Victor Horky's Silk Road Swing, 7:30pm  
 TU Kelley Johnson, 7:30pm  
 VC Los Buhos – Farewell to Dad, 4pm  
 VI Jovino Santos Neto, 9pm

### SATURDAY, MARCH 3

AK Christiaan van Hemert w/Victor Horky's Silk Road Swing, 7:30pm  
 CM Birch Pereira Trio, 7pm  
 CR LaVon Hardison, 3pm  
 EC DeMiero Jazz Festival, 7pm  
 EL Frank S Holman III, 6pm  
 FW Flavor of New Orleans, 7:30pm  
 HS Jazz Brunch, 10:30am  
 JA Peabo Bryson, 7:30pm, 9:30pm  
 OB Evan Flory-Barnes: On Loving the Muse and Family, 8pm  
 OS Shawn Schlogel Trio, 8pm  
 SB 700 Funk, 10pm  
 SB Cubano Y Latino, 7pm  
 SY Victor Janusz, 10:30am  
 TU Bill Anschell Standards Trio with Jeff Johnson, Byron Vannoy, 7:30pm  
 VI Max Holmberg Trio, 9:30pm  
 VI The Tarantellas, 6pm

### SUNDAY, MARCH 4

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm  
 CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm  
 DT Darrell's Tavern Jazz Jam, 8pm  
 EL Tom Kellock, 6pm  
 FB Seattle Jazz Vespers: Michael Clune and the Sleep Till Noon Band, 6pm  
 HS Sunday Jazz Brunch, 10:30am  
 JA Peabo Bryson, 7:30pm

OB Evan Flory-Barnes: On Loving the Muse and Family, 5pm  
 RR JazzED: Quincy Jones & Melba Liston Ensembles, 4:30pm  
 SY Victor Janusz, 10am  
 TB Kevin Connor & Swing 3PO, 5pm  
 TU Duende Libre, 7:30pm  
 TU Katie King Student Jazz Showcase, 3pm  
 VI Lennon Aldort, 6pm  
 VI Ron Weinstein Trio, 9:30pm

### MONDAY, MARCH 5

CC Cider Jam Mondays, 9:30pm  
 EL Tom Kellock, 6pm  
 MQ Frank Kohl Trio, 5pm  
 MT Jazz Night, 9pm  
 NL Mo Jam' Mondays, 8:30pm  
 RR Royal Room Collective Music Ensemble, 7:30pm  
 RR The Salute Sessions, 10pm  
 RY Ann Reynolds' Clave Gringa, 8pm

### TUESDAY, MARCH 6

EL Paul Richardson, 6pm  
 HD Emma Caroline Baker w/ Homestretch, 8pm  
 JA Veronica Swift with the Benny Green Trio, 7:30pm  
 MQ Duende Libre, 5pm  
 OW Tuesday Jazz Night, 9pm  
 RR Casa de la Trova hosted by SuperSones featuring Julio Jauregui, 8pm  
 RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm  
 SB 5 Stories Jazz, 8pm  
 SB Joe Doria Presents, 9:30pm  
 SY Justin Kausal-Hayes, 5pm  
 TD Dee Dee Bridgewater, 7:30pm  
 TU Tim Kennedy Band, 7:30pm

### Calendar Key

AB The Angry Beaver	CX Casa Mexico	HS Hotel Sorrento	OS Osteria la Spiga	SP Stage 7 Pianos
AK Anelia's Kitchen	CZ Couth Buzzard Books	JA Dimitriou's Jazz Alley	OW Owl 'n' Thistle	SY Salty's on Alki
BC Barca	DT Darrell's Tavern	LA Latona Pub	PA Paramount Theatre	TB Tutta Bella Neapolitan
BD Black Diamond Bakery	EC Edmonds Center for the Arts	LE Leif Erikson Lodge	PG Paragon	Pizzeria "Wallingford"
BP Bake's Place Bellevue	EG Egan's Ballard Jam House	MH McCaw Hall	PO PONCHO Concert Hall, Kerry Hall, Cornish College of the Arts	TD Triple Door
CB Century Ballroom	EL El Gaucho Bellevue	MQ Musicquarium at the Triple Door	RR The Royal Room	TP Third Place Commons, Lake Forest Park
CC Capitol Cider	FB Seattle First Baptist Church	MT Mac's Triangle Pub	RY Rhythm & Rye	TU Tula's
CH Chapel Performance Space at Good Shepherd Center	FT Fremont Tavern	MV Marine View Church	SB Seamonster Lounge	VC Victrola Coffee
CM Crossroads Bellevue	FW Federal Way Performing Arts & Events Center	NC North City Bistro & Wine Shop	SC WJMAC at Sylvia Center for the Arts	VI Vito's
CP Cornish Playhouse at Seattle Center	GA Gallery 1412	NI NiteLite Lounge	SD St. Demetrios Hall	WK Whisky West
CR Craft 19 Espresso + Creperie	HD High Dive	NL Nectar Lounge	SE Seattle Art Museum (Downtown)	WW Wildflower Wine Shop in The Old North Bend Firehouse
OB On the Boards				

## WEDNESDAY, MARCH 7

EL Paul Richardson, 6pm  
JA Veronica Swift with the Benny Green Trio, 7:30pm  
MQ Adriana Giordano Trio, 5pm  
PG Paragon Hang Jazz Open Mic, 8pm  
RR Randy Halberstadt "Open Heart" Band – Album Preview, 7:30pm  
RR Wayne Horvitz trio featuring Geoff Harper, 10pm  
SB Cephalopod, 9:30pm  
SC JLCO Trumpeter Greg Gisbert, 7pm  
TD Dee Dee Bridgewater, 7:30pm  
TU Eric Verlinde Trio, 7:30pm  
VI Bar Tabac, 9pm  
WW Future Jazz Heads, 6pm

## THURSDAY, MARCH 8

BC Adam Kessler, Phil Sparks and Guests, 9pm  
EL Paul Richardson, 6pm  
FT Mark Lewis / Josh Mason, 8pm  
JA Billy Cobham's Crosswinds Project, 7:30pm  
MQ Ranger and the Re-Arrangers, 5pm  
NI Nitelite Sessions, 8pm  
OS Devon Yesberger, 7pm  
SB Kareem Kandi, 9:30pm  
SE Art of Jazz: Stuart MacDonald: "Trace Generations", 5:30pm  
TU Delvon Lamarr's disORGANized, 7:30pm  
VI Casey MacGill, 5:30pm  
VI Jennifer Kienzle, 9pm

## FRIDAY, MARCH 9

CX Jazz Impressions: Francesco Crosara, Osama Afifi, Glenn Young, 6pm  
EL Tom Kellock, 6pm  
JA Billy Cobham's Crosswinds Project, 7:30pm, 9:30pm  
MQ Daniel Rapport Trio, 9pm  
MQ Michel Navedo, 5pm  
RR Ponga, 8pm  
SB Funky 2 Death, 10pm  
TU Jovino Santos Neto Quinteto, 7:30pm  
VI Yada Yada Blues Band, 9:30pm

## SATURDAY, MARCH 10

CH BlueStreet Voices Presents Swingin' in the Rain, 7:30pm  
EL Frank S Holman III, 6pm  
HS Eugenie Jones, 7pm  
JA Billy Cobham's Crosswinds Project, 7:30pm, 9:30pm  
OS Frank Clayton Duo, 8pm  
SB 700 Funk, 10pm  
SB Cubano Y Latino, 7pm  
SD Malke & the Boychicks, 11:30 pm  
SY Victor Janusz, 10:30am  
TU Thomas Marriott Quintet with Rick Mandyck, Tim Kennedy, Geoff Harper, Xavier Lecouturier, 7:30pm

## SUNDAY, MARCH 11

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm  
BP Overton Barry and Bruce Phares Duo, 7pm  
CC The Kareem Kandi Band at CC, 5pm  
CZ Open Jazz Jam w/Kenny Mandell, 2pm  
DT Darrell's Tavern Jazz Jam, 8pm  
EL Tom Kellock, 6pm  
HS Sunday Jazz Brunch, 10:30am  
JA Billy Cobham's Crosswinds Project, 7:30pm  
MQ Brian Nova Jazz Jam, 7pm  
MV Jeff Kashiwa, 5pm  
RR JazzED: Count Basie & Benny Goodman Ensembles, 4:30pm  
SY Victor Janusz, 10am  
TB Kevin Connor & Swing 3PO, 5pm  
TD Birch Pereira & The Gin Joints // Sundae + Mr. Goessl Double Album Release!, 7:30pm  
TU Jazz Police, 4pm  
TU Jim Cutler Jazz Orchestra, 7:30pm

## MONDAY, MARCH 12

CC Cider Jam Mondays, 9:30pm  
EL Tom Kellock, 6pm  
MT Jazz Night, 9pm  
NL Mo Jam' Mondays, 8:30pm  
RR Jordan Wiegert Jazz Quartet // Sonic Nodilus, 7:30pm

## CURTAIN CALL

.....  
weekly recurring performances  
.....

## MONDAY

CC EntreMundos Jam, 9:30  
EL Tom Kellock, 6  
MT Triangle Pub Jam, 9  
NL Mo' Jam Mondays, 8:30  
RR The Salute Sessions, 10

## TUESDAY

EL Paul Richardson, 6  
OW Tuesday Jazz Night, 9  
SB 5 Stories Jazz, 8  
SB Joe Doria Presents, 9:30  
SY Justin Kausal-Hayes, 5

## WEDNESDAY

EL Paul Richardson, 6  
PG Paragon Hang, 8  
RR Wayne Horvitz trio featuring Geoff Harper, 10  
WW Future Jazz Heads, 6

## THURSDAY

BC Adam Kessler & Phil Sparks, 9  
EL Paul Richardson, 6  
FT Mark Lewis & Friends, 8  
NI Nitelite Sessions, 8  
VI Casey MacGill, 5:30

## FRIDAY


CX Jazz Impressions: Francesco Crosara, Derick Polk, Glenn Young, 6  
EL Tom Kellock, 6  
LA Happy hour w/ Phil Sparks, 5  
SB Funky 2 Death, 10

## SATURDAY


EL Frank S Holman III, 6  
SB Cubano y Latina, 7

## SUNDAY

AB Beaver Sessions, 9  
DT Darrell's Tavern Jazz Jam, 8  
HS Sunday Jazz Brunch, 10:30am  
MQ Brian Nova Jazz Jam, 7  
SY Victor Janusz, 10am  
TB Kevin Connor & Swing 3PO, 5  
VI Ron Weinstein Trio, 9:30



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RR The Salute Sessions, 10pm  
RY En Canto, 8pm

## TUESDAY, MARCH 13

CH Darius Jones, Solo Saxophone, 8pm  
EL Paul Richardson, 6pm  
JA Janiva Magness, 7:30pm  
MQ KO Ensemble, 5pm  
OW Tuesday Jazz Night, 9pm  
RR Arthur Migliazza // Carol J Bufford, After Hours Stomp, 7:30pm  
RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm  
SB 5 Stories Jazz, 8pm  
SB Joe Doria Presents, 9:30pm  
SY Justin Kausal-Hayes, 5pm  
TD Squirrel Nut Zippers, 7:30pm  
TU Emerald City Jazz Orchestra, 7:30pm

## WEDNESDAY, MARCH 14

EL Paul Richardson, 6pm  
JA Janiva Magness, 7:30pm  
PG Paragon Hang Jazz Open Mic, 8pm  
RR Wayne Horvitz trio featuring Geoff Harper, 10pm  
SC Steve Kaldestad Quartet, 7pm  
TD Squirrel Nut Zippers, 7:30pm  
TU Jim Sisko's Bellevue College Orchestra / Bothell High School, 7:30pm  
WW Future Jazz Heads, 6pm

## THURSDAY, MARCH 15

BC Adam Kessler, Phil Sparks and Guests, 9pm  
EL Paul Richardson, 6pm  
FT Mark Lewis / Randy Halberstadt, 8pm  
JA Elvin Bishop's Big Fun Trio, 7:30pm  
MQ 200 Trio, 9pm  
NI Nitelite Sessions, 8pm  
OS Shawn Schlogel, 7pm  
SB Tim Kennedy Presents, 9:30pm  
TU Dmitri Matheny Group with Alex Dugdale, Bill Anschell, Phil Sparks, Mark Ivester, 7:30pm  
VI Casey MacGill, 5:30pm

## FRIDAY, MARCH 16

BD Friday Night Jazz with the Dan Duval / Good Vibes Trio, 6:30pm  
CX Jazz Impressions: Francesco Crosara, Steve Luceno, Glenn Young, 6pm  
EL Tom Kellock, 6pm  
HS Chip Parker & Hans Brehmer, 7pm  
JA Elvin Bishop's Big Fun Trio, 7:30pm, 9:30pm  
MQ Kareem Kandi, 9pm  
SB Funky 2 Death, 10pm  
SY The Dave Holo Trio, 5pm  
TU Greta Matassa Sextet with Alexey Nikolaev, Susan Pascal, Darin Clendenin, Clipper Anderson, Mark Ivester, 7:30pm

## SATURDAY, MARCH 17

CX Francesco Crosara And Dan Duval: Piano-vibraphone Jazz Duet, 6pm  
EL Frank S Holman III, 6pm  
HS LaVon Hardison, 7pm  
JA Elvin Bishop's Big Fun Trio, 7:30pm, 9:30pm  
NC Kiki Valera & Cubaché, 8pm  
OS Clave Gringa, 8pm  
RR Electric Circus, 9pm  
SB 700 Funk, 10pm  
SB Cubano Y Latino, 7pm  
TU Susan Pascal Quartet with Bill Anschell, Chuck Deardorf, Mark Ivester, 7:30pm

## SUNDAY, MARCH 18

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm  
CM Sunday Brunch: Larry Murante, 12:30pm  
CZ Choro Music Open Jam Hosted By Stuart Zobel, 2pm  
CZ Music Improv Session w/ Kenny Mandell, 7pm  
DT Darrell's Tavern Jazz Jam, 8pm  
EL Tom Kellock, 6pm  
HS Sunday Jazz Brunch, 10:30am  
JA Elvin Bishop's Big Fun Trio, 7:30pm  
MQ Brian Nova Jazz Jam, 7pm  
RR JazzED: Dizzy Gillespie & Creative Music, 4:30pm  
SY Victor Janusz, 10am

TB Kevin Connor & Swing 3PO, 5pm  
TU Jim Cutler Jazz Orchestra, 7:30pm

## MONDAY, MARCH 19

CC Cider Jam Mondays, 9:30pm  
EL Tom Kellock, 6pm  
JA Fourteenth Annual Seattle-Kobe Female Jazz Vocalist Audition, 6:30pm  
MQ Marco de Carvalho Trio, 5pm  
MT Jazz Night, 9pm  
NL Mo Jam' Mondays, 8:30pm  
RR Birthday Bash with Elnah Jordan, 7:30pm  
RR The Salute Sessions, 10pm  
RY Royal Room Collective Music Ensemble, 8pm

## TUESDAY, MARCH 20

EL Paul Richardson, 6pm  
JA Fred Hersch and Anat Cohen Duo, 7:30pm  
OW Tuesday Jazz Night, 9pm  
RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm  
RR The Walking Hat Trio, 8:30pm  
SB 5 Stories Jazz, 8pm  
SB Joe Doria Presents, 9:30pm  
SY Justin Kausal-Hayes, 5pm  
TU LineUp! Dawn Clement & Mark Taylor, 7:30pm

## WEDNESDAY, MARCH 21

EL Paul Richardson, 6pm  
JA Fred Hersch and Anat Cohen Duo, 7:30pm  
MQ The Djangomatics, 5pm  
PG Paragon Hang Jazz Open Mic, 8pm  
RR Piano Starts Here: In Memoriam (Two generations of the avant-garde) – The Music of Geri Allen/Muhai Richard Abrams, 7:30pm  
RR Wayne Horvitz trio featuring Geoff Harper, 10pm  
SB Unsinkables, 9:30pm  
SC Jonathon Doyle, 7pm  
TU Ron Jones' Jazz Forest, 7pm  
WK Jeff Ferguson's Triangular Jazztet, 7pm  
WW Future Jazz Heads, 6pm

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## THURSDAY, MARCH 22

BC Adam Kessler, Phil Sparks and Guests, 9pm  
EL Paul Richardson, 6pm  
FT Mark Lewis / Overton Berry, 8pm  
JA Burt Bacharach, 7:30pm  
MQ Son Jack Jr & Michael Wilde, 9pm  
NI Nitelite Sessions, 8pm  
OS Jonas Myers, 7pm  
SB Marina and The Dreamboats, 9pm  
TU Jared Hall Quintet with Mark Taylor, John Hansen, Ben Feldman, Matt Jorgensen, 7:30pm  
VI Casey MacGill, 5:30pm  
WW Rochelle House with Tim Kennedy, Geoff Harper and Greg Williamson, 7:30pm

## FRIDAY, MARCH 23

CM Little Sara & the Nightowls, 7pm  
CX Jazz Impressions: Francesco Crosara, Derick Polk, Glenn Young, 6pm  
EL Tom Kellock, 6pm  
HS Kay Bailey, 7pm  
JA Burt Bacharach, 7:30pm  
PO Sarah Elizabeth Charles Group, 8pm  
RR Ranger and the "Re-Arrangers", 7:30pm  
SB Funky 2 Death, 10pm  
TU Richard Cole, 7:30pm

## SATURDAY, MARCH 24

EL Frank S Holman III, 6pm  
JA Burt Bacharach, 7:30pm  
LE An evening with the Overton Berry Ensemble, 7:30pm  
OS The Walking Hat Trio, 8pm  
SB 700 Funk, 10pm  
SB Cubano Y Latino, 7pm  
SP TROVADORO, 7:30pm  
TU Marc Seales Band, 7:30pm

## SUNDAY, MARCH 25

AB Jazz at the Beaver with Max Holmberg and the 200 Trio, 9pm  
CZ Open Jazz Jam With Kenny Mandell & Friends, 2pm  
DT Darrell's Tavern Jazz Jam, 8pm

EL Tom Kellock, 6pm  
HS Sunday Jazz Brunch, 10:30am  
JA Burt Bacharach, 7:30pm  
MQ Brian Nova Jazz Jam, 7pm  
PO Cornish Presents: Deceptive Cadence – Celebrating Paul Taub's 38 Years at Cornish, 7pm  
RR JazzED: Nina Simone Choir & Louis Armstrong Ensemble, 4:30pm  
SY Victor Janusz, 10am  
TB Kevin Connor & Swing 3PO, 5pm  
TU Clipper Anderson Quartet, 7:30pm  
TU Greta Matassa Student Showcase, 3pm

## MONDAY, MARCH 26

CC Cider Jam Mondays, 9:30pm  
EL Tom Kellock, 6pm  
MT Jazz Night, 9pm  
NL Mo Jam' Mondays, 8:30pm  
RR Cornish College of The Arts Presents: Voice Studio of Johnaye Kendrick and the Piano Studio of Peter Mack, 5pm  
RR The Salute Sessions, 10pm

## TUESDAY, MARCH 27

EL Paul Richardson, 6pm  
JA Marcia Ball, 7:30pm  
OW Tuesday Jazz Night, 9pm  
RR Brittany Anjou Trio w/ D'vonne Lewis + Evan Flory-Barnes, 7pm  
RR The Automat with Darren Loucas, Geoff Harper, and Eric Eagle, 10pm  
SB 5 Stories Jazz, 8pm  
SB Joe Doria Presents, 9:30pm  
SY Justin Kausal-Hayes, 5pm  
TD Antonio Zambujo, 7:30pm  
TU David Marriott's Triskaidekaband, 7:30pm

## WEDNESDAY, MARCH 28

EL Paul Richardson, 6pm  
JA Marcia Ball, 7:30 am  
NC Dan Duval / Good Vibes Quartet, 7:30pm  
PG Paragon Hang Jazz Open Mic, 8pm  
RR Wayne Horvitz trio featuring Geoff Harper, 10pm

SB Cole Schuster Organ Band, 9:30pm  
SC Spike Wilner Quintet, 7pm  
TD Herb Alpert and Lani Hall, 7:30pm  
TU Ph Factor Big Band / South Whidbey Island High School, 7:30pm  
WW Future Jazz Heads, 6pm

## THURSDAY, MARCH 29

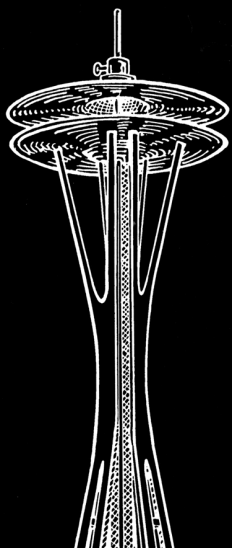
BC Adam Kessler, Phil Sparks and Guests, 9pm  
EL Paul Richardson, 6pm  
FT Mark Lewis / Norm Bellas, 8pm  
GA A Stick And A Stone & Indira Valey, 7pm  
JA Ruben Studdard, 7:30pm  
NI Nitelite Sessions, 8pm  
OS Jonas Myers, 7pm  
TD Herb Alpert and Lani Hall, 7:30pm  
TU Thomas Marriott with Spike Wilner, 7:30pm  
VI Casey MacGill, 5:30pm

## FRIDAY, MARCH 30

CB The Second Annual Jazz Shout, 6:30pm  
CX Jazz Impressions: Francesco Crosara, Steve Luceno, Glenn Young, 6pm  
EL Tom Kellock, 6pm  
HS Sundae + Mr. Goessl, 7pm  
JA Ruben Studdard, 7:30pm, 9:30pm  
PA Hot Java Cool Jazz, 7pm  
RR En Canto, 9pm  
SB Funky 2 Death, 10pm  
TD Herb Alpert and Lani Hall, 8pm  
TU Stephanie Porter Quintet, 7:30pm

## SATURDAY, MARCH 31

EL Frank S Holman III, 6pm  
JA Ruben Studdard, 7:30pm, 9:30pm  
OS Rick Mandyck, 8pm  
RR Greg Campbell Presents: A Tribute to Henry Threadgill w/ Kuhn, Sewelson, Horvitz, and Cline, 8pm  
SB Cubano Y Latino, 7pm  
SB The New Triumph / 700 Funk CD Release, 10pm  
TD Herb Alpert and Lani Hall, 8pm  
TU Kareem Kandi Band, 7:30pm



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# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

March 2018 Vol. 34, No. 03  
Seattle, Washington



COVER: MATT WATSON PHOTO BY DANIEL SHEEHAN

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