

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Seattle, Washington

Black Lives Matter

An Incomplete Guide to Ongoing
Anti-Racist Work



EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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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.



LETTER FROM THE DIRECTOR

Black Lives Matter.

These are incredible times. I believe they're historic times. James Baldwin said, "We've been locked inside a history of racism that we did not originally create." Comfort and denial have not helped non-Black folks change that history; but the alarms are loud and clear now, and comfort is barely an expectation. Good. It's past time to stay awake. As Earshot Jazz takes a stand against the intrinsic racism that has oppressed, brutalized, and murdered Black Americans for centuries, we also pledge to mistrust the consciousness that has allowed us to rest too easily, for too long. Please see our statement to our commitment to anti-racism work on page 6.



As an organization that was founded and has worked to celebrate jazz as a Black-American cultural treasure, it has been perhaps too convenient for us to claim high ground in the constant racial inequities that undergird the structure of everyday life. Remarkably, as with all white privilege, our too-often high-minded resolve has shuttered our view of the lives and everyday experiences outside of our own worldview. We have to be ready to unlearn the confidence we've been compelled to project. We'll need your help.

Jazz has been on the vanguard of both suffering and liberation in this country. It's an artform that thrives on change. Jazz brought integration to the bandstand and airwaves years ago, but now carries the racial tension of white appropriation (for more on Seattle's history of segregated musicians' unions, see page 10). Jazz is many things; never confined by its own history. It is the sound of surprise and food for the soul; more work in progress.

We pledge to open our ears to Black voices, to open our eyes to inequity, open our stages to the breadth of Black expression, open our mouths against racism, open our doors to Black employees and advisors, and to open our hearts to the dignity of all Black Lives.

Please join us.

—John Gilbreath, Executive Director



Jazz in America Summer Sessions

The Herbie Hancock Institute of Jazz is offering online courses during the summer designed for school students. The courses are open to students of all backgrounds and interests, not just musicians. Classes for grades 10-12 take place from June 22–July 8; classes for grades 7-8 take place from July 13–29; and classes for grades 4-6 take place from August 3–12. Classes are offered via Zoom and teachers are also invited to apply. The 8-session webinar series is free. Advance registration is required, for details visit hancockinstitute.org.

Seattle JazzED Offers Summer Camp Alternative

Due to COVID-19 health regulations, JazzED has decided to cancel their in-person summer camps and offer either refunds or credit for future classes. Instead, JazzED will offer a virtual music camp called Jam of the Week which will run in July and August. These virtual classes provide an opportunity for students to learn a new jazz standard or melody and learn pointers on performing more expressive solos, among other skills. Levels offered include beginner, intermediate, and advanced. Classes will be conducted by well-known jazz musicians including Kelsey Mines, Roxy Coss, Willem de Koch, David Marriott, Kareem Kandi, Riley Mulherkar, and Marina Albero. Celebrity music guest artists will be joining some of the classes. Jam of the Week is offered for all instruments (including voice) and to all ages. JazzED encourages participants to pay what they can with full tuition waivers also available. For more information visit seattlejazzed.org.

4Culture Building for Equity

4Culture's Building for Equity initiative organized with Executive Dow Constantine and the King County Council, will support cultural building projects and create a pathway to racial equity in facilities funding. Communities that have historically faced barriers to purchasing and stewarding cultural space will be at the center of the program. One of the programs is the Building for Equity: Capacity Building Grants which will help secure long-term facility needs—the program application deadline is July 7. The other program is the Building for Equity: Learning Circle Program—the program application deadline is July 14. Information on both programs can be accessed at 4culture.org.

Royal Room's Staycation Festival

While their venue is closed, the Room is offering the Staycation Festival. The festival is a regular bi-weekly offering of livestream music concerts on Wednesday and Sunday. Wednesdays offer YouTube premieres on the Royal Room Channel and feature artists from around the globe, while Sun-

days offer livestreamed concerts from the Royal Room stage and are presented via Live Concerts Stream. 100% of donations received during the shows go to the performers. Visit theroyalroomseattle.com for details.

Essentially Ellington Awardees

For the first time in its history, the Essentially Ellington Jazz Band Competition and Festival was held as a virtual event (from June 8–12). These are the local awardees who hail from the greater Seattle area.

In the group section—Honorable Mention Rhythm Section: Garfield High School and Mountlake Terrace High School, Honorable Mention Saxophone Section: Roosevelt High School, Outstanding Saxophone Section: Garfield High School, Outstanding Trombone Section: Mount Si High School and Roosevelt High School, Honorable Mention Trumpet Section: Garfield High School, Outstanding Trumpet Section: Seattle JazzED.

In the individual section—Honorable Mention Piano: Abraham Luedtke (Seattle JazzED), Natalie Song

CONTINUED ON PAGE 15

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SPECIAL ANNOUNCEMENT

A Message from Earshot about the 2020 Jazz: The Second Century Series

Dear Artists,

We truly are living in unprecedented times with the global health crisis of COVID-19 and the global uprising to combat systemic racism. This series has always been about exploring the fundamental question: “One-hundred years into the art-form, what sonic shape does jazz take in its second century?” This has never felt more relevant—or urgent—during these times of social distancing, where musicians are being forced to explore new and innovative ways to develop and present their art.

Things are a little different in this edition of the Jazz: The Second Century series. We’re adapting the format from a live concert to a pre-recorded audio or video performance, which will be presented as a “Watch Party” via our social media streams.

Our submission format is fluid and flexible. Artists are invited to use the tools and technology available to them to create a response to what jazz is right now. Submissions can be in the form of the final product or a sample of what the final product will be. If you do not have access to recording equipment, contact us at 2ndcentury@earshot.org and we’ll work to get you what you need.

The safety of artists is a top priority! Submissions should embrace and follow current health recommendations and movement restrictions in their creative response.

Jazz: The Second Century has always remained true to our core values of cultivating community and supporting the progression of the genre. And at this moment, we need community and art more than ever.



2019 SECOND CENTURY ARTIST HALEY FREEDLUND
COURTESY OF THE ARTIST

Have fun with this project. Push yourself to think outside the box. Take care of each other. Be safe.

We can’t wait to see what you come up with!

—Earshot Team

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CALL FOR ARTISTS

Jazz: The Second Century Series

Seeking submissions, now through **July 10, 2020!** Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2020 Jazz: The Second Century series. The series brings the progression of jazz into creative motion. Projects that question and expand the conventions of the jazz form are welcome.

Seattle-area individual artists or groups are eligible to apply. Submissions must include a recorded sample of a project that can be pre-recorded and presented in a livestream “Watch Party” setting and a written statement between 250–350 words.

Individual artists or ensembles (following current health and safety guidelines) are selected by a blind-jury process. Second Century artists and ensembles present a pre-recorded audio or video performance during August 2020, and are paid a competitive fee for the performance.

Please send submissions electronically to **2ndcentury@earshot.org** by July 10, 2020.

This series—presenting Seattle artists, selected by a peer panel, performing original work—is a continuation of the very first programming initiative of the Earshot Jazz organization, and embodies one of our core values. Earshot’s first concert series, New Jazz/New City, was mounted in the New City Theater, now the Richard Hugo House, on Capitol Hill in 1986. The series has continued each year since: as New Jazz/New City, the Earshot Spring Series, Voice and Vision, and now Jazz: The Second Century.

The series is a current and un-sentimental look at our city’s engagement with this diffuse, vibrant art form.

Thanks to the artists, to our panelists, who helped curate these concerts, and to audience members who support them.



2019 SECOND CENTURY ARTIST XAVIER LECOUTURIER BY STEVE KORN

A list of past Second Century artists can be viewed online at earshot.org.

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Earshot Jazz's Statement on Anti-Racist Work

Released June 11, 2020

Last week we released a brief statement on our social media channels affirming that Black Lives Matter. We stand by that affirmation, but we know those words aren't just a hashtag, and that they ring hollow without action. We also stated that we are committed to moving forward with necessary, ongoing anti-racist education and action. We'd like to share an update on where we're at with that.

We've heard from voices within our organization and our community who've let us know that we've fallen short. Understanding that we have power in our leadership role in the Seattle jazz community, we realize we must step up to admit our shortcomings and commit to educating ourselves about our individual and organizational racism that perpetuates systemic racism, inequity, and injustice.

We are reckoning with what it means to be a white-led organization with a team of 5 non-Black staff that stewards a Black art form. We've engaged in deep dialogue about how, as an organization, we've contributed to anti-Blackness in jazz and how we can more actively counter that to become anti-racist.

We've spent time this week looking directly to Black-led organizations and their visions—what world they dream of—and how we can contribute to that. We've seen recurring statements calling for Black owner-

ship, wealth redistribution, investing in Black and Brown communities, collective liberation, community-led spaces, safety, empowerment, transformation, and belonging.

We're asking ourselves: how can our vision—that Jazz is widely embraced and highly valued as America's great gift to world culture—contribute to the collective visions of Black-led organizations?

We commit to questioning and evaluating our efforts for transformative changes and will engage in a regular cycle of action, reflection, and adjustment. We've identified some first steps, but this is ongoing work that extends far beyond a checklist:

- Seek a facilitator to help us with evaluation and next steps
- Center anti-racism, equity, and justice in our strategic and succession planning this summer
- Invest resources in ongoing anti-racist education and training for staff and board
- Evaluate our advertising, vendor, and venue relationships to align our money with anti-racist values

Engaging with and working with people of color in our community has always been important to Earshot Jazz. We have made a conscious effort to include Black voices in our programming, but we know now that it isn't enough when inclusion takes place in a white-led venue, in front of a largely white audience, promoted through white-led media.



We have a lot of work and education ahead of us. We admit that we don't know where all our biases are, where we are upholding systemic racism and white privilege, and where we need to interrupt white advantage. We acknowledge that the pressure to be confident in our statement and our actions ties into white dominant culture, but that the fear of getting it wrong doesn't excuse us from moving forward. We know we will make mistakes and we pledge to learn from those mistakes so they do not happen again.

We want to thank everyone in our community who has shared feedback with us as we begin this work. We look forward to keeping you updated on our progress, and in the meantime we welcome your comments and questions to info@earshot.org.

*—The Earshot Jazz Team:
John, Karen, Tara, Errin, Lucienne*



Earshot Jazz: Invitation to a Conversation on Race, The Protest, and The Music

By Paul r. Harding

A unique and globally renowned cultural non-profit agency promoting Jazz was born in Seattle in 1984. Paul de Barros, Gary Bannister, and Allen Youngblood were the three visionaries who birthed it. The first Earshot Jazz Festival hit the ground in 1989 and it's been running and growing annually ever since. If Earshot Jazz were a grand oak tree, I would point out its creative branches. Diverse presentations of The Music through a spring series, education workshops and internships, artists in residence, film showings, and the annual Golden Ear Awards, are only the main menu that Earshot has offered the city and surrounding regions for over three decades.

Every big city has a Jazz legacy and/or neighborhood that once stirred and swung with The Music, which is our greatest gift to the world. Only three cities across the 50 states have popu-

lations in the range of 700,000 to 750,000. Washington DC, Denver, and Seattle. Of the three cities, Seattle has the smallest percentage of African American citizens. No other city of this caliber and growth has a jazz non-profit as persistently successful, globally respected, and renowned with under 10% Black Folks living within its borders. This makes for a unique set of circumstances when it comes to NOW—The Protest growing like a wildflower across the nation. A strange situation to discuss what must be discussed: Race. Why?

Politics aside (if that is possible), I must add another fact to Seattle's—yes, a big 'white' city—unusual relationship to Race in The Music. There is an annual high school jazz band national competition in NYC. No state of the 50 has taken home as many awards/trophies as Seattle high schools have and continue to do. Garfield and

Roosevelt High School jazz programs have grand reputations in the world of education in The Music.

Meanwhile, the imbalance of cost of living versus wages, the health system, education costs, poisoning of the environment, coal/oil industry woes, and—most urgently—the behavior of genocide against people of color, especially Black Folks, has finally been rubbed altogether to start a fire that many of us (60s 'radicals' whose principles never melted like butter) saw coming—we just didn't know when; and had no way of perceiving the power that network/cable tv and social media would have. And one more new ingredient—the most overt racist, fascist president since (the 1st) Reconstruction. Did we mention the global mystery of a deadly virus crisis?

So, Seattle, let's get the easy questions out of the way before we talk.



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Whose music is The Music? ALL of us! Who are the creators and what was the social/economic scene those innovators had to survive, especially women? Why do we not teach the stories/contributions of these geniuses in elementary school? Beethoven and Mozart are not alien names to our youth. Lil Hardin and Lester Young are generally unknown in their own country. I could list how many major movie productions have been made of white men who fell in the category of Jazz compared to how few movies have been made of African American leaders in the music. I once sat in a

community meeting of Earshot and musicians where my mention of “cultural conspiracy” was laughed at by a musician who is also a university professor in Seattle. Let’s see: Al Jolson/*The Jazz Singer* (1st sound film epic), Benny Goodman, Gene Kruper, Red Nichols, Glenn Miller, (not only Jazz:) Hank Williams, Chopin, Mozart, and others compared to no major movie productions on Duke Ellington, Count Basie, the father of the Charleston—James P. Johnson—Mary Lou Williams, Art Tatum, Ethel Waters, or John Coltrane. What few bio movies that have been made have been recent

offerings: Clint Eastwood’s *Bird* and a few excellent documentaries. (*Miles* or *Lady Day at Emerson’s Bar and Grill* were tragic affairs if we are talking bios even close to accuracy to any degree—if anything, they perpetuated madness, violence/abuse, and drug addicts, mostly). The film *Round Midnight* (Dexter Gordon Oscar-nominated for lead role) and the HBO film *Bessie* are the only movies of two essential characters in the shaping of the art form I embrace with integrity.

As we enjoy our music heroes and debate our love for The Music—do we not take for granted not only the sacrifice and mere dues any artist in this America pays (for there is no even playing field in any art form in this America—only the co-dependency on the corporate world, which nurtures elitism and fascism), but the matchless suffering Black artists face at the hands of racism? Do we even stop to think how the humiliation of dealing with Jim Crow and exploitative excesses of capitalism have yet to stop the creativity of Black Folks, which gives this country its original dance and song-form (The Blues), and language, and fashion!

Lady Day joined Artie Shaw for better secure pay and artistic experience, but the humiliation she faced in South and North made her quit that band. Did anyone care by the time Lester Young passed in the 50s? When Charlie Parker passed in the 50s? When Lady Day was arrested at her death bed and died in 1959? Point? Maybe Judy Garland died in destitution, but I gather Doris Day, Rosemary Clooney, and Peggy Lee, left this earth well-off. Talent versus opportunity? Ella Fitzgerald (whose youth was a homeless one) and Sarah Vaughan were the only Black women artists of The Music’s original innovators to leave this earth with solid financial story.

Straight through the danger of Jim Crow, in the middle of the Civil Rights



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struggle, there was music vital to political and cultural justice despite the fact that it was rarely, barely heard. Max Roach's *We Insist!*, Charlie Mingus' "Fables of Faubus," John Coltrane's "Alabama" and *Africa/Brass*, Miles Davis' *Nefertiti*, and Archie Shepp's *Attica Blues*—recordings from the 50s through early 60s NEVER HEARD by the masses. Now we have at least three television networks (including Oprah's) that broadcast ALL BLACK programs—but nothing of Jazz, what ACCM called The Great Black Music. Hell, even Steve Allen had jazz on his show, but that was early television and I think they forgot to be racist the first decade or so.

Now that we are all proud consumers of the abstraction of success, how do we relate this suppressed history to the syndrome of police state murders against Black People? A people who do not know (are not taught) their culture, their highest artists including jazz musicians, are simply qualified consumers at best whose spiritual persona has become addicted to, if not obsessed with, symbolism. A false cultural sense of right and wrong. Muhammed Ali had what, a 7th grade education? Yet he bravely pointed out (from his Nation of Islam teachings) that the "good guy wore the white hat...angel food cake is white and devil's food cake is chocolate). Symbolism in Race is conspiracy. Selling wars against Black and

brown folks' lands is conspiracy. Supporting dictators who commit crimes against humanity is conspiracy. Accusing others of "election interference" while the CIA exists for interference (and murder if need be) is conspiracy. College student loan interest rates are conspiracy. Selling Soul records with white folks on the album cover but the Isley Brothers singing all songs on the recording was conspiracy.

All of this—combined with other crimes against humanity in the USA (violations of 1st amendment by present elected president and abuse of military function)—made for a rubbing of sticks now aflame in compassion in numbers in all races and ages across the country. Numbers that will hopefully keep the fire lit, because once more this America has a spiritual opportunity to save herself, morally, socially, and environmentally. IF we go as far as The Music already has in freedom! Meet in a middle moral ground to boycott the hell out of everything, everywhere while taking care of each other.

No healing until the wound thoroughly cleaned. In order to do that we have to look at what is still standing after the march and the cops' cameras and the gas and the sticks. The brilliance, but lack of humility, to go all the way. All the way where? The answer in Seattle with relationship to Earshot Jazz is that it is a simple—and

hopefully a gracious reality—that, of course, Earshot Jazz supports BLACK LIVES MATTER, because it has to or it wouldn't exist. And not because it needs cosmetic change (We ain't in Harlem!), but because national and international relationships in cultural support, and vision in a directorship of an agency such as Earshot Jazz is required. This NOW urgently means that a certain character of sensitive courage, honesty, grace, and selflessness, must ask the question in a fire that is burning right now: What are we willing to do? Go how far to dismantle the very foundation of our racist myths and most dangerous addiction: the obsession with competition to exist, gain, and profit for things which make us lose sight of the inner heart that The Music has been giving us ever since Fletcher Henderson's band arrived at Roseland. What are we willing to give up? What are we willing to sacrifice? Between Wall street and the health crisis many things, including small businesses, will never be the same. We have a grand opportunity towards establishing harmony versus the falsehood of competition and its rewards—rewards that any storm or flood or flu can wipe out before the FCC or FDA or FBI or CIA or NRA or ICE turn this beautiful place into a nightmare of materialism, racism, murder, and sexism masquerading as The Dream MLK died for.

Paul r. Harding

Published works: *Hot Mustard & Lay Me Down* (En Theos Press, 2003); *Excerpts of Lamentation & Evidence of Starlite* (Aurius Unlimited, 1993); excerpt of completed novel manuscript in *Black Renaissance Noire*; selected verse in *Black Renaissance Noire*, *Transition 112*, *Obsidian: Literature & Arts in the African Diaspora*, *Konch*, *Coon Bidness*, *Berkeley Poetry Review*, and various anthologies. Unpublished manuscripts in both the Gwendolyn Brooks Papers at the Bancroft Library, University of California, Berkeley, and the Derek Walcott Collection at the Alma Jordan Library, University of West Indies. Awarded Philip Whalen Memorial Grant for poetry and Edith K. Draham Scholarship for fiction. 'Spoken Music' performed with legendary Charles Gayle, Ravi Coltrane, Joe Ford, Michael Bisio, and other renowned musicians. Former Earshot Jazz Board of Directors President, former Urban League of Metropolitan Seattle Education Director and founder of ULMS Children's University. Currently teaches critical thinking, reading and writing in the Bronx.

Segregation in Seattle Jazz Unions



ERNIE LEWIS BAND PLAYING IN OAKLAND, 1944. LEFT TO RIGHT: VERNON "POPS" BUFORD, WALTER OAKES, PONY POINDEXTER, WARREN THOMPSON, EARL BOATLEY, ERNIE LEWIS. PHOTO COURTESY OF VERNON BUFORD ESTATE.

By Paul de Barros

In these times of struggle against systemic racism in America, it's illuminating to recall that it wasn't so long ago that Seattle had two musicians' unions—one for whites, Local 76—and one for everyone else, Local 493. The story of how that came to be and how it ended is an important theme in the history of Seattle jazz.

In his pictorial book, *The Blue Note: Seattle's Black Musicians' Union*, David Keller documents how, under the leadership of brass band man Powell Barnett, Black musicians formed their own union, Local 458, in 1919. Though that organization dissolved, it was succeeded in 1924 by Local 493, which served African American and

other non-white musicians for the next 34 years. Though union representation was a stride forward—it helped musicians get work, fair contracts and offered legal protection from dishonest promoters—the trade-off was a system of unofficially segregated "turf." This meant that the lucrative jobs in downtown hotels, ballrooms and theaters—as well as radio broadcast orchestras—were reserved for whites and that non-whites were relegated to night clubs in two neighborhood districts—one along Jackson Street, from the Chinatown International District to 14th Avenue South, and the other along three blocks of East Madison Street, from 20th Avenue East to 23rd Avenue East. In the Chinatown-International District there were, among others, the

Basin Street and the Black Elks Club, and near the 12th and Jackson hub sat the Black and Tan and the Rocking Chair. Over on Madison, you had the Savoy Ballroom (later called Birdland) and the Washington Social Club. It was in these neighborhood venues that Seattle jazz grew and thrived.

One of the motives behind union segregation was to reserve the best-paying jobs for whites. Ironically, however, according to many musicians I interviewed for my book, *Jackson Street After Hours: The Roots of Jazz in Seattle*, musicians often made more in tips at after-hours joints than whites earned in theaters and ballrooms. Nevertheless, in 1936 and again in 1950, Local 493 attempted to force the unions to amalgamate, but without success, and

pressure grew nationally to undo racial segregation. In 1954, the year the Supreme Court ruled against “separate but equal” public schools in Little Rock, Ark., with Brown vs. the School Board, the American Federation of Musicians got serious about desegregation, too. At a meeting that year in Chicago, Barnett, who had co-founded Local 458 but had always been in favor of one union for all, came back to Seattle with a plan for amalgamation. He was assisted in this endeavor by another musician with strong Seattle ties—pianist Ernie Lewis.

In 1946, Lewis had brought a nimble new sextet from Oakland to Basin Street, with the remarkable alto saxophonist Pony Poindexter and tenor man Vernon “Pops” Buford. Pianist Gerald Wiggins also played in the group when Lewis was away on business. Lewis was an excellent pianist with an ear for the new, once-overlightly Count Basie Seven style that had caught the ear of the modern players. He also had an ear for singers and snapped up the young Ernestine Anderson to sing with his band. A recently discovered photograph of Anderson with the Lewis band at KOL radio studio was probably taken around the time the band was working out at a roadhouse south of town called the China Pheasant, in 1947.

Lewis went back to Oakland, but in 1955 was hired by the American Federation of Musicians to represent all 55 Black locals to help move the merger process forward. From July 1, 1955, through 1986 Lewis accomplished that task, passing through Seattle twice a year. At the local level, two of the main figures involved in hammering out the merger were drummer Emmett Lewis, who in 1954 had become president of Local 493, and the great trad revivalist, pianist Johnny Wittwer, from Local 76. It was probably Wittwer who wrote an unsigned editorial for the December issue of the

Local 76 magazine, Musicland, urging members to do the right thing in a tone that resonates today:

“Not only can we steal a march on our ‘Frisco friends by desegregating now, we can join in a sweeping nation-wide trend which gives the lie to the white supremacy bilge prevalent throughout much of our ethically decadent and crassly ignorant South...”

It took several years for the amalgamation process to unfold, but by 1958, the details were finalized: Local 493 was no more, and non-white musicians were welcomed into Local 76. By the end of the decade, segregation in the AFM had been eliminated. (In 1994, to honor the past, the Seattle local changed its name to Local 76-493).

This did not end discrimination, of course, and many Black musicians felt, at least for a while, that amalgamation actually hurt their careers more than it helped. Tenor saxophonist Jabo Ward observed, “At our own local, they called us. When we went into 76, we got crumbs.” White bassist Chuck Metcalf tended to agree: “Guys like Milton Garred [Ray Charles’ ex-bass player] wouldn’t be hired by white musicians. Or Jabo Ward. The social patterns had already kind of congealed.”

Indeed, hotel managers and club owners often resisted integrated groups, as well. Pianist Elmer Gill recalled being asked by the Sorrento Hotel to fire his white guitar player because the venue did not want an integrated band. (Gill refused.)

In the end, however, a new, integrated jazz culture emerged in places like Pete’s Poop Deck, Dave’s Fifth Avenue and, later, the Penthouse, which paved the way for the jazz club culture we know today at Jazz Alley or Egan’s. It’s nevertheless a good reminder that the jazz culture we enjoy today did not just arrive by accident. It was the result of a lot of work by a lot of people, and it’s evident that this work never really ends.

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Racial Equity, Social Justice & Black-Led Organizations, Resource Lists, Book Lists, & more

As part of our ongoing anti-racist work, Earshot Jazz has compiled this list for our staff, board, and community to explore. This list is by no means comprehensive. It presents a number of resources that we invite you to spend time with.

Seattle-Based Organizations

Africatown Community Land Trust

Africatown Community Land Trust is working for community ownership of land in the Central District that can support the cultural and economic thriving of people who are part of the African diaspora. The Africatown Community Land Trust is comprised of real estate professionals, business executives, entrepreneurs, and longtime community members from the Central District. Website: africatownlandtrust.org

Black Dot Seattle

Black Dot started in 2015 as a project from Hack the CD to provide a safe space for entrepreneurs, creatives, technologists, and community builders of the African diaspora to connect, build business, and community. Website: blackdotseattle.com

Black Lives Matter Seattle-King County

The local chapter of this nation-wide organization is focused on dismantling anti-Black systems and policies of oppression. BLMSKC demand that racism be declared a public health crisis in Washington state and that the city must divest at least \$100 million from the police budget, particularly from militarization. Website: blacklivesseattle.org

Creative Justice

Creative Justice is an arts-based alternative to incarceration. Creative Justice builds community with youth most impacted by the school-to-prison-(to-deportation) pipeline. Participants and mentor artists work together to examine the root causes of incarceration, like systemic racism and other forms of oppression, and create art that articulates the power and potential of our communities. Website: creativejusticenw.org

Coalition of Anti-Racist Whites

Formed in 2001, this organization partners with several other local organizations such as the Duwamish Tribe, El Comité, Got Green, BAYAN PNW and others. They are an affiliate of the nation-based organization Showing Up For Racial Justice. Website: carw.org

Decriminalize Seattle

A grassroots coalition of Seattle abolitionist organizations calling for the defunding of the Seattle Police Department. Their list of demands are inspired by Movement for Black Lives and Reclaim the Block and are rooted in years of work opposing police and prisons in the Seattle region. Website: decriminalizeseattle.com

King County Equity Now Coalition

A coalition of accountable, Black-led community-based organizations fighting to achieve equity in King County. Their list of demands includes re-purposing government owned land for community use and halting development leading to gentrification, particularly in the Central District neighborhood. Website: kingcountyequitynow.com and nojimcrow.com

Lavender Rights Project: Black Trans Task Force

The Black Trans Task Force (BTTF) is a project of the Lavender Rights Project which promotes community building, research, and political action addressing the crisis of violence against Black Trans people. The BTTF provides resources for Seattle-Tacoma Black trans people in collaboration with community partners to broaden safety nets and increase avenues for justice that are typically available for white trans people. Website: lavenderrightsproject.org/wa-btff

Seattle Indivisible

A volunteer-based organization with a mission to help influence our representatives and resist racism, authoritarianism, and corruption in our government. Website: seattleindivisible.com

National Organizations

Anti-Racism Project

Anti-Racism Project seeks to educate participants about how institutionalized racism, internalized racism and white privilege feed oppression. They offer workshops and courses, and a resource list. Website: antiracismproject.org

Black Visions Collective

Minnesota-based organization dedicated to liberation for all Black lives. BVC centers healing justice and transformative justice to create conditions for long term success and transformation. Website: blackvisionsmn.org

Equal Justice Initiative

An organization committed to ending mass incarceration in the United States with many educational resources on race, slavery, segregation, and more. They have a museum in Montgomery, Alabama. Website: eji.org

From Privilege to Progress

A national movement to desegregate the public conversation about race. P2P calls on all Americans to join on the path to antiracism by learning, speaking up in their everyday lives,

and amplifying the voices of people of color on social media. Website: fromprivilegetoprogess.org

Race Forward

Organization which provides research resources, online training and consulting, and produces *Colorlines*, a daily news site that focuses on race. Website: raceforward.org

Race to Lead

Part of the Building Movement Project, this org advances the potential for nonprofit organizations to have an impact in building movements for progressive social change. Website: racetolead.org

Reclaim the Block

A Minneapolis based organization formed in 2018 by community and city council members to move money from the police department into other areas of the city's budget that truly promote community health and safety. Website: reclaimtheblock.org

Movement for Black Lives

An organization that seeks to mobilize people to influence national and local agendas in the direction of their

shared vision for black lives. Website: m4bl.org

National Museum of African American History and Culture

Museum located in Washington DC devoted exclusively to the documentation of African American life, history, and culture. They have a resource page called Talking About Race. Website: nmaahc.si.edu

The Okra Project

The Okra Project is a collective that seeks to address the global crisis faced by Black Trans people by bringing home cooked, healthy, and culturally specific meals and resources to Black Trans People. Website: theokraproject.com

Showing Up For Racial Justice

SURJ is a national network of groups and individuals working to undermine white supremacy and to work toward racial justice. Through community organizing, mobilizing, and education, SURJ moves white people to act as part of a multi-racial majority for justice with passion and accountability. Website: showingupforracialjustice.org

Seattle Black-Led Arts Organizations

African-American Writers' Alliance

The African-American Writers' Alliance, a diverse and dynamic collective of Seattle-area writers of African descent, provides an informal and supportive forum for new and published writers. Website: aawa-seattle.com

Central District Forum for Arts and Ideas

This arts organization works out of Langston Hughes Performing Arts Institute, and solely presents emerging Black artists. Website: cdforum.org

Crunk Feminist Collective

The Crunk Feminist Collective aims to create a space of support

and camaraderie for hip-hop generation feminists of color, queer, and straight people. Website: crunkfeministcollective.com

Key to Change

Inspiring underserved youth through world-class music instruction and supporting their development as self-aware leaders. Key to Change removes the barrier to entry for low-

income students and students of color with an inclusive approach that helps build trust and connection. Website: keytochangestudio.org

Kutt’N’Up Entertainment

Kutt’N’Up is a dance family that consists of youth all over the greater Seattle area. Their mission is to succeed in all aspects of life including but not limited to grades, responsibility, and accountability. Website: ntheKutt.com

Langston

Established in 2016 to lead programming within the historic Langston

Hughes Performing Arts Institute, Langston guides generative programs and community partnerships that center Black art, artists, and audiences and honor the ongoing legacy of Seattle’s Black Central Area. Website: langstonseattle.org

Martyr Sauce

Martyr Sauce is an art gallery that found its origins in a stairwell leading up to the owner, Tariqa Waters’ apartment. Now in a full studio space, Waters is committed to showcasing under-represented artists and undiscovered talent. Website: martyrsauce.com

Movimiento Afrolatino Seattle

Movimiento Afrolatino Seattle is an umbrella organization created by Afrolatino communities and artists that appreciate Afrolatino arts and culture. Website: movimientoafrolatino.org

Northwest Tap Connection

A race and social justice oriented studio connecting dance across communities located in the Rainier Valley neighborhood. Website: nwtapconnection.org

South Seattle Emerald

This newspaper’s mission is to amplify the authentic narratives of South Seattle, which have been underserved by other media. They employ a racial justice lens to uplift the community. Website: southseattleemerald.com

Spectrum Dance Theater

The Spectrum Dance Theater, under the guidance of choreographer Donald Byrd, aims to bring dance to a diverse audience. Part of their vision is “To have dance and the arts be considered part of the solution to the challenges facing our communities.” SDT has a page with anti-racism resources. Website: spectrumdance.org

Northwest African American Museum

NAAM’s mission is to spread knowledge, understanding, and enjoyment of the histories, arts and cultures of people of African descent for the enrichment of all. Website: naamnw.org

Wa Na Wari

Wa Na Wari means home in the Kalabari language. This organization creates space for Black ownership, possibility, and belonging through art, historic preservation, and connection. Website: wanawari.org



Black-Owned Business Directories

Black Owned Everything

Directory that highlights Black-owned brands across all categories. Website: blackownedeverything.co

EatOkra

Eat Okra is an app-based directory to find local Black-owned restaurants across the United States. Website: eatokra.com

The Intentionalist

A robust online guide to small businesses with filters for Black-owned, woman-owned, LGBTQ-owned, and more. Website: theintentionalist.com

We Buy Black

The largest online marketplace for Black owned Businesses. Website: webuyblack.com

Resource Lists Compiled by other Arts Organizations

Anti-Racist and Social Justice Resources—KEXP

Website: kexp.org

Anti-Racist Resources—Chamber Music America

Website: chamber-music.org

Black-Led Arts and Heritage Organizations in Washington State—Artist Trust.

Website: artisttrust.org

Racial Justice Resources—Seattle Rep.

Website: seattlerep.org

Multi-Media Lists: Books, Videos, Films, Podcasts

The Anti-Racist Starter Pack: 40 TVS Shows, Documentaries, Films, TED Talks and Books to Add to Your List—Parade.

Website: parade.com

An Essential Reading Guide for Fighting Racism—BuzzFeed News.

Website: buzzfeednews.com

Anti-Racism Reading List for Young Readers by Age—Book Shop Santa Cruz.

Website: bookshopsantacruz.com

Confronting Racism at Work: A Reading List—Harvard Business Review.

Website hbr.org

List of Books, Films, and Podcasts about Racism—NPR.

Website: npr.org

Notes, from page 3

(Mountlake Terrace High School), Honorable Mention Bass: Matthew Lord (Garfield High School), Outstanding Bass: Andrew Vinther (Mountlake Terrace High School), Honorable Mention Drums: Elijah Baradi (Seattle JazzED), Outstanding Drums: Ethan Horn (Mount Si High School), Honorable Mention Vibraphone: Nathan Mesler (Roosevelt High School),

Honorable Mention Clarinet: Benjamin Price (Mount Si High School), Outstanding Clarinet: George Fulton (Roosevelt High School), Outstanding Alto Saxophone: Nathaniel Wray (Mount Si High School), Eli Sullivan (Roosevelt High School), and Caden Hargrave (Mountlake Terrace High School), Outstanding Tenor Saxophone: George Fulton (Roosevelt High School), and Nick Altemeier (Roosevelt High School), Outstanding Baritone Saxophone: Elijah Wray (Mount Si High School), Outstanding Doubler: Owen Moreland on Tenor Saxophone and Clarinet (Mountlake Terrace High School), Honorable Mention Trombone: Nathan Gilbreath (Seattle JazzED), Parker Casazza (Roosevelt High School), and Alec Raring (Mountlake Terrace High School), Outstanding Trombone: Nick Mesler (Roosevelt High School), Outstanding Trumpet: Nate Miller (Seattle JazzED), and Javier Gonzalez (Roosevelt High School), and Outstanding Vocal: Brooke Lambert (Seattle JazzED).

The Band Directors were also praised for their work: Jared Sessink for Garfield High School, Kelly Clingan for Seattle JazzED, Bill Leather for Mount Si High School, Scott Brown for Roosevelt High School, and Darin Faul for Mountlake Terrace High School. Earshot Jazz would like to congratulate all the participants in this event.



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Earshot Jazz is a nonprofit tax-exempt organization. Ask your employer if your company has a matching gift program. It can easily double the value of your membership or donation.

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