

Earshot Jazz is a 501(c)(3) nonprofit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

July 2021
Volume 37, No. 07
Seattle, Washington

DIGITAL ARCHIVES PROJECT

The Earshot Jazz Magazine Archive
Seattle Public Library and Earshot
Form a Partnership of Legacy

Cover graphic designed by Carl Lierman

Letter from the Director

Inspiration Information

The title of *Inspiration Information* is taken from the Suggie Otis classic to help us celebrate the landmark launching of the digital archives of 37 years of *Earshot Jazz* magazines. Taken as a whole, this treasure trove of information constitutes a living history of Seattle's rich and varied jazz history. Through our partnership with The Seattle Public Library this resource is now available to everyone. It is completely accessible online, is easily searchable or browsable, includes almost a gazillion indexed references, and just as many fascinating photographs. We invite you to dive in whenever you can.

Inspiration Information also describes the potential that this archive offers students, educators, and fans of all ages. It brings to life the stories and accomplishments of more than two generations of this incredible scene, as captured and conveyed by Seattle-area writers and photographers. It also offers younger musicians a connection to the tangible thread that runs through the continuum to their elders and can inspire and inform their own journey.

This project has been a heavy lift by all involved. We are so grateful to everyone who worked on it and to the Andrew W. Mellon Foundation for so intentionally supporting the financial aspects of the work. The archive is truly incredible and we are eager to see it continue to build every month.

The very survival of this monthly publication for more than three decades is remarkable. We're grateful to our community, who so enthusiastically advocated for the magazine in recent focus groups and who supported it through financial donations and memberships. As the pandemic lifts, we've redoubled our commitment to *Earshot Jazz* as a printed publication and resolved to expand its distribution around the city, free of charge. Also, anyone who makes a financial contribution to the organization, no matter the amount, can now receive a copy of the magazine through the mail.

The coincidence of celebrating the archives of this magazine in the same issue that carries a review of Jay Thomas' new book is not lost on me. I've thoroughly enjoyed Jay's book and I see it as a parallel view of this scene, through the eyes and mind of one of its true heroes.

These opportunities to step back and take the long view on our own histories can affirm our participation in one of the great, unfolding jazz stories in America, and in doing so, inspire us all to work to make it even better.

We're grateful for your support and we encourage generosity toward all of the things that nourish our spirit.

—John Gilbreath, Executive Director



John Gilbreath photo by Bill Uznay

A Mirror and Focus for the Jazz Community

EARSHOT JAZZ

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NOTES

Essentially Ellington 2021 Results

The 26th Annual Essentially Ellington Festival took place June 4–5. Since 1995, the festival has supported the development of jazz music programs and elevated budding youth musicianship by undertaking high school bands in New York to learn, practice, and perform. Like many other events affected by the pandemic, Essentially Ellington had to once again be online. Despite this, the festival continued to offer a full program complete with a virtual jam session, a composition master class with Ted Nash, and the opportunity to pick the brain of musician and Jazz at Lincoln Center's Managing and Artistic Director, Wynton Marsalis. This year's virtual festival celebrated 15 high school jazz band finalists from around the country, including Seattle's own Roosevelt High School's band directed by Scott Brown.

The Westerlies join The New School

Seattle bred and New York-based brass quartet, The Westerlies joins The New School as their first small ensemble-in-residence at the School of Jazz and Contemporary Music this fall. There they will coach chamber ensembles, lead master classes, and give concerts. Each member will be appointed to the faculty of both the School of Jazz and Contemporary Music and Mannes School of Music. Chloe Rowlands and Willem de Koch return to The New School as alumnus of the College of Performing Arts program. The Westerlies, comprised of trumpeters Riley Mulherkar and Rowlands as well as trombonists Andy Clausen and de Koch, are known for their genre-defying music, their annual Westerlies Fest in Seattle, and for being champions of anti-racist work within the study and performance of jazz.

CONTINUED ON PAGE 15

CALL FOR ARTISTS

Jazz: The Second Century Series

Seeking submissions, now through August 1, 2021!

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the Jazz: The Second Century series. Projects that question and expand the conventions of the jazz form are welcome. The series brings the progression of jazz into creative motion and is a current and un-sentimental look at our city's engagement with this diffuse, vibrant art form.

Submissions must include a recorded sample of a project and a written statement between 250–350 words. 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.

Artists are selected through a blind-jury process. We're keeping our options open to have live concert presentations (if it is safe to do so) and/or pre-recorded performances. Either way, we'll host a watch party in October during the Earshot Jazz Festival via our social media platforms. Selected artists are paid a competitive fee for the performance (\$125 per artist for up to 8 artists or contributors per ensemble).

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 our core values.

Please send submissions electronically to 2ndcentury@earshot.org by August 1, 2021.

Thank you to the artists, our panelists who help curate these concerts, and to audience members who support them. A list of past Second Century artists can be viewed online at earshot.org.

The Earshot Jazz Magazine Archive Project: Seattle Public Library and Earshot Form a Partnership of Legacy



BY PAUL RAUCH

Whether you stumble upon it in coffeehouses and newsstands, or in living rooms and nightclubs across the city of Seattle, the general public has been informed about the jazz non-profit Earshot Jazz. The small printed magazine lying inconspicuously about with a cover adorned with one of the city's musical bright lights has always been more than what it seemed. Throughout the years, the print edition has been seen in the company of free iconic Seattle publications, such as *The Stranger*, *The Seattle Weekly*, and *The Rocket*. In the electronic age, it has gained remarkable value, presenting Earshot to those who were not actively searching for it. Its sublime randomness has attracted and informed jazz fans of Earshot and spotlighted community jazz events since 1984, resulting in the printing of over two million copies to date.

Starting out as a jazz society newsletter in December 1984, the first edition was a single sheet of paper featuring bassist

Rufus Reid on the cover. Founders Gary Bannister and Paul de Barros had decided on the name *Earshot Jazz*, aptly titled to inform the public within earshot of Seattle and the greater Pacific Northwest of local jazz happenings. The duo wanted to create something that would bring the community together to recognize and celebrate a living history of one of the most vibrant jazz scenes in America.

"I was inspired by the Oregon Jazz Society newsletter—that was the model. I didn't like the sound of 'Jazz Society,' I wanted something that was more engaged in the actual making of music, rather than something that sounded like a bunch of old fuddy-duddies listening to records," recalls de Barros.

Bannister and de Barros came up with the magazine's iconic slogan, "A Mirror and Focus for the Jazz Community"—a standard that governs the ambitions of the magazine to this day. Thirty seven years later, the magazine continues to tell the

stories of the Seattle jazz community in a deep, detailed, and loving manner. From the city's storied high school programs to profiles of Seattle's jazz elite, the magazine is a fascinating plunge into the current activities and personalities that drive this rich scene. With a national subscription base, the magazine has a reach far beyond the region.

While most arts organizations have halted print editions in favor of a digital only format, Earshot has offered members and the general public both. Upon the arrival of the COVID-19 pandemic, Earshot had to consider all of its outgoing expenses, including the value of continuing to release the popular print magazine. However, in many ways the extenuating circumstances illuminated the importance of the monthly publication. "We reaffirmed our dedication to printing the Earshot magazine. A few years ago we did some focus groups in the community, reaffirming how cool it is to have the Earshot magazine in paper from

around the city, profiling and holding up Seattle artists on a monthly basis,” says Earshot Executive Director John Gilbreath.

In 2005, Gilbreath expressed an ambition to create a digital archive of the magazine starting with that very first single sheet

would supply PDF copies and metadata for future editions.

“My job was thinking through how the project might happen,” recalls Aggarwal. The partnership with SPL widened the scope of the project, increasing its potential to

“In 2005, Gilbreath expressed an ambition to create a digital archive of the magazine starting with that very first single sheet edition from 1984.”

edition from 1984. He intuitively sensed the value of such an undertaking, imagining the multiple benefits for the community.

That spark of an idea was broached time and time again over sixteen years until it finally came to fruition when Earshot received a grant from the Andrew W. Mellon Foundation on January 1, 2018. The original notion was to offer the archive solely through Earshot’s website. Though, shortly after, the Seattle Public Library (SPL) was informed of the archive project and the newly awarded grant. After some conversation, the two organizations came to the decision to present the three decades of the magazine through SPL’s Special Collections online resource. The Library was eager to engage in the community partnership following the success of their informative dive into Seattle’s jazz culture with the 2017 exhibit, *Rhythm in Colors*.

Earshot’s Managing Director Karen Caropepe and Archive Project Manager Lucienne Aggarwal then met with SPL’s Jade D’Addario and John LaMont in June of 2018 to explore what it would take to digitally host the entire collection. While past editions would be chronicled, the project would continue to be active moving forward, with each new edition being added monthly. By the end of that summer, the partnership had a Memorandum of Understanding, identifying partnership details and expectations. Earshot would digitize the collection with a third party vendor and send the files to SPL. The files would then be uploaded and made available to researchers, library patrons, and the general public. Additionally, Earshot

reach more readers. “That really helped, because now we had a partner. We had a destination for the magazines.”

In April 2019, Earshot tapped University of Washington alumni Sarrah Trapp and DePaul University alumni Samia Faour, who specialized in library sciences and journalism respectively, to begin the tedious

“With the passing of each generation, young musicians can access the legacy they are choosing to become a part of, and the high standards they pledge to uphold.”

work of creating the archive. Earshot then chose USArchive & Imaging Services to digitize the collection.

By fall of 2020, Earshot had sent the digitized files to LaMont to begin the work of reviewing scans and other metadata provided. He then began to upload completed files in October, a process that continues today. In February of 2021, Trapp, now a graduate of the UW’s Master of Library & Information Science program, continued on the project, working with LaMont to finalize any outstanding issues on the index terms.

Earshot Jazz and Seattle Public Library released a joint press release on June 24, announcing the launch of the archives project for July of 2021. Though the archives had a soft release in late April, July 1 officially enables full access to the remarkable 37 year legacy the magazine has achieved.

For those conducting research, or simply exploring their passion for jazz within the context of Seattle history, the archives provide a resource that prior to its release, was limited to paper editions and random entries online. When de Barros was doing research for *Jackson Street After Hours*, his definitive work on Seattle jazz history prior to 1960, he had to struggle through endless piles of print editions. Currently, he is working on a sequel, chronicling the Seattle jazz scene from 1960 to present day, a task made much easier with the release of the archive. “Going through a pile of print newspapers is exhausting, and often incomplete. I spent six months going through print editions of the Seattle Times when I wrote *Jackson Street*, just trying to find out if Bessie Smith ever played here. Now you can figure that out in a few seconds,” remarks de Barros.

For the general public, the archive provides easy access, historical accuracy, and a lens with which to learn about and feel

the vibe of jazz culture in and about our city. With the passing of each generation, young musicians can access the legacy they are choosing to become a part of, and the high standards they pledge to uphold. It gives greater context and meaning to experiencing Seattle jazz in the present. For the many who have contributed to the magazine over the years, the archive brings with it a validation of their efforts. Gilbreath notes, “It has been a labor of love for many—many writers, editors, and people involved in producing the thing, who are so much a part of the legacy—giving the voice to the magazine over the years.”

The collaboration between SPL and Earshot Jazz comes down to a celebration of sorts—a joyous acknowledgment of who we are and who we choose to be as a community. It is just as well a glance into our past as it is a focused gaze into our future.

Carmen Staaf



Carmen Staaf photo by Christopher Drukker

BY PAUL DE BARROS

In normal times, a Seattle-bred musician like pianist Carmen Staaf might be profiled for *Earshot* to ballyhoo a hometown show. But these are not normal times. While live concerts may be back soon, the real story right now for the wildly blossoming career of this 1999 Garfield High School grad is her presence on a huge variety of wonderful recent recordings.

For starters, there's her substantial contribution to vocalist Thana Alexa's dazzling, Grammy-nominated *Ona* (which lost this year to Kurt Elling's *Secrets Are the Best Stories*).

"Thana is a great vocalist," said Staaf in a phone interview from her home in Brooklyn, where she lives with her fiancé, pianist Julian Shore. "The experience of playing and recording with her has been a really deep one for me."

It shows. One of the highlights of the album – a warm swirl of jazz, folk, pop and world music celebrating not only women but our shared humanity – is an elegy Alexa wrote for her late brother, "Set Free," which Staaf propels with oceanic emotion. In a May 2020 cover story for *Down Beat* about Alexa and her husband, Antonio Sanchez, the singer said: "I lost it in the middle of [Carmen's] solo. I was feeling totally fine, and then she started playing. It felt like she was playing my grief."

In addition to *Ona*, Staaf has also teamed up twice over the past three years with drummer Allison Miller, once for the eponymous album, *Science Fair*, voted "Best of 2018" by the *New York Times*, and again on 2019's delightfully playful *Parlour Game*. And those are just the better-known discs. There's also *Day Dream*, a fabulous 2017 recording with vocalist Nicole Zuraitis; a new pair of albums this past spring that includes an engagingly experimental col-

laboration with saxophonist Dan Blake, *Da Fé*, and *Occasionally*, an aptly titled album of songs written for friends, with Boston alto saxophonist Pat Donaher; *Bloom*, from 2019, led by drummer Jeff Williams' trio and another album with the same lineup, with Staaf as leader; and *Woodland*, released last year on the audiophile Newvelle label.

Throughout this impressive body of work, Staaf plays with a sensitive touch that runs the gamut from impressionistic to percussive. She credits, among others, two mentors from her studies at the New England Conservatory (NEC) – Michael Cain and Danilo Perez – as well as six-months of study in Cuba, during her 1999-2000 "gap year" between Garfield and NEC.

"There was a softness that could border on a carefulness to my touch before," she says, "and I think that between going to Cuba and studying percussion there and studying with Danilo, I found a more percussive touch. Not that I mean to imply

that a sensitive touch isn't part of Danilo's playing – he's just an incredible pianist – but one thing he can do is get sound out of the piano."

Staaf not only gets sound out of the instrument, she plays it with a keenly focused intention. Everything feels like it has purpose and meaning. Both that touch and sense of purpose are on full display on tracks such as "Ready Steady," on *Science Fair*, "Black Smoke," from *Occasionally*, or "The Grifter," on *Da Fé*.

Surprisingly, one of Staaf's earliest influences as a kid was Errol Garner, whose sense of momentum clearly has been a through-line in her development.

"There's so much joy, it's just infectious," she says of Garner. "That push and pull

between his right hand and left hand. That really got me."

In 2009, Staaf won the piano competition named for Mary Lou Williams, another vintage player who has been an inspiration over the years. After the pandemic began, Staaf found herself returning to Williams' *Zodiac Suite* as a model for a suite of shorter pieces she has been writing "that have to do with some aspect of this experience we're all having."

Experience, indeed. Staaf has survived the COVID-19 scourge reasonably well, staying healthy while also developing a robust virtual teaching career and receiving grants through the Jazz Coalition and other organizations. But like everyone else, she's pretty much been stuck at home. A recent

live-streamed record release for *Onawas* her "first gig in a year where there was an audience watching at the same time."

Before COVID, Staaf was set to hit the road with Dee Dee Bridgewater, for whom she now serves as Musical Director. Unfortunately like everything else, that tour bit the dust. In the meantime, the Sunnyside label is interested in a follow-up *Science Fair* album. Additionally, Staaf and Miller have been working on a recording together.

"Hopefully, we'll get back to touring with Parlour Game and Science Fair and all these other bands."

In the meantime, hometown fans of Carmen Staaf can enjoy hours and hours of listening to her albums.

CENTRUM JAZZ

PORT TOWNSEND

JOHN CLAYTON ARTISTIC DIRECTOR

FACULTY: Wycliffe Gordon, trombone; Anat Cohen, clarinet/tenor; Terrell Stafford, trumpet; Jeff Hamilton, drums; Donald Vega, piano; Carl Allen, drums; George Cables, piano; Tia Fuller, alto; Gary Smulyan, bari; Marion Hayden, bass; Matt Wilson, drums; Miles Okazaki, guitar; Ellen Rowe, piano; René Marie, vocal; Tanya Darby, trumpet; Dawn Clement, piano; Allison Miller, drums; Juliane Gralle, trombone; Chuck Deardorf, bass; Sunny Wilkinson, vocal; Gary Hobbs, drums; Jon Hamar, bass; Randy Halberstadt, piano; Dan Balmer, guitar; Jay Thomas, trumpet; Brianna Thomas, vocal; and more.

CENTRUM.ORG/JAZZ

Photo: Anat Cohen

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to the Berklee College of Music in Boston and was seemingly on his way.

Alas, the budding Seattle prodigy did not flower. Moves to San Francisco and New York yielded gigs with Machito, lessons with Carmine Caruso, and jam sessions with legends like Jimmy Garrison at the famous loft, Muzart. But Thomas was “aimless”, he writes, and clueless about how to advance his career. He was also dangerously attracted to hard drugs, which snared him in Manhattan in 1969 and did not let him go until 1985, after he nearly killed himself and his family in a car accident.

Despite that, Thomas was not unproductive during those dark and confusing years. Living in San Francisco, Los Angeles, New York, and Seattle, led him to record with James Moody on *The Teachers* and tour England to record with hipster Slim Gaillard on *Anytime, Anyplace, Anywhere!* He also took up (and mastered) the tenor saxophone, which put him in a very special league with the likes of Ira Sullivan and Benny Carter. And, he worked constantly. Whether it was a club, dance, private party, hotel lounge, or coffee house, you name it. Thomas was there. The Seattle trumpeter has played with an encyclopedic roster of musicians which includes the great bassist Buddy Catlett and tenor man Fred Greenwell, legendary Seattle rock guitarists Joe Johansen and Rich Dangel, blues legend Big Mama Thornton, Texas tenor man Bill Tillman, Seattle keyboardist Dave Lewis, bassist Dave Friesen, pianist Jack Brownlow, and budding vocalist Diane Schuur. In the early '80s, Thomas ran the jam sessions at Parnell's, where he worked with Harold Land, George Cables, and Charles McPherson; formed Tenor Dynasty with Northwest stalwarts Bill Ramsay, Denney Goodhew and Chuck Stentz; and did pit band work for his pops' concerts.

Four years after he quit drugs for good, Thomas finally made his first recording as a leader. It was a swinging affair titled *Easy Does It*, with the Cedar Walton Trio, followed by more than a dozen CDs. He became an integral part of pivotal Seattle area endeavors such as the Jim Knapp Orchestra, the Seattle Repertory Jazz Orchestra, the Port Townsend Jazz Festival faculty and band, and the circus-style European theatre project Teatro Zinzanni. As a

sidelight, Thomas also became an obsessive seeker (and trader) of instrumental gear, a pursuit that helped endear him to a cadre of Japanese musicians with whom he has been seriously working and recording since he first toured Japan in 1985.

For perhaps obvious reasons, given the temptations that once snared him on the road, Thomas did not return to New York where his talents certainly would have been more widely amplified. Thomas never directly addresses his decision to stay in the Pacific Northwest, but makes it clear he knows the score when he writes, “As far as jazz magazines and critics are concerned, Seattle is pretty far off the beaten trail” and when he refers to other local players as being in the “wrong town” if they want to

get famous. Ultimately, it doesn't matter—at least for Seattle fans. Thomas figured out a way to produce great music and survive, immensely enriching the Seattle scene as both a player and teacher, and passing on the tradition to a new generation. Indeed, Thomas is a bridge figure of sorts between the embers of Seattle's golden Jackson Street era and its modern era. For decades, we have had the music. Now we have the stories, too. Bravo.

Note on the text: *Life and Jazz Stories* is an on-demand book. The print edition I reviewed had quite a few errors that have since been corrected. Publisher, Marv Thomas, assures that more corrections are forthcoming.



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Terri Lyne Carrington photo by John Watson

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PREVIEW

Cathedral Park Jazz Festival

July 16–18

Cathedral Park, Portland, OR

BY JONATHAN SHIPLEY

The future looks bright but for a while there it didn't, what with COVID ravaging the nation. Things dimmed. Jazz lights dimmed. The art form took a hit with losses related to the virus, from trumpeter Wallace Roney to jazz guitarist Bucky Pizzarelli. Clubs had to close their doors for the virus, and some even permanently. Musicians and educators had to zoom to Zoom, undoubtedly impacting the levels of education given and received, and impacting the development of the art form to younger musicians.

The light of jazz dimmed but it certainly didn't go out. Just ask Rita Rega, the Programming Chair of Portland's annual Cathedral Park Jazz Festival. She is also a radio show host. Her program, "The World of Jazz," airs twice a month on Portland's KBOO FM. "Things are opening up," she says, "The Cathedral Park Jazz Festival is the longest-running community event in Portland. We weren't going to allow it to die because of COVID." Cathedral Park Jazz Festival is presented by the Jazz Society of Oregon, whom according to their website

are an all-volunteer non-profit organization dedicated to promoting the local scene, supporting jazz education, and fostering a greater appreciation of this Black art form. For four decades, Cathedral Park Jazz Festival has presented a free festival showcasing the hottest jazz, blues, Latin, and soul music from the Portland scene and nearby.

Rega couldn't be more excited "for all of us getting back into the park and enjoying some great live music!" The in-person festival will take place July 16–18 under the St. John's Bridge. Acts will include 500 Miles High, led by pianist Ramsey Embrick, who will pay tribute to Chick Corea; blues legend Lloyd Jones, who will be on stage with the Atlas Horns; and, among other renowned acts, soul artist Jarrod Lawson brings his full band in one of his first festival performances of the year. Other performers at the festival will include Fenix Rising, Korgy & Bass, Michael Raynor Quartet, Portland Youth Jazz Orchestra, and Julianne Johnson with the Ron Steen Quartet. Soul Vaccination will close out the festival on Sunday night.

"Portland has had a lot of bad press lately," Rega adds, "and carrying on this free festival is an invitation to come down



Cathedral Park Jazz Festival photo by Chris Lazarus

to the park and enjoy life on a beautiful summer's day." COVID rules will be in place, such as mask wearing and social distancing. Still, the festival is outside, the park is large offering various views of the stage, and there will be plenty of room to tap one's toes, get in a groove, or get up on one's feet. "We just want audiences," she says, "[and] the opportunity to get back to normal."

Though everyone wants normalcy in life, the festival doesn't plan to be normal. No, for a festival coming out of the dimmed COVID world, it should prove to be an exhilarating time and nothing less.

"[Last year] we all missed out on celebrating Portland's diverse music scene before a large, live, enthusiastic crowd." Not this year. The future looks bright, indeed.

Cathedral Park Jazz Festival: Friday, July 16, 4:30-10pm; Saturday, July 17, 1-9:45pm; Sunday, July 18, 1-8:15pm; Cathedral Park, N. Edison St. and Pittsburg Ave., Portland, OR 97203

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Photo by Richard Walker

PREVIEW

Oregon Festival of American Music



Courtesy of The John G. Shedd Institute for the Arts

July 22–31
The Shedd Institute, Eugene, OR

BY DENNIS MORAN

After a pandemic-imposed hiatus, the prestigious Oregon Festival of American Music (OFAM) triumphantly returns July 22–31 at the Shedd Institute in Eugene. The OFAM is no stranger to exploring the relationship between great American films and music, with this year's theme, *Reel Music: Sampling the Sound Track*. Whether it's Dooley Wilson singing "As Time Goes By" in *Casablanca*, or a Bernard Hermann score heightening the suspense in a Hitchcock classic, music has played a crucial part in cinematic storytelling from the beginning.

Kicking off the festival, Executive Director, Jim Ralph, will provide a festival overview and what attendees can expect. Some of those features include a series of free public talks that will illuminate such themes as "The Sound of Noir" and "Underscoring Espionage," free film screenings, and a community sing-along at the Sheffer Recital Hall performing classic tunes from 1929 to 1969. Festival Music Director, Chuck Redd, leads a band and singers to perform nostalgic favorites such as, "Over the Rainbow," "As Time Goes By," "The James Bond Theme," among many other adored selections.

Each of the six planned concerts has both a matinee and evening show, presented inside the spacious 825-seat Jaqua Concert Hall. Concert themes include "Spellbound: Hitchcock's Music" and "Some Like it Hot: From Screen to Nightclub." Closing out the first weekend of film and jams is Round Middyay: The 2021 Jazz Party.

Ticket prices for the concerts and gala range from \$25-39 with discounts available for youth, group sales, and more. Top ticket prices for the Jazz Party go up to \$45. For more ticketing information and a complete schedule, go to theshedd.org.

Oregon Festival of American Music: Thursday, July 22–Saturday, July 31; 9:30am–7:30pm (except Sunday, July 25, 4–7:30pm); The Shedd Institute, 868 High St. Eugene, OR 97401



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Jazz Port Townsend



Brianna Thomas photo courtesy of the artist



Dawn Clement photo by Daniel Sheehan

July 26–July 31
Online and Fort Worden State
Park, Port Townsend, WA

BY GRACE KASTE

Jazz Port Townsend, Centrum's renowned annual jazz festival, will be making an exciting return this summer. Although this year's events may look a bit different, the annual highlight for jazz fans and musicians alike will be back and won't disappoint! The beloved festival, which draws fans from around the region to Fort Worden State Park, was cancelled in 2020, but its comeback will be celebrated with an in-person concert on the afternoon of Saturday, July 31. Bassist Chuck Deardorf, who has been assisting with the planning remarks that the festival's return "feels like some form of normality and in some ways it might be better".

The Saturday concert will take place outdoors in Fort Worden's pavilion lawn area for a distanced audience to enjoy two jam-packed sets, both of which will also be livestreamed for added accessibility. The first set will feature musicians from around the country, including vocalist René Marie, alto saxophonist Dick Oatts, trumpeter Terrell Stafford, trombonist Wycliffe Gordon, pianist Dawn Clement,

guitarist Miles Okazaki, bassist Marion Hayden, and drummer Carl Allen. The Festival's Artistic Director, bassist and composer, John Clayton may also make an appearance, but there's only one way to find out! The second set will highlight musicians from around the region, including saxophonist Alex Dugdale, trumpeter Jay Thomas, trombonist David Marriott, Jr., bassist Chuck Deardorf, pianist Randy Halberstadt, drummer Gary Hobbs, and guitarist Dan Balmer.

In years past, the festival's weekend performances were the conclusion to a week-long workshop for high-school aged aspiring musicians taught by an impressive list of faculty. This year, the majority of the festival will focus on offering full-day, online workshops and conclude with a public concert on Saturday afternoon. Deardorf, who is also a returning faculty member, says that the virtual workshop will not just be "taking what we used to do and cramming it into a computer." Instead, he says that it may actually have some benefits. The online format gave them the flexibility to have a more diverse repertoire of educators participate from around the country now that barriers like travel were no longer a deterrent. Nearly the entire faculty originally slated for the

cancelled 2020 session will be returning, featuring impressive names, such as Los Angeles-based bassist Katie Thiroux and New York-based drummer Allison Miller to name a couple.

Daily activities for workshop participants will include online faculty performances, master classes, and theory lessons. Most notably, participants can look forward to "Faculty Presents" performances by some of Saturday's headliners, designated as the house band. They'll be on-site in Port Townsend and playing together each afternoon of the workshop, teaching, and then performing a new tune each day. Deardorf says it will be a welcome reunion for many returning faculty and students, adding "I'm just so happy that they've figured out a way to do this".

General admission for the concert is \$25 and free for 18 and under. Tuition for workshops is \$350 with limited scholarships available. For more details, visit centrum.org/jazz-port-townsend-the-workshop.

Jazz Port Townsend: Monday, July 26–Saturday, July 31; 10am–4pm (except for public concert on Saturday, 1:30pm at Fort Worden State Park, 200 Battery Way Port Townsend, WA 98368

FOR THE RECORD

Brendan's Little Big Band

Dreamscape

SELF-RELEASED (BANDCAMP)

BY PAUL RAUCH

For area musicians, economic hardship has been added to the thicket of sociological and professional hardships they have been required to traverse during the past year. The silver lining creatively for some has manifested in the form of time to pursue inspired work otherwise lost in the day to day hustle that being a professional musician can often be. Such was the case for Seattle multi-reedist and composer Brendan McGovern. After graduating from the University of Washington in 2017, he traveled throughout South America and Southeast Asia, along the way accumulating a palette of compositional notions to apply to his base knowledge of jazz. The canvas receiving those ideas coalesced into his debut release, nine original compositions penned for his Little Big Band aptly titled, *Dreamscape*.

McGovern is the runaway highlight of this recording, not only by composing and arranging each piece, but tracking saxophones, bass clarinet, flute and keyboards, and forming the foundational center of the music. On top of that, he provides the bulk of the solo work with trombonist Jerome Smith notably contributing.

The title track shifts from an orchestral front, to a free swinging vocal piece featuring Marc Smason. Smith, the most battle tested veteran of the band, is featured in several modes, from modernist melodic bursts to New Orleans funk. "Bernie the Cat" is McGovern's homage to Senator Bernie Sanders, sprinkled with vocals from Smason, and a speech from the senator himself.

"Some Postmodernist BS Blues" is where McGovern finds clarity as a bandleader, with the album's strongest melody accented by its two most positive common denominators- the playing of trombonist Smith and the piano and woodwind work of the leader himself.

That degree of separation is notable across the nine pieces.

Dreamscape is a good opening salvo for McGovern. Like many debut recordings, it is a bit multi-directional musically, though things seem to tie together nicely due to his intrinsic abilities as an arranger. Instrumentally, the work is solid, though tamped down considerably by vocal work that doesn't quite adhere to the standard. At area jam sessions, McGovern has taken opportunities to pare his focus down to playing saxophone with the best players in town. Applying that standard to his next project in the studio would be a logical, positive next step.



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landace springs, 2018 studio session
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JAZZ AROUND THE SOUND

JULY 07

Thursday, July 1

JA Take 6, 7:30pm

Friday, July 2

JA Take 6, 7:30pm

JA Take 6, 9:30pm

MK Crosara – Afifi – Young Jazz Trio, 6:00pm

Saturday, July 3

JA Take 6, 7:30pm

JA Take 6, 9:30pm

KZ Jim O'Halloran Trio, 6:00pm

Sunday, July 4

DT Jazz Jam, 6pm

Tuesday, July 6

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA säje, 7:30pm

OT Jazz Jam, 9:30pm

Wednesday, July 7

EB Tom Kellock, 5:30pm

ES Paul Richardson, 5:30pm

JA säje, 7:30pm

Thursday, July 8

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Poncho Sanchez Latin Jazz Band, 7:30pm

NC Happy Hour with Kim Maguire, 11:00 am

Friday, July 9

EB Tom Kellock, 5:30pm

ES Daniel Davison, 5:30pm

JA Poncho Sanchez Latin Jazz Band, 7:30pm

JA Poncho Sanchez Latin Jazz Band, 9:30pm

NC Duende Libre with Frank Anderson & Chava Mirel, 8pm

Saturday, July 10

EB Eric Verlinde, 5:30pm

ES Daniel Davison, 5:30pm

JA Poncho Sanchez Latin Jazz Band, 7:30pm

JA Poncho Sanchez Latin Jazz Band, 9:30pm

NF Kacey Evans Band, 7:00pm

TD Landau Eugene Murphy Jr, 6pm

TD Landau Eugene Murphy Jr., 8:30pm

Sunday, July 11

DT Jazz Jam, 6pm

JA Poncho Sanchez Latin Jazz Band, 7:30pm

Tuesday, July 13

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA The Delfonics feat. Greg Hill, 7:30pm

OT Jazz Jam, 9:30pm

Wednesday, July 14

EB Tom Kellock, 5:30pm

ES Paul Richardson, 5:30pm

JA The Delphonics feat. Greg Hill, 7:30pm

Thursday, July 15

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Kenny G, 7:30pm

JA Kenny G, 9:30pm

Friday, July 16

EB Tom Kellock, 5:30pm

ES Daniel Davison, 5:30pm

FX Bob Antolin & Comfort Food, 7pm

JA Kenny G, 7:30pm

JA Kenny G, 9:30pm

MK Crosara – Afifi – Young Jazz Trio, 6pm

NC Larry Murante, 8pm

Saturday, July 17

EB Eric Verlinde, 5:30pm

ES Daniel Davison, 5:30pm

JA Kenny G, 7:30pm

JA Kenny G, 9:30pm

Sunday, July 18

DT Jazz Jam, 6pm

JA Kenny G, 7:30pm

JA Kenny G, 9:30pm

Tuesday, July 20

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Otis Taylor, 7:30pm

OT Jazz Jam, 9:30pm

Wednesday, July 21

EB Tom Kellock, 5:30pm

ES Paul Richardson, 5:30pm

JA Otis Taylor, 7:30pm

Thursday, July 22

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Arturo Sandoval, 7:30pm

Friday, July 23

EB Tom Kellock, 5:30pm

ES Daniel Davison, 5:30pm

JA Arturo Sandoval, 7:30pm

JA Arturo Sandoval, 9:30pm

NC Rod Cook & Toast, 8pm

TD Joey Jewell's Tribute to Sinatra at the Sands, 6pm

TD Joey Jewell's Tribute to Sinatra at the Sands, 8:30pm

Saturday, July 24

EB Eric Verlinde, 5:30pm

ES Daniel Davison, 5:30pm

JA Arturo Sandoval, 7:30pm

JA Arturo Sandoval, 9:30pm

NP Kassa Overall, Breaks & Swells and Marshall Law Band, 9pm

TD Joey Jewell's Tribute to Sinatra at the Sands, 6pm

TD Joey Jewell's Tribute to Sinatra at the Sands, 8:30pm

Sunday, July 25

DT Jazz Jam, 6pm

JA Arturo Sandoval, 7:30pm

Tuesday, July 27

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

JA Greg Adams & East Bay Soul, 7:30pm

OT Jazz Jam, 9:30pm

Wednesday, July 28

EB Tom Kellock, 5:30pm

ES Paul Richardson, 5:30pm

JA Greg Adams & East Bay Soul, 7:30pm

Thursday, July 29

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 5:30pm

LS Blues with Kevin Burt, 7:30pm

Friday, July 30

EB Tom Kellock, 5:30pm

ES Daniel Davison, 5:30pm

TD Lowdown Brass Band, 6pm

TD Lowdown Brass Band, 8:30pm

Saturday, July 31

EB Eric Verlinde, 5:30pm

ES Daniel Davison, 5:30pm

NC Bradford Loomis, 8pm

Calendar Venue Key

DT Darrell's Tavern

EB El Gaucho Bellevue

ES El Gaucho Seattle

FX The Factory Luxe

JA Dimitriou's Jazz Alley

KZ Kezira Cafe'

LS Livestream Event

MK Casa Mexico Keyport

NC North City Bistro & Wine Shop

NP Neptune Theatre

OW Owl N' Thistle

TD Triple Door

Café Racer Returns

After a forced permanent closure to their Roosevelt Way location due to COVID, Café Racer is excited to share they've found a new home in the old Barça space in Capitol Hill. The old U-District venue had been a staple of the live music scene and previously featured nearly nightly live music, with a special emphasis on the Sunday improvisation-based Racer Session series. Café Racer, now owned by Jeff Ramsey and Cindy Anne since 2018, have long committed to supporting and advocating for the progression of the city's local talent. Ramsey and Anne will continue to center this mission once they re-open later this year. To stay updated, visit caferacermusic.com.

The Seattle Arts Commission Welcomes Four New Commissioners

The Seattle Office of Arts & Culture recently announced the addition of four new commissioners to the Seattle Arts Commission (SAC). Those four include artist, Rick Araluce; multi-disciplinary arts manager, Ebony Arunga; Northwest Film Forum's Executive Director, Vivian Hua; and, founder of BALORICO dance, Vanessa Villalobos. The sheer breadth of their experience and artistic backgrounds is sure to be an invaluable asset to the SAC's work whose mission is, according to their website, to "support the City by advocating for arts policy, creating access for equitable participation in the arts, and fostering enriching arts engagement for all residents."

Ballard High School Welcomes New Band Director

Ballard High School is jazzed to welcome Jay Gillespie as their new Director of Bands. "When we brought in Mr. Gillespie to be Ballard's Interim Band Director this year, we were looking for someone who would be dependable and provide consistency for the rest of the school year," says Ballard High principal Keven Wynkoop. "It quickly became apparent that he was far more than a caretaker for the position and that he had the passion, skill, knowledge, flexibility and interest in students that

we were looking for in a permanent Band Director." A graduate of the University of Washington School of Music, Gillespie played in the U.S. Navy band and has performed in jazz combos and bands, wind ensembles, marching bands, rock bands, New Orleans style brass bands, and ceremonial bands. To close out a year of remote learning, Gillespie choreographed and filmed the band's riveting performance of OK Go's "This Too Shall Pass", which included a way for audiences to participate and cheer on the band virtually using the Upbeat music app. Fans and supporters can find the full performance on Ballard Performing Art's YouTube page.

Century Ballroom Classes

With more than 70% of Washington residents vaccinated and the state fully re-opening, people are anxious to get back into the swing of things. The Century Ballroom in Capitol Hill is easing its way into just that. While the Century's adored weekly social dances have yet to resume, small and limited classes for solo or partnered lessons are being offered in the meantime. The Century is continuing to uphold a mask wearing policy during classes with additional COVID measures taken. Hopefully the days of fewer masks and more feet returning to the dance floor are just around the corner!



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