Every Scene Needs a ‘Zine

On a recent *New York Times* podcast about jazz venues, three of the top jazz writers—Nate Chinen, Giovanni Russonello, and Jon Caramanica—affirmed the importance of broader media infrastructure in any city to effectively develop audiences and artists for jazz. They ended that discussion by hitting on this statement, “Every scene needs a ‘zine.” We, of course, agree.

The Earshot Jazz organization began as a single sheet publication, simply called *Earshot*, late in 1984. Originally conceived by the founding forces of Paul (and Judy) de Barros, Gary Bannister, and Allen Youngblood to formalize a support system for Seattle’s already remarkable jazz scene, the Earshot organization has grown symbiotically with this multi-faceted jazz community into a productive, respected, and far-reaching phenomenon.

One of the things we love about jazz is its dynamic and ever-evolving nature. For more than 38 years, with the masthead motto of “A Mirror and Focus for the Jazz Community,” this magazine has documented and promoted jazz artists, events, educators, and facilitators in the Seattle region. Especially when viewed in the arc of that history, the face and sound of Seattle jazz has clearly evolved, and, with your help, *Earshot Jazz* will continue to evolve and grow alongside it.

In the late spring of 2020, when we were all in the “WTF?” phase of the pandemic, we were imagining our own doomsday scenarios, just like the rest of the world. The Earshot team convened meetings to affirm our most important core programs and to find ways to double down on that core. This magazine, with its clear intention as a mirror and focus for our common circumstances, reaffirmed itself as primary to our mission. And so it remains, thanks, again, to your support.

We’re so grateful to our Editor, Rayna Mathis, and all of the writers whose work both documents and contributes to this great community. Also, we’re delighted to welcome our new Communications & Marketing Associate, Madison (Maddy) Horn, to the Earshot team this month. We’ll hear more from her soon.

We thank you again and again for your support over the years. We’re getting excited to share an incredible schedule of concerts and events in this year’s upcoming festival. People, get ready!

—John Gilbreath, Executive Director
Seattle JazzED Block Party 2022

Get ready for sunshine and sounds at Seattle JazzED’s Block Party on Thursday, August 25 from 5-8pm. Block party-goers will dance in the streets to the funky sounds of the JazzED Second Line and the soulful stylings of Seattle’s own Marina and the Dreamboats. This free, public event promises free bites & beverages, arts & crafts, and fun for the whole family. And, if your community organization is interested in tabling at the block party, please reach out to nicole@seattlejazzed.org. Festivities take place at JazzED’s new home: JazzHouse, located at 2101 22nd Ave S. So come on out and join the party. More details at bit.ly/SJP2022.

Seattle Repertory Jazz Orchestra Search for New Executive Director

On June 14, Seattle Repertory Jazz Orchestra (SRJO) Board of Directors voted to add a full-time Executive Director. Co-Founder Dr. Michael Brockman will become the full-time Artistic Director for SRJO. SRJO, the Pacific Northwest’s only permanent and professional big-band orchestra, was founded in 1995 by Brockman (saxophone/arranger) and Clarence Acox (drummer). Since its founding, Brockman and Acox have been co-Artistic Directors of the non-profit. Brockman has additionally served as Executive Director, handling all the business and administrative functions. However, starting with the next concert season, his focus will shift exclusively to conceiving, developing, and implementing the artistic vision of the organization.

After nearly three decades, the search for a new Executive Director has begun! Is this person you or someone you know? The new Executive Director will provide administrative and strategic direction that embraces SRJO’s long-standing commitment to the stewardship and promotion of the unique American art form of large ensemble jazz and will work closely with Brockman during the transition. Visit srjo.org/join-our-team to learn more about the position and apply. Priority deadline was July 31, but the position remains open until filled, ideally being placed by the fall.

2022 Jackson Street Jazz Walk

Mark your calendars! The Jackson Street Jazz Walk (JSJW) returns September 9
Tickets on sale now for the 34th annual Earshot Jazz Festival! We are excited to announce another exciting slate of brilliant artists—both established and emerging, from Seattle and around the world—coming to you this fall in a setting that fits your preference. Whether that be the excitement of live, in-person attendance or through the comfort of video media streamed into your homes, we have something for everyone!

The health and safety of our artists, audiences, staff, and volunteers are of paramount importance. We recommend that individuals attending in-person events be vaccinated. While proof of vaccination is not currently required by Earshot Jazz, our policy remains subject to change based on public health advisors and venue policies. As always, face coverings of the nose and mouth must be worn by all for indoor events unless actively eating or drinking. Those viewing at home can dress as they please.

Schedule subject to change.
SUNDAY, OCTOBER 23, 6:00PM PDT
LANGSTON HUGHES PERFORMING ARTS INSTITUTE
The Holden Legacy: Darelle Holden Group
Dave Holden Jr., Grownfoux

SUNDAY, OCTOBER 23, 8:00PM PDT
TOWN HALL FORUM
Majid Bekkas Gnaoua Blues Band

TUESDAY, OCTOBER 25, 8:30PM PDT
NECTAR LOUNGE
Makaya McCraven Theon Cross

WEDNESDAY, OCTOBER 26, 6:30 & 9:00 PDT
ROYAL ROOM
Ben Wendel Quartet

THURSDAY, OCTOBER 27, 7:30PM PDT
TOWN HALL GREAT HALL
Anat Cohen: Quartetinho

FRIDAY, NOVEMBER 4, 7:30PM PDT
TOWN HALL FORUM
Robin Holcomb
Kelsey Mines: Compost:People

FRIDAY, NOVEMBER 4, 8:00PM PDT
CHAPEL PERFORMANCE SPACE
Battle Trance

SATURDAY, NOVEMBER 5, 8:00PM PDT
ROYAL ROOM
Logan Richardson bluesPEOPLE

SATURDAY, NOVEMBER 5, 7:30PM PDT
NORDSTROM RECITAL HALL AT BENAROYA HALL
Seattle Repertory Jazz Orchestra: Duke Ellington’s “Reminiscing in Tempo”

SUNDAY, NOVEMBER 6, 7:30PM PST
TOWN HALL GREAT HALL
Charles Lloyd Ocean Trio with Gerald Clayton and Anthony Wilson

SATURDAY, NOVEMBER 5, 7:30PM PDT
NORDSTROM RECITAL HALL AT BENAROYA HALL
Seattle Repertory Jazz Orchestra: Duke Ellington’s “Reminiscing in Tempo”

SUNDAY, NOVEMBER 6, 7:30PM PST
TOWN HALL GREAT HALL
Charles Lloyd Ocean Trio with Gerald Clayton and Anthony Wilson

SATURDAY, NOVEMBER 5, 7:30PM PST
SEAMONSTER LOUNGE
Alex Dugdale Sextet Festival Wrap Party

PRE-FESTIVAL EVENTS

ARTEMIS
THURSDAY, SEPTEMBER 22, 7:30PM PDT
TOWN HALL GREAT HALL
Shai Maestro Quartet
MONDAY, SEPTEMBER 26, 7:30PM PDT
TOWN HALL FORUM

Erik Vloeimans and Will Holshouser
SUNDAY, OCTOBER 2, 7:30PM PDT
ROYAL ROOM

 TICKETS AND INFORMATION AVAILABLE AT EARSHOT.ORG
We know what jazz offers us as listeners: a way of capturing our most complex emotions; an experience that’s never twice the same; a fleeting zen moment in the now.

A few of us are lucky enough to experience jazz more directly, as musicians ourselves. We know what it means to push into a melody and transform it into something new, how it feels to speak by shaping a note. Whether we do these things on an out-of-tune basement piano on Sunday afternoons or in front of a packed Friday night house at The Royal Room, we get to live inside the music.

Hannah Mowry is in the business of giving people that direct experience of jazz. Mowry is a musician, a trumpeter who has played with Alec Shaw, The pH Factor, The Jazz Police, and Pony Boy All-Star Big Band. She’s also a music educator: a band director working in the tri-city schools to teach music and especially jazz to high schoolers. For four years, she’s taught at Mount Si High School and this month takes over from Scott Brown at the storied Roosevelt High program.

A Musical Life

Mowry talks a lot about her own gratitude to the teachers who have shaped her life. Her voice is tinged with reverence when she discusses her musical influences, from her parents, who first instilled in her a love for music; to her sister, Sarah Butler, also a band director in the area; to professors at Central Washington University like Chris Bruya, John Harbaugh, and Lewis Norfleet. She makes a point of mentioning her Hanford High School band directors—Kevin Swisher and Chris Newbury—by name.

Of course, she talks about famous musicians who influenced her approach to jazz—the usual suspects like Miles Davis, Chet Baker, and especially Roy Hargrove. It’s her teachers, though, who she says “totally shaped the musician that I am today.” It was Swisher and Newbury who
taught her not to be intimidated by the demands of improvisation, who “made it really safe for me to explore that creative side,” and who convinced her “it was OK to be bad at it and it was OK to fail.” It was the well-known Canadian trumpeter Ingrid Jensen who took the time to conduct a clinic at Hanford High and who “just changed my life” by modeling what a female jazz musician could be.

It should come as no surprise then that Mowry would eventually decide that working as an educator was just as important to her as being a musician and that the two could coexist side-by-side.

A Natural Teacher

Mowry’s instincts as an educator come across immediately when you talk to her. She has that knack for explaining difficult concepts in ways that are easy to understand. She’s animated and gestures with her hands. She frequently brings up the fact that her students have taught her as much as she’s taught them.

She has another important asset as an instructor: a passion for her subject. It helps that Mowry herself is a working musician. She’s performed the big band solos; she’s gigged on albums. Recently, she had the opportunity to premiere some of her own compositions at Mo’ Jam Mondays, a weekly tradition at Seattle’s Nectar Lounge. Mowry isn’t just teaching musical principles, though, or stylistic pointers, or even how to carve out a career in the music industry. She’s teaching her students to get excited about jazz.

Beyond Jazz

Mowry’s real strength as a band director, is that what she teaches is drawn from her own background, not just her work as a professional but all of the many lessons she learned once upon a time as a student. For instance, she emphasizes improvisation, a skill she struggled with in the beginning. Of course, it’s an important element of jazz music. “If we’re not teaching improvisation, then we’re not really teaching jazz.” Mowry treats it, though, as a necessary life skill. “Whatever way that you express your art, it is always a direct reflection of who you are,” she says. “That’s kind of what we’re doing here, is that we’re sharing a version of ourselves through music.” She marries that principle to another important one: “Music is human. There should be mistakes. If there’s a perfect performance out there, I don’t want to hear it because that means it’s not human.” Jazz is humanity. Humanity is jazz.

The Value in Jazz Education

Like any great educator, Mowry doesn’t shy away from talking about the mistakes she’s made as a teacher and what she’s learned from them. She tells a poignant story about her first year out of college when a student in one of her classes was subjected to racism but didn’t feel safe enough to talk to Mowry about it. The experience taught her lessons about the importance of allyship; that “mentorship must be intentional” and that listening is about much more than fine-tuning a jazz ensemble.

In the end, this is perhaps the most important quality she brings to the Roosevelt High program. Of course, she has plans for the music itself: to seek new fusions between the past and the present, to bring her eclectic ear for music—country to hip hop—to bear on how a new generation of students hear jazz. She also brings to the position the experience of being an outsider—a female trumpet player, a female director, a female jazz musician—and that has clearly influenced her approach as an instructor. She argues that we must acknowledge “the story of the human being behind the music.” Hers is a bright vision of the future of jazz as inclusive, with room for ever more voices.
JULY 2 4-6:30PM
GAIL PETTIS QUINTET
with Dmitri Matheny, Bill Anschell, Jeff Johnson & Jud Sherwood
SPONSOR: MERIDETH GOODMAN AND WECU

AUGUST 6 4-6:30PM
BLUES UNION
with John Carswell, Jud Sherwood, Josh Cook, Brian Cunningham, Jeff Busch & Joe Garguilo
SPONSOR: JOYCE BUSCH

AUGUST 27 12-7PM
BELLHAVEN JAZZ FESTIVAL
JENNIFER SCOTT QUARTET
SPONSOR: KOLIN FAMILY
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The cities of Seattle, Portland, and Vancouver, B.C., have supported vibrant jazz culture since the years following World War I. One commonality between jazz in what was then a remote outpost in the early twentieth century and the music now in the 2020s, is the far-reaching tentacles branching out of these urban cultural centers to the smaller and rural cities beyond the Pacific Northwest.

Beyond Seattle, there are strong, active jazz scenes in smaller sister cities in Olympia and Bellingham. There is Jazz Port Townsend each year in that idyllic setting on the Admiralty Inlet. From the maritime communities of Western Washington to prairie towns in the east, jazz music has been ever-present. That musical reach has now spread to Orcas Island, where German-born and bred composer/trumpeter Oliver Groenewald is staging a summer outdoor concert series at Wild Island Restaurant, an establishment he and his wife Wendy have operated since 2018.

The series kicked off in July with Groenewald’s Quintet featuring Seattle jazz great, Jay Thomas. This was followed by a three-day engagement with a quintet led by young bassist Stanley Ruvinov and featuring Seattle vocal artist Jacqueline Tabor. Groenewald hosted a Horn Extravaganza in that time as well, with two New York-based musicians joining him, in alto saxophonist Nick Biello and trumpeter Charlie Porter. Local artist Steve Alboucq joined on trumpet. The month closed with Groenewald deciding to stick to this three-day residency format, bringing in Seattle fusion dynamos, The New Triumph, and a quintet featuring Bellingham-based drummer Julian MacDonough, a longtime friend and ardent participant on the Seattle jazz scene.

A trip to Orcas during the summer months is a welcome retreat for Seattleites looking to escape urban doldrums in favor of the natural beauty and relaxed vibe of the islands. A visit to Wild Island to take in a set or two and enjoy healthy, world-class cuisine in an idyllic setting is an intriguing option. Attending the concerts, however, does not require patronage of the restaurant. Groenewald does not stage the performances to benefit the restaurant, seeing it more as a benefit to a community he has grown.
9th Annual Jackson Street Jazz Walk

12 Bands | 7 Stages | 2 Nights on Jackson Street & Beyond, 5-9p

9 Sept. | Black & White Gala | $25

10 Sept. | Jazz Walk | Admission - Food Drive Donations

Liberty Bank Building | Cheeky Café | Pratt Fine Arts Center Plaza
Wonder Ethiopian Restaurant & Sports Bar | Jackson Apartments | Central Area Senior Center

A Central District African American Legacy Event

Benefiting Northwest Harvest Food Bank

Please Join Us in THANKING Our Sponsors!

Schedule & Tickets - www.JacksonStreetJazz.org
NW Summer Festivals

BY REBECCA JANE

OREGON FESTIVAL OF AMERICAN MUSIC


MONTAVILLA JAZZ FESTIVAL

August 19-21 (Portland, Oregon) Rooted in neighborhood friendliness and social activism, this East Portland community comes together to host the Montavilla Jazz Festival. Their mission is to provide accessible and diverse jazz performances that honor the tradition as well as welcome experimentation. This year, songwriters Rebecca Sanborn and Marilyn Keller will debut new songs about the power of dreams. Rich Halley’s performance with the Matthew Shipp Trio is sure to inspire deep emotional response. Jazz mentors will showcase new and rising young talent. A debut suite of sextet and spoken word will guide the audience on an artistic pilgrimage along the Columbia River’s winding banks. Headlining the festival is the Kerry Politzer Quintet featuring trumpeter/composer Alex Norris. Plus, there will be new and familiar works from these artists: Idit Shner & Mhondoro, James Powers Relativity Ensemble, the Noah Simpson Quartet, George Colligan and Jazz Millennium, Portland Jazz Composers Ensemble’s The Heroine’s Journey featuring Darrell Grant, Keller, and Sanborn. Tunnel Six performs the Columbia River Suite and there will be a rare performance of original music by the Barra Brown Quintet. 971-220-6051, montavillajazz.org.

THING

August 26-28 (Port Townsend, WA) Amidst 400 miles of forested hiking trails, saltwater beaches, and commanding views of the Puget Sound, hear music from Jungle, Modest Mouse, Father John Misty, Goose, Sparks, Freddie Gibbs, José González, the Delvon Lamarr Organ Trio, Triumph the Insult Comic Dog, Durand Jones & The Indications, L’Rain, and more. Since 2019, this festival has
been bringing together diverse musical voices and performers, artists, comics, and speakers. Port Townsend, originally a military base then a movie set for *An Officer and a Gentleman*, is now known as the “Paris of the Pacific Northwest.” Held at the historic Fort Worden, THING showcases joyful music that pushes the BPM through the ceiling. THING is also proud to host the limited-run Jazz Is Dead Tour presented by Adrian Younge and Ali Shaheed Muhammed featuring influential musicians such as Brian Jackson, Doug Carn, and Henry Franklin, with Katalyst. 206-467-5510, thingnw.org.

**VANCOUVER WINE & JAZZ FESTIVAL**

**August 26-28 (Vancouver, WA)** Since it’s inception in 1998, when Diane Schuur entertained a crowd at the former Luck Lager brewery, the Vancouver Wine & Jazz Festival has attracted celebrated musicians, performers, visual artists, and enological artists. This world-class event provides education opportunities, builds community, and welcomes tourists to Southwestern Washington. Over 68% of attendees visit from other countries such as Japan, China, Canada, and Europe, making this once-so-little town (often confused with B.C.) an international hub of its own. The festival takes place at Esther Short Park in Downtown Vancouver. The lineup includes Reggie Houston, Triveni Ensemble, the Bottleneck Blues Band, Marcia Ball, the John Nastos Trio, Jim Fischer & Friends feat. Alyssa Schwary, The Quadraphonnes, Lao Tizer Trio, Marcia Ball, the John Nastos Trio, Jim Fischer & Friends feat. Alyssa Schwary, The Quadraphonnes, Lao Tizer Trio, Coco Montoya, Tierney Sutton, Shemekia Copeland, Dave Lee & Sheila Wilcox, C-Mo Jazz Quartet, Claudia Vellejo, John Jorgenson Quintet, and the festival’s final performer is the legendary Judy Collins. 360-906-0441, vancouverwinejazz.com.

**BELLHAVEN JAZZ FESTIVAL**

**August 27 (Everson, WA)** In its 11th year, The Jazz Project’s annual Bellhaven Jazz Festival returns to the Samson Estates Winery featuring the musical stylings of the Jennifer Scott Quartet, Brian Cunningham Trio, Jerry Steinhilber Trio, Danned If We Do (a Steely Dan cover band) with Cheryl Hodge on piano, Jud Sherwood on drums and vocals, Cunningham on guitar, and John Meyers on bass. With funding from the National Endowment for the Arts and generous sponsors, the festival is free to Jazz Project members, and only $20 for a day pass, $10 for students. 360-650-1066, jazzproject.org/bellhaven-jazz-festival.

**DJANGO FEST NW**

**September 21-25 (Whidbey Island, WA)** Celebrating 22 years of gathering the community together, DjangoFest offers Whidbey Island a cultural family reunion. Visitors come from around the world to enjoy concerts, workshops, and late-night “Djams.” These workshops invite all to come and learn such things as how to teach yourself a new tune using a color method, or how to tackle the tricky song “Stompin’ at Decca,” right-hand picking technique, and many more. This year, artists include The Hot Club of Troy, Greg Ruby 5-ter, Leah Zeger with New West Guitars, the Gonzalo Bergara Quartet, Samuel Farthing Sextet feat. Eric Vanderbilt-Mathews, Paulus Schäfer Quartet, Hot Club of Cowtown, and The Nick Lehr Memorial Djam. Festival passes are only available through the box office. 360-221-8268, djangofest.com.
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KEVIN CONNOR & SWING 3PO

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SWING IN THE PARK

Mike  Lamar  Dave  Kevin  Jonathan

Fun for the whole family

THURSDAYS
5PM - 7PM

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FREE SWING CLASSES

Seattle Parks & Recreation
Pianist Rich Pellegrin, who attended graduate school at the University of Washington, is currently an assistant professor of music theory at the University of Florida. He has published extensive scholarship on such artists as Thelonious Monk, Robert Glasper, and Bill Evans and released five albums on Origin Records’ OA2 imprint, his band featuring Seattle jazz stalwarts like Evan Flory-Barnes and Christopher Icasiano. During his time on the University of Missouri faculty, Pellegrin produced the Mizzou Improvisation Project, in which an ensemble of his students performed and recorded with his Seattle bandmates.

Drawn from the same summer 2019 sessions that produced 2021’s Solitude: Solo Improvisations I, its sequel Passage: Solo Improvisations II features thirty untitled piano sketches identified by Roman numerals. They range in length from thirty seconds to four minutes, recorded by Pellegrin on an old piano in the fellowship hall of Whidbey Island’s Langley United Methodist Church. As an engineer, he values the physicality of his performances, capturing the weight of his feet on the piano’s pedals and the creaking of the bench as he moves his body with a palpable immediacy. Pellegrin scrutinizes his instrument’s tonal qualities, building some pieces around forceful ostinatos, others around delicate trills. With “Improvisation XVIII,” Pellegrin considers the piano’s capacity for sheer sonic texture, deploying flurries of notes across a variety of registers. Pellegrin also values juxtaposition: “Improvisation XXIII” features a tangled, percussive attack that invokes his teenage sojourn into drumming, while “Improvisation XXVI” features gently played chords that punctuate lengthy stretches of silence. On “Improvisation XX,” Pellegrin even explores the inner workings of the piano itself, scraping the strings to create shimmering overtones.

Skillful improvisation is essentially a form of heightened awareness—Keith Jarrett’s Köln Concert famously concentrates on the piano’s middle register to compensate for an instrument with an unpleasantly tinny high end. Throughout Passage, Pellegrin tailors his playing to the meditative aspects of the church setting, letting his notes sustain and decay to reinforce a sense of heightened intimacy. Solo improvisation also provides a creative proving ground. The pioneering guitarist Derek Bailey, a theoretician of free music, claimed that improvisation is “playing without memory.” The performances on Mingus’ 1964 solo record, Mingus Plays Piano, complicate Bailey’s bold claim. The legendary bassist set aside his main instrument for the one on which he composed, exploring melodic and rhythmic concepts to develop embryonic versions of tunes that would later be performed by his full band. Like Mingus, Pellegrin feels his way towards the best approach. Rather than discard choices outright, many phrases Pellegrin plays at halting tempos, with a tentative touch, develop greater fluency and confidence with repetition. Passage masterfully synthesizes these techniques, proving Pellegrin an improviser of uncommon sensitivity and offering an invaluable window into a creative mind at work.
FOR THE RECORD

Ben Thomas Tango Project, Eternal Aporia

Origin Records, January 2022

BY ANDREW LUTHRINGER

Ben Thomas is an incredibly accomplished virtuoso on the vibes; an improviser and composer of deep expressiveness, wit, and crisply focused execution. Throughout four previous solo albums on the venerable Origin Records label (and as an indispensable member of Jovino Santos Neto’s Quinteto), Thomas has explored an expansive range of challenging and stylistically varied cutting-edge jazz.

For the past 15+ years, Thomas has also been deeply engrossed in contemporary tango music, both as a composer and bandoneon player. The bandoneon is a perhaps more expressive cousin to the accordion and a central element in the sound of tango music. Even though, as Thomas himself says, “You can take the boy out of the jazz band, but you can’t take the jazz out of the boy,” Thomas is not dabbling in tango—he is deeply immersed and committed to making the music a core part of his aesthetic, exploring new sounds through an old tradition.

This brings us to Eternal Aporia, Thomas’ fifth album and the debut recording of his tango trio. The jazz soul remains, but the new album puts the emphasis squarely on a compositional, chamber-music mindset while retaining the forceful rhythmic drive and assurance of a band. Thomas sets a high bar both compositionally and instrumentally, and the results are stunning.

Thomas’ trio churns with intensity and navigates the intricate compositions with dexterous skill. Clarinetist Eric Likkel, Thomas’ longtime collaborator, shows astonishing range and chops throughout, and bassist Steve Schermer (primarily a classical player) moves deftly between pizzicato and bow, with a powerful sound, relentless forward motion, and a deep pocket. Cellist Gretchen Yanover contributes additional emotional resonance and harmonic nuance on five of the tracks. The record also features Brandon Vance on violin and Jonathan Geer on piano.

The compositions (all by Thomas) are uniformly superb and cover a myriad of moods and approaches: jazz-tinged melodies, moody cinematic film score textures, and touches of 20th century classical compositional technique. Some, such as album opener “Tangent 7” and “Flights Without Air,” feature odd time signatures and textures invoking Frank Zappa’s more challenging orchestral and chamber music. “The Space Between” is a brooding highlight—an expanded arrangement fleshed out with strings and piano gives it a bracing and fiery Béla Bartók-like quality.

Tango has proven to be a remarkably durable and flexible musical medium, with new generations of composers and musicians continuing to evolve and expand the music in new directions. Thomas’ music breaks some molds, but it never abandons a connection to tango’s fiery melancholy, deep sense of groove, and rhythmic drive. It is dance music after all, though, dancers will be hard-pressed to stay in step with some of Thomas’ formal intricacies and shifting rhythmic structures.

Touchstones for Eternal Aporia are the towering influence of Astor Piazzola’s nuevo tango innovations, along with...
Tammy Burdett

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

**BY PAUL DE BARROS**

A lot of jazz musicians have cut their teeth at Roosevelt High School over the years—Sara Gazarek and D’Vonne Lewis come to mind—but have you ever heard of Tammy Burdett? She graduated in 1958, played bass, and sang in her twenties with Larry Coryell and Ralph Towner and just released a dandy double CD on Fresh Sound, *Fancy Free*.

Burdett has classic Seattle roots. Her father, Vaughn Abbey, played double bass in the Seattle Symphony in the ‘30s and ‘40s, as well as tuba in the Seattle World’s Fair marching band. She studied bass with Leslie “Tiny” Martin, also of the SSO (and the city’s hippest swing band, the Gay Jones Orchestra), and at 14, Burdett was subbing for her dad in the Esquires at the Washington Athletic Club. When the Fair came along, she replaced her father on bass in the Gracie Hansen burlesque show.

In 1963, Burdett was hired by the late drummer and clarinetist Chuck Mahaffay for a quartet called the Individuals. Mahaffay insisted that all his musicians sing as well as play.

“The first night I sang, I was just shaking,” recalled Burdett, a charming, straightforward woman with a strong spirit and a raconteur’s knack for a good story. “But it didn’t take long before I thought, ‘Hey, this is a great way to communicate with the audience. Plus, I have some control of the background. What could be better?’”

The Individuals worked steadily. At one point, the band was at the Gas Lamp in Bellevue, where they’d get off at 1:30 am, then race across the lake to the new Chinatown in Seattle for an all-night after-hours gig. In the daytime, three days a week, they taped “The Bob Hardwick Show,” a local TV talk show.

Though it was unusual to see a female bassist in those days, Burdett gained the respect of her peers. In his interview for *Jackson Street After Hours*, Seattle pianist Ernie Hatfield recalled Burdett as “a heck of a bass player.”

“Ray Brown told me, ‘Play it like you mean it, just stomp on it,’” she recalled. “That way, you can lighten up later when they know you mean it.”

In 1965, Burdett recruited a musician who would push the Individuals into new territory.

“A friend of mine and I went down to an after-hours club downtown called the House of Entertainment [popularly known as “the HOE”],” she remembered. “There was a blues band playing, and I saw the horn player tap this guy on the shoulder who woke up and suddenly started playing guitar like you’ve never heard in your life. It was Larry Coryell. He was going to journalism school all day and he was playing all night. He was sound asleep. I said, ‘My God, who is this guy?’”

Coryell was succeeded by Canlis pianist Danny Lowell, then in 1967 by Towner, who had just returned from classical guitar studies in Vienna. The band packed the then-new room, Ivar’s Captain’s Table, but things went south, according to Mahaffay, when restaurateur Ivar Haglund, also a sometime guitarist,
became annoyed that Towner refused to smile on stage.

“Ivar got up from the bar and marched over and said, ‘You’re fired!’” said Burdett. “That was his ego. Totally ego.”

Burdett moved on, working with pianist Johnny Lester and accordionist Gene Boscacci, but by 1969, with jobs drying up, she moved to Los Angeles, returning to Seattle in 1988. There is much more to tell, but in the meantime, be sure to check out her album.

A bright, still-fresh-sounding reissue of two discs she made in 2007 and 2011, the package showcases Burdett’s Broadway belter of a voice and ’60s optimism as well as her songwriting talents. Her crisp lyrics to Brown’s melody, “Soft Shoe” (also recorded by Cleo Laine and Ernestine Anderson), are a treat. She’s no slouch when it comes to rhymes, either. “Not a cloud there / None are allowed there,” she sings on her stately ballad, “Follow the Swallow.”

Fancy Free came about after Marc Myers posted a wonderful interview with Burdett on his JAZZWax website, which in turn prompted the interest of Fresh Sound.

“It was a real fluke and stroke of luck for me,” said Burdett.

And for us, as well.

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TANGO, FROM PAGE 15

the waves of more recent innovation on the Argentinean scene. Other aural connections might include hard-to-classify chamber-oriented ensembles operating at the edges of jazz, such as Tin Hat Trio and Dave Douglas’ Charms of the Night Sky projects.

It’s also worth noting that the recording production is sublime; the pure acoustic beauty of the instruments shining through and exquisitely mixed. Eternal Aporia is substantial and deep, an album that rewards repeated, focused listening. Find Thomas and company at their upcoming gigs August 10 at Bellevue Connection and on August 11 at North City Bistro.
MEET THE BOARD

Kelly Clingan

Earshot Jazz would like to introduce you to our board members. They’re a group whose work often goes unnoticed by the broader public, but we value their expertise and their dedication to Earshot Jazz. Each month you’ll meet someone new—in August, please meet Kelly Clingan.

What is your name, board position, and pronouns?
Kelly Clingan, board member, she/her.
lolagetsmusic.com

How long have you served on the Earshot Jazz board?
I am new to the Earshot Jazz board and stoked to join the team.

What led you to join the Earshot Jazz board?
I think that jazz music asks us to say ‘yes’ to each other, and in that spirit, I said ‘yes’!

Tell us something you’re proud of that Earshot has achieved.
It was exciting to see a push for more diverse representation in publication articles and general responsiveness to community needs during the pandemic.

Tell us a little about your background (professional qualifications, job, interests, talents, etc.)?
I have been teaching music as a jazz specialist for 20+ years, most notably at Washington Middle School and Seattle JazzED. I'm committed to driving gender and racial equity forward through music, from the beginning classroom to the professional stage.
I'm also known as ‘la Kelly del Norte’, trombonist/singer in Banda Vagos (la Banda de los Pobres).

Times have been challenging since 2020. Are there any organizations or inspirational people you’d like to highlight that stood out to you?
My daughter, also a trombonist, lost most of her ‘middle school moment’ to COVID. Playing music with friends again has brought so much joy to her cohort at Garfield High School. A beautiful reminder about the power of this work.
My boss at Seattle JazzED, Laurie de Koch, has led our board and staff through the unknown with bravery. Her willingness to ‘look within’ and respond to community needs is an inspiration and at the heart of our success.
and 10. In community partnership with Pratt Fine Arts Center, the JSJW will present four stages this year at venues along Jackson Street. First launched in 2013, the jazz walk has been produced for the last four years under vocalist, Eugenie Jones. With support of community partners, JSJW has been able to pour back into the community through donations to senior meal programs, the Boys & Girls Club, and Northwest Harvest. This year’s goal is to be a conduit of donations to Africatown Community Land Trust. We’ll have more details in the upcoming September issue so stay tuned!

**Calluna Update**

Calluna, the quaint jazz restaurant venue located in the University District, has recently closed its doors for good. Owner, Jason Moore, who also previously owned and managed the beloved club, Tula’s, made the difficult decision to close the venue effective immediately. With Tula’s closure, the recent fire at Vito’s, the impending closure of North City Bistro (at least, until new owners step in), and now Calluna, music venues continue to struggle to remain open, especially in light of the pandemic. Now more than ever, it is vital we support musicians and the larger landscape of our community, including those who champion and uplift the scene in other ways. We extend our gratitude to Jason, the Calluna staff, and the musicians who offered another space in our city to convene and commune over excellent food and drinks.

**Seattlejazzcamp**

In its second year, Seattlejazzcamp is once more offered as a running start for kids getting back into jazz programs after being off for summer break. Hatched together by trumpeters Jay Thomas and Michael Van Bebber, two long-time friends and colleagues whose relationship is one of love and respect. Still a small camp and getting off the ground, the two friends hope to expand next year to include all of the members of the Phinney Five as teachers: Phil Sparks, John Hansen, Adam Kessler, Thomas, and Van Bebber. The camp is held at the Phinney Ridge Community Center, August 15-19, 11am-5pm. The end of the week culminates with a performance open to friends, family, and the general community. Tuition for the full-week of camp is $500 total. Register online at seattlejazzcamp.com.

**Job Opportunities**

Gigs, gigs, gigs, come and get ‘em. Town Hall Seattle is hiring three seasonal part-time positions including House Manager, Event Staff, and Patron Services Associate. Priority deadline closes on August 1, however, applications are accepted and reviewed on a rolling basis to ideally have someone placed by the end of the month. Confirm the position is still listed online before applying. Additionally, Town Hall is in search of a full-time Grants and Corporate Relations Manager. All positions are open until filled. Learn more and apply at townhallsfattle.org/jobs.

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**WILD, FROM PAGE 9**

to love. “Just come and sit. Bring your blanket!” he says. August will see Tacoma stalwart saxophonist Kareem Kandi, Seattle saxophonist and tap artist Alex Dugdale and his Fade Quintet, and singer/songwriter Madison West visit the Wild Island Stage.

Groenewald’s arrival on the Northwest music scene coincided with his decision to study composition with Chuck Israels at Western Washington University in Bellingham from 1994-1996. At the time, he was a young, talented composer in classical music, hailing from Germany, a country that provides a future for talents such as his, via a plenitude of public orchestras. His interest in jazz was not so much born in love for the genre but an interest in knowledge. “I wasn’t in love with all kinds of jazz; I was in love with knowledge. Studying jazz offered a whole lot more knowledge of music,” he recalls. His complete immersion into jazz and his roots in European classical music would merge into an identifiably unique approach to composition and arrangement. Seattle jazz fans have become recently acquainted with those personal traits from Jay Thomas’ opus, *I Always Knew*. The album features Thom- as’ lush, full-bodied solos played over Groenewald’s arrangements performed by his “Newnet.”

During his time in Bellingham, he shared a house with Northwest bebop trumpet legend, Willie Thomas, who had moved there to be closer to his daughter and granddaughter, both of whom are Orcas Island residents. Wendy Thomas had purchased property on Orcas while attending a culinary institute in Seattle. Groenewald accompanied Willie Thomas to the island to visit his daughter one weekend, a visit that would be fateful for him indeed. The two ended up in marriage and moved to Hamburg, Germany, for three years. Their return to the islands, and the Pacific Northwest, led to the opening of Wild Island in 2018. Wendy’s focus was and is healthy cuisine, with her vision including a musical connection with the community. Groenewald continues to write for the German Chamber Orchestra, among others while enjoying the lifestyle of the San Juan Islands. While the Wild Island Stage performances may seem to many of us to be an extension of the Seattle jazz scene, it may as well be seen as an artist in Groenewald, reaching out to touch us here in the city. It’s a connec- tion that portends to be with us in the foreseeable future.
### Monday, August 1
- **BX** The Jeff Hamilton Trio, 7pm
- **RR** Aidan Siemann, 7pm
- **NL** Mo’ Jam Mondays, 7:30pm
- **RR** Jazz Jam Session, 9pm

### Tuesday, August 2
- **BD** Adrian Xavier, 12pm
- **ES** Paul Richardson, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **AQ** Martin Ross, 5:30pm
- **ET** Douglas Barnett, 6pm
- **JA** Marcia Ball, 7:30pm
- **OW** Jazz Jam, 9:30pm

### Wednesday, August 3
- **BC** New Age Flamenco, 11:30am
- **NC** Frank Kohl, 5pm
- **ES** Paul Richardson, 5:30pm
- **EB** Tom Kellock, 5:30pm
- **AQ** Martin Ross, 5:30pm
- **ET** Douglas Barnett, 6pm
- **JA** Marcia Ball, 7:30pm
- **VE** Seattle Jazz Fellowship: D’Vonne Lewis / Marina Christopher, 7:30pm
- **MT** Open Jam Night, 8pm
- **AU** Jazz Open Mic Night, 8pm
- **CC** Cider Jam Session, 9pm

### Thursday, August 4
- **BQ** Chris Eger, 12pm
- **ES** Paul Richardson, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **PS** Jeff Ferguson’s Triangular Jazztet, 6pm
- **ET** Sandra Locklear, 6pm
- **JU** Jenny Davis Quintet feat. Kate Olson, 7pm
- **SN** Jazz Jam, 7pm
- **SB** Manazma Sheen Jazz, 7pm
- **JA** Blood, Sweat & Tears, 7:30pm
- **SB** Tim Kennedy, 10pm

### Friday, August 5
- **ES** Martin Ross, 5:30pm
- **EB** Tom Kellock, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ET** Sandy Harvey, 6pm
- **HS** David Francis, 7pm
- **CM** Chris Stevens Band, 7pm
- **TP** Filé Gumbo, 7pm
- **JA** Blood, Sweat & Tears (early show), 7:30pm
- **NC** Dmitri Matheny Group: album release, 8pm

### Saturday, August 6
- **LH** Let The Strings Speak Africa: Life After COVID, 2pm
- **ES** Martin Ross, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ET** Sandy Harvey, 6pm
- **TP** Stickshift Annie with Kimball & The Fugitives, 7pm
- **TD** NRBQ w/ The Minus 5, 7:30pm
- **JA** Blood, Sweat & Tears (early show), 7:30pm
- **RR** James Howard, 8pm
- **NC** Camille Bloom, 8pm
- **JA** Blood, Sweat & Tears (late show), 9:30pm

### Sunday, August 7
- **AA** Dmitri Matheny Group at Anacortes Arts Festival, 12pm
- **CM** Shawn Schlogel Trio, 12:30pm
- **CZ** Jazz Jam w/ Kenny Mandell, 2pm
- **DT** Jazz Jam, 6pm
- **SX** To Actually Create Everywhere w/ Kaley Lane Eaton, 7pm
- **JA** Blood, Sweat & Tears, 7:30pm
- **TA** Jeff Ferguson’s Triangular Jazztet, 8pm
- **AB** Beaver Sessions, 9pm

### Calendar Venue Key

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Monday, August 8
NL  Mo’ Jam Mondays, 7:30pm

Tuesday, August 9
SD  Hook Me Up, 12pm
ES  Paul Richardson, 5:30pm
EB  Eric Verlinde, 5:30pm
AQ  Martin Ross, 5:30pm
ET  Douglas Barnett, 6pm
JA  Otis Taylor, 7:30pm
SB  Joe Doria Presents, 7:30pm
OW  Jazz Jam, 9:30pm

Wednesday, August 10
BC  Ben Thomas Tango Project, 11:30am
NC  Bruce Barnard Trio, 5pm
ES  Paul Richardson, 5:30pm
EB  Tom Kellock, 5:30pm
AQ  Martin Ross, 5:30pm
ET  Douglas Barnett, 6pm
JA  Otis Taylor, 7:30pm
VE  Seattle Jazz Fellowship: Jovino Santos Neto / Jeremy Bacon, 7:30pm
MT  Open Jam Night, 8pm
CC  Cider Jam Session, 9pm
RN  Comfort Food Band, 9pm

Thursday, August 11
BQ  Darelle Holden, 12pm
ES  Paul Richardson, 5:30pm
EB  Eric Verlinde, 5:30pm
AQ  Jerry Frank, 5:30pm
ET  Sandra Locklear, 6pm
PL  PLU Jazz Faculty Concert: Jazz Under the Stars, 7pm
NC  Ben Thomas Quartet, 7pm
SB  Manazma Sheen Jazz, 7pm
SN  Jazz Jam, 7pm
NO  Jacqueline Tabor, 7:30pm
RR  Hot Pursuit of Happiness / Worlds In A Life / Thollem+DuRoche, 7:30pm
JA  Poncho Sanchez Latin Jazz Band, 7:30pm
ND  How Now Brown Cow, 8pm
NP  Ladysmith Black Mambazo, 8pm

Friday, August 12
ES  Martin Ross, 5:30pm
EB  Tom Kellock, 5:30pm
AQ  Jerry Frank, 5:30pm
ET  Sandy Harvey, 6pm
CM  Pearl Django Trio, 7pm
TP  Scott Lindenmuth Trio, 7pm
JA  Poncho Sanchez Latin Jazz Band (early show), 7:30pm
JA  Poncho Sanchez Latin Jazz Band (late show), 9:30pm

Saturday, August 13
ES  Martin Ross, 5:30pm
EB  Eric Verlinde, 5:30pm
AQ  Jerry Frank, 5:30pm
ET  Sandy Harvey, 6pm
HS  Chip Parker, 7pm
TP  Take 7 Little Big Band, 7pm
CM  Moonlight Swing Orchestra, 7pm
JA  Poncho Sanchez Latin Jazz Band (early show), 7:30pm
NC  Danny Godinez Band, 8pm
JA  Poncho Sanchez Latin Jazz Band (late show), 9:30pm
SB  Reposado, 10pm

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

Sundays
CZ  2pm, Standards Session (1st & 3rd Sunday)
CZ  2pm, Choro Jam (4th Sunday)
CZ  6pm, Free Improv (2nd Sunday)
DT  6pm, Darrell’s Jazz Jam
CR  7pm, Racer Sessions (Aug 21 only)
AB  9pm, Beaver Sessions

Mondays
NL  7:30pm, Mo’ Jam Mondays
RR  9pm, Royal Room Jazz Jam (Aug 1 only)

Tuesdays
OW  9:30pm, Owl ‘N Thistle Jazz Jam

Wednesdays
MT  8pm, Open Jam Night
CC  9pm, Cider Jazz Jam

Thursdays
SN  7pm, Station 18 Jazz Jam

WEEKLY JAMS & SESSIONS

CZ  2pm,,Standards Session (1st & 3rd Sunday)
CZ  2pm, Choro Jam (4th Sunday)
CZ  6pm, Free Improv (2nd Sunday)
DT  6pm, Darrell’s Jazz Jam
CR  7pm, Racer Sessions (Aug 21 only)
AB  9pm, Beaver Sessions

Mondays
NL  7:30pm, Mo’ Jam Mondays
RR  9pm, Royal Room Jazz Jam (Aug 1 only)

Tuesdays
OW  9:30pm, Owl ‘N Thistle Jazz Jam

Wednesdays
MT  8pm, Open Jam Night
CC  9pm, Cider Jazz Jam

Thursdays
SN  7pm, Station 18 Jazz Jam

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August 2022  EARSHOTJAZZ  21
### Sunday, August 14
- **RR** Jerry Steinhalber Trio, 3pm
- **DT** Jazz Jam, 6pm
- **CZ** Free Improv, 6pm
- **AU** Greta Matassa Quintet, 7pm
- **JA** Poncho Sanchez Latin Jazz Band, 7:30pm
- **OW** Jazz Jam, 9:30pm

### Monday, August 15
- **NL** Mo’ Jam Mondays, 7:30pm
- **RR** Fire & Grace, 7:30pm

### Tuesday, August 16
- **BD** Birch Pereira & the Gin Joints, 12pm
- **ES** Paul Richardson, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **AQ** Martin Ross, 5:30pm
- **ET** Douglas Barnett, 6pm
- **JA** Isaiah Sharkey, 7:30pm
- **VE** Seattle Jazz Fellowship: Chris Patin / Xavier Lecouturier, 7:30pm

### Wednesday, August 17
- **BC** Jovino Santos Neto Trio, 11:30am
- **NC** Kim Maguire, 5pm
- **ES** Paul Richardson, 5:30pm
- **EB** Tom Kellock, 5:30pm
- **AQ** Martin Ross, 5:30pm
- **ET** Douglas Barnett, 6pm
- **AU** Jazz Punishments Big Band, 7pm
- **JA** Isaiah Sharkey, 7:30pm
- **VE** The Music Laboratory, 7:30pm

### Thursday, August 18
- **BQ** Tobias the Owl, 12pm
- **ES** Paul Richardson, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **PS** Jeff Ferguson’s Triangular Jazztet, 6pm
- **ET** Sandra Locklear, 6pm
- **EC** Bedouin Burger, 6:30pm
- **SN** Jazz Jam, 7pm
- **VE** The Music Laboratory, 7:30pm
- **JA** Fred Wesley & the New JBs, 7:30pm

### Friday, August 19
- **ES** Martin Ross, 5:30pm
- **EB** Tom Kellock, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ET** Sandy Harvey, 6pm
- **TP** The Royals, 7pm
- **CH** TAP 4.0: The Nyxology Sessions, 7pm
- **JA** Fred Wesley & the New JBs (early show), 7:30pm
- **NC** Gail Pettis Quartet, 8pm
- **JA** Fred Wesley & the New JBs (late show), 9:30pm

### Saturday, August 20
- **RR** Minami, 5pm
- **ES** Martin Ross, 5:30pm
- **EB** Eric Verlinde, 5:30pm
- **AQ** Jerry Frank, 5:30pm
- **ET** Sandy Harvey, 6pm
- **HS** Marina Christopher, 7pm
- **TP** Grant Dermody, 7pm
- **JA** Fred Wesley & the New JBs (early show), 7:30pm
- **JA** Fred Wesley & the New JBs (late show), 9:30pm
- **SB** Battlestar Kalakala, 10pm

### Sunday, August 21
- **CZ** Jazz Jam w/ Kenny Mandell, 2pm
- **DT** Jazz Jam, 6pm
- **CR** Racer Sessions: Striking Music, 7pm
- **RR** Victor Janusz Band, 7pm
- **JA** Fred Wesley & the New JBs, 7:30pm
- **TA** Jeff Ferguson’s Triangular Jazztet, 8pm
- **AB** Beaver Sessions, 9pm

### Monday, August 22
- **NL** Mo’ Jam Mondays, 7:30pm

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Visit our showroom at **13013 NE 20th Street in Bellevue** to see, hear & play an extraordinary selection of new and used pianos.
Tuesday, August 23
SD Johnny7 and the Black Crabs, 12pm
ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
AQ Martin Ross, 5:30pm
ET Douglas Barnett, 6pm
SB Joe Doria Presents, 7pm
JA John Pizzarelli Trio, 7:30pm
OW Jazz Jam, 9:30pm

Wednesday, August 24
BC Ranger and the “Re-Arrangers”, 11:30am
ES Paul Richardson, 5:30pm
EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ET Douglas Barnett, 6pm
JA John Pizzarelli Trio, 7:30pm
VE Seattle Jazz Fellowship: Bell Thompson / Marina Albero, 7:30pm
MT Open Jam Night, 8pm
CC Cider Jam Session, 9pm
RN Comfort Food Band, 9pm

Thursday, August 25
BQ Tomo Nakayama, 12pm
ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
ET Sandra Locklear, 6pm
NC Greta Matassa Student Showcase, 7pm
SB Manazma Sheen Jazz, 7pm
SN Jazz Jam, 7pm
JA Keiko Matsui, 7:30pm

Friday, August 26
ES Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
AQ Jerry Frank, 5:30pm
RR Jazz Night School, 6pm
ET Sandy Harvey, 6pm
TP David Francis, 7pm
JA Keiko Matsui (early show), 7:30pm
NC Sweet Billy W/ Marc Willett & Deanne Bracamonte, 8pm
JA Keiko Matsui (late show), 9:30pm

Saturday, August 27
ES Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
AQ Jerry Frank, 5:30pm
BK How Now Brown Cow, 6pm
ET Sandy Harvey, 6pm
RR Eléré / Hijos de Agüeybaná, 7pm
TP The Swing Bringers, 7pm

Sunday, August 28
CZ Choro Jam, 2pm
DT Jazz Jam, 6pm
JA Keiko Matsui, 7:30pm
TA Jeff Ferguson’s Triangular Jazztet, 8pm
AB Beaver Sessions, 9pm

Monday, August 29
NL Mo’ Jam Mondays, 7:30pm

Tuesday, August 30
BD Bradford Loomis, 12pm
ES Paul Richardson, 5:30pm
EB Eric Verlinde, 5:30pm

AQ Martin Ross, 5:30pm
ET Douglas Barnett, 6pm
SB Joe Doria Presents, 7pm
JA Jane Monheit, 7:30pm
OW Jazz Jam, 9:30pm

Wednesday, August 31
ES Paul Richardson, 5:30pm
EB Tom Kellock, 5:30pm
AQ Martin Ross, 5:30pm
ET Douglas Barnett, 6pm
JA Jane Monheit, 7:30pm
MT Open Jam Night, 8pm
CC Cider Jam Session, 9pm
RN Comfort Food Band, 9pm
IN THIS ISSUE

Letter from the Director: Every Scene Needs a ’Zine 2
Notes 3
2022 Earshot Jazz Festival: Schedule Announced 4
Profile: New Season, New Face. Meet Roosevelt 6
High’s New Band Director, Hannah Mowry 6
Catching Up: Wild Island: Oliver Groenewald Brings Jazz to Orcas Island 9
Preview: NW Summer Festivals 11
For the Record: Rich Pellegrin, Passage: Solo Improvisations II 14
For the Record: Ben Thomas Tango Project, Eternal Aporia 15
ROOTS: Tammy Burdett 16
Meet the Board: Kelly Clingan 18
Jazz Around the Sound Calendar 20

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