A couple of weeks ago, a package arrived in the mail from an old Earshot friend, Jeff Ferguson. Inside were three old, but well-cared-for, Earshot design tee shirts, including the New Jazz New City series shirt from 1988, the year before the first official Earshot Jazz Festival. I’ve always wanted one of those, and the timing was perfect; immersed as we were in finalizing this year’s festival lineup.

That early Earshot series, which ran from October 25 to November 29, at Nippon Kan and New City Theaters, featured Sun Ra and his Solar Arkestra, Marilyn Crispell, Cecil Taylor, Different Voices (with Jay Clayton, Urszula Dudziak, and Rinde Eckert), and the Bobby Hutcherson Quartet featuring Julian Priester. It also included Seattle ensembles Ohio Howie, Michael Bisio Quartet, Dave Peck and Syzygy, and the Nathan Breedlove/Hadley Caliman Quintet.

Though that series ran a couple of years before I arrived on the scene here, that shirt is a touchstone for the artistic direction that put Earshot on the map, and which I still hold as a guiding principle for our programming. Hats off to Gary Bannister for his artistic vision and courage, to Paul and Judy de Barros for getting the whole thing off the ground, and to Lola Pedrini and all of the early Earshot volunteers for digging in to make it stick.

I believe that this organization, and the music we serve, is a perfect fit for this city. Jazz won’t sit still. It has a foothold in tradition but remains volatile, variable, and responsive to the changes that abound around us. It is the harmony of difference. And jazz is, as the author Nate Chinen once said, “Conspicuously healthy in Seattle.”

With this issue, we extend our support and great respect to Eugenie Jones. Her tireless work on the Jackson Street Jazz Walk affirms the deep jazz tradition in Seattle’s historically Black Central District and Jackson Street corridor through performances by today’s artists of color. Seattle’s most recent recipient of the national Jazz Journalists Association “Jazz Hero” award, Eugenie Jones has built a true and valuable community event.

We’re also excited to unveil the lineup for this year’s Earshot Jazz Festival and we can’t wait to dig in. You’ll find some details in this issue, with a lot more information coming your way soon.

Jazz is a dynamic cultural language that cannot exist in a vacuum. Thank you all for caring about jazz in Seattle. We appreciate your support!

—John Gilbreath, Executive Director
Earshot Jazz Festival Jobs

We are excited to offer a few paid positions for those interested in joining our team for the festival season! The Production Assistant will support artist and backline transportation as well as stage management; The Artistic Relations/Hospitality Lead will serve as artist liaison and hospitality coordinator; and Production Intern(s) will gain hands-on experience and mentorship under the Production Manager. Apply by August 18. More info at earshot.org/employment-opportunities.

You’re Invited to the KNKX/Seattle Open House!

KNKX’s Seattle studios have officially moved into their beautiful new home on Western Avenue between Pike Place Market and the Seattle waterfront. With this new location, KNKX will be positioned as a cultural center and community connector, engaging with folks from around the region: listeners, local businesses, neighbors in the West Edge district, Pike Place Market and the waterfront, artists, and civic leaders. The new space also boasts state-of-the-art studios and Studio X (a performance studio). The station is hosting a public open house on Saturday, August 26 with special activities throughout the day including self-guided tours, live music, news Q&As, and chances to meet your favorite KNKX on-air hosts. Register at knkx.org/seattleopening as entries will be timed. You won’t want to miss this!

Kassa Overall, Recipient of 2023 Arts Innovator Awards

Local artist Kassa Overall was recently announced as a recipient of the 2023 Arts Innovator Awards (AIA), which recognizes artists who are originating new work, experimenting with new ideas, taking risks, and pushing the boundaries of their fields. Kassa Overall is a Grammy-nominated musician, emcee, singer, producer, composer, and drummer who melds avant-garde jazz experimentation with hip-hop production techniques to tilt the nexus of jazz and rap in unmapped directions. After 14 years living in New York, Overall has returned to Seattle to continue cre-
Tickets on sale now for the 35th annual Earshot Jazz Festival! We are excited to announce another slate of brilliant artists—both established and emerging—from Seattle and around the world.

Fri 10/6 Alex Dugdale Funk Band
Sat 10/7 Ahamefule J. Olou’s The Shrine
Sat 10/7 Johnaye Kendrick
Sun 10/8 Hiromi’s Sonicwonder
Tue 10/10 Jazz: The Second Century Series
Wed 10/11 Gretchen Parlato & Lionel Loueke
Thu 10/12 Sheridan Riley
Thu 10/12 Thomas Marriott All-Star Quartet
Fri 10/13 säje
Fri 10/13 Tina Raymond Trio
Sat 10/14 The Bad Plus & Marc Ribot’s Ceramic Dog
Sat 10/14 Stephan Crump, Ingrid Laubrock, Cory Smythe
Sun 10/15 Sona Jobarteh
Sun 10/15 Chief Adjuah (formerly Christian Scott)
Mon 10/16 Jonah Parzen-Johnson / Kelsey Mines’ Here to Play (opening)
Tue 10/17 Winter in America — An Homage to Gil Scott-Heron
Wed 10/18 Preston Singletary’s Khu.éex’
Wed 10/18 Birch Pereira’s Delta Jump
Thu 10/19 Jun Iida Sextet
Fri 10/20 Todd Sickafouse’s Bear Proof

Sat 10/21 Elsa Nilsson’s Band of Pulses / Jahnvi Madan (opening)
Sun 10/22 Eddie Palmieri
Sun 10/22 Linda May Han Oh & Fabian Almazan
Mon 10/23 John Escreet Trio
Tue 10/24 Jane Escreet Trio
Wed 10/25 Jazz History Through the Music of Mary Lou Williams
Thu 10/26 Craig Taborn
Fri 10/27 Harriet Tubman
Sat 10/28 Georgia Anne Muldrow
Sat 10/28 Tim Berne’s Oceans And
Sun 10/29 Omar Portuondo
Mon 10/30 Mat Maneri Quartet
Wed 11/1 High Pulp
Thu 11/2 Johnaye Kendrick
Thu 11/2 Ted Poor/Cuong Vu Quartet
Fri 11/3 Michael Bisio & Timothy Hill
Fri 11/3 Be Present Art Group
Sat 11/4 Garfield and Roosevelt High School Jazz Bands
Sat 11/4 SRJO w/ Anat Cohen
Sun 11/5 SRJO w/ Anat Cohen
Sun 11/5 La Dame Blanche / Carlos Snaider (opening)

Schedule subject to change. La Dame Blanche photo by Maxi Guterman.

Tickets and information at earshot.org
The Jackson Street Jazz Walk, which honors the Central District’s rich jazz history, celebrates its 10th anniversary in September with new voices, an expanded, three-day program on ten stages, and a more centralized core.

As most Seattleites know, jazz has flourished in this historically Black neighborhood since the 1920s, flowering in the 40s with such figures as Ray Charles, Quincy Jones, Ernestine Anderson, Bumps Blackwell, and Buddy Catlett, among others.

“Back then, this area provided opportunities when there were gatekeepers who didn’t let Black performers into downtown,” explains Seattle vocalist and jazz advocate Eugenie Jones, whose tagline for the event is “Music, Community, Legacy.”

“The camaraderie they created allowed them to develop as musicians and to take their music all around the world. Their legacy should be shared down through the generations.”

Admission to the Jackson Street Jazz Walk is by donation. The event is also funded by financial and in-kind donations from Vulcan Real Estate, Uncle Ike’s, Verity Credit Union, Earshot Jazz and KNKX, and others. Under Jones’ leadership, which began five years ago, the Jazz Walk has become an opportunity for a “give-back” to the community. Any profits – the goal is $5,000, she says – go to the Central District’s Carolyn Downs Family Medical Center.

The Jazz Walk kicks off Friday, September 8, with a ticketed evening concert at Langston Hughes Performing Arts Center featuring a quartet led by trumpeter Nate Breedlove. Veterans of the Jazz Walk will remember Breedlove’s previous appearance there with saxophonist Gary Hammon, but this year he’s bringing a new group, with Ron Perrillo (piano), Phil Sparks (bass), and Greg Campbell (drums). Breedlove, who grew up in Memphis, Tennessee, has been developing a book of arrangements drawn from the work of Memphians Mulgrew Miller, Phineas Newborn, Jr., Donald Brown, and James Williams. His set will provide an opportunity to hear selections from that project. Perrillo is a dynamite pianist who recently moved to Tacoma from Chicago, where he worked with Von Freeman, Bobby Broom and others. Jones herself will open the show. A free after-party features blues and flamenco guitarist Rafael Tranquilino.

The Jazz Walk proper begins Saturday, September 9, on five stages clustered near South Jackson Street and 18th Avenue South, plus four other venues several blocks away: the Jackson Street Apartments, near 23rd Avenue South and South Jackson Street; the Jackson Street Pizza Lounge on the corner of 29th Avenue South and South Jackson Street; the Green Dolphin Lounge of the Central Area Senior Center, near South Jackson Street and 31st Avenue South; and the Liberty Bank Building on 24th Avenue and East Union Street. Venues in the 18th and Jackson cluster include two outdoor stages in the plaza of the Pratt Fine Arts Center, where patrons can also enjoy a food court, art activities for children, and a Pratt open house. Indoor stages
will be hosted by the Wonder Ethiopian Restaurant Sports Bar, the Shewa-Ber Bar & Restaurant, and the Cheeky Cafe.

Many of the artists on the Jazz Walk are familiar faces, including vocalists Kelley Johnson, Ben Black, Alma Villegas, and the Brazilian keyboard ace Jovino Santos Neto. Others, such as singer-guitarist Christina Atteberry, who goes by the single stage name, Tina, will be entirely new. An eclectic solo act, Atteberry has a bluesy tinge to her alto voice, some catchy island rhythmic inflections and a disarmingly earnest, confessional vibe. A Navy brat, she first learned to play guitar in Guam, when her mom was stationed there.

“I feel like a lot of how I play came from the Caribbean, Hawaiian, R&B, and country music I heard there,” says the 33-year-old artist, who is retired from Navy service herself, and lives in Oak Harbor. A jewelry designer by trade, Tina has ambitions to become a full-time musician. She has already performed a lot in her neck of the woods – Whidbey Island, Anacortes, Bellingham, Port Townsend – but the Jazz Walk will be her first major Seattle performance.

Some local fans also may not be overly familiar with the Joe Brazil Legacy Band, though the group played the Jazz Walk in 2019. It is comprised of musicians who played or studied with the saxophonist and educator who founded the crucially important Brazil Academy of Music in 1967, which offered music instruction to Central Area youth. The band features Michael Yasutake and Darryl Barber (saxophones), Harvey Leonard (trumpet), Dr. Antonius Mulia (keyboards) and Steve Banks (drums), some of whom no longer play professionally but enjoy keeping the tradition alive. Brazil passed on the jazz tradition to hundreds of youngsters and professional players before he died, in 2008. A tape he made of John Coltrane at Seattle’s Penthouse nightclub in 1965 turned out to contain an extended version of A Love Supreme and was released last year to much acclaim.

“We’re all indebted to Joe for everything he’s given us,” says Yasutake, who attended Brazil’s legendary jazz history class at the University of Washington and also studied saxophone with him. “And it wasn’t just music. It was about life. The biggest thing he told us was to understand the rich history of jazz. It’s a distinctly American art form and the richness comes from the African American community. We want to give it its due and honor it.”

The final day of the Jackson Street Jazz Walk takes place Sunday, September 10, at the Fountainhead Gallery, on Queen Anne Hill. The ticketed program, Seattle Sings!, features pianist Shawn Schlogel heading a trio backing up vocalists Nancy Erickson Lamont, Joan Penney, Ben Black, and Kim Maguire.

Other bands featured on this year’s Jackson Street Jazz Walk include Todo Es, solo guitarist Charles Cunningham, Jr., Pruitt & Itson, Kim Maguire, the Comfort Food Band, the Park Evans Trio, Trifecta, the Frank Salerno Quartet, Good Company, and Maureese Itson.

For exact times and locations of all events, please visit jacksonstreetjazz.org.
There was a bit of astronomy news released recently: all of spacetime is rippling with gravitational waves. The universe—the whole of it—planets and stars; black holes and comets; are in an intricate dance. There is a hum to it all. There is a rhythm, unstable but forever, in all of it; in everything.

This is a strange way to begin describing Sheridan Riley’s coming composition, awarded recently by Earshot Jazz. The composition, due to be premiered in mid-October, is in its early stages. There are but snippets, ideas, thoughts, interpretations.

“I’m in a little house in Beaverton, Oregon right now,” they said over the telephone about the coming work, “with my drums, a laptop, drum book, transcriptions. I’m practicing, practicing, practicing. Scribbling, scribbling in some entry points.”

The time is coming for Riley’s composition. The time has come to create a new piece of art.

Time is the thing. It often is with a drummer. Essential. The 32-year-old, who lives in the Northgate area and can be seen, oftentimes, in The Royal Room in some capacity, has been thinking a lot, lately, about time. Time—how it unfurls and unfolds; how it’s circular; how it’s linear. How it’s everything.

The piece is set to explore the sensation of memory and how it informs the way people move through their lives.

“My mother has dementia,” Riley said. “It started affecting her when I was 13 years old. She’s not verbal anymore, really, but she reacts to music.”


“Art has this ability,” Riley said, “to take you to your past in the present. It can also lead you forward. It can lead you to your hopes.”

Art, in Riley’s case, music, can do that. It does it all the time—warp time. That’s what Riley is eager to explore in the coming commissioned piece.
There’s no name for the piece yet. Again, it’s in its early stages but they imagine it’ll be in three movements. They expect that the piece will include percussion, guitar, and reeds.

It’ll be as unique as Riley is. They’ve been a member of such diverse musical acts as Avi Buffalo, John Mitchell Quartet, and Alvvays, among others.

Over the past year, Riley’s been working on different pieces and exploring different things. They’ve recently been attracted to contemporary classical music; particularly moved by the work of Steve Reich, who has influenced their own work.

“I was curious,” they said, “to play with space and delay; to explore melodic harmonic structures; to use a room as part of the piece; to form a mood.”

That mood, Riley hopes, is one of hope. “I’m trying to put a frame around one’s past.” But how does one frame time? The universe is a big place, indeed. Riley’s mother lives in it, same as the Beatles; same as quasars and Saturn’s multitudinous moons. But isn’t the grandness of all that—the infinite that is one’s life: past, present, and future—something to be joyously celebrated?

“I hope people feel happy,” Riley said of the audience upon hearing the coming composition. “I hope they feel surprised. Isn’t it a wondrous feeling to reflect? To remember? To tap into those formative experiences that brought you joy?”

Watching the Beatles on “The Ed Sullivan Show.”

Sometimes music reflects. Sometimes it’s a mirror. Sometimes it’s a light to guide one forward. Sometimes it’s all of those things.

Riley’s practicing and Riley’s scribbling, eager to capture that and share it soon with Seattle audiences. It’ll give them something to remember—a piece of music—as the universe ripples again, a little bit larger thanks to Riley’s art.
Pax Wallace: The He(art) of the Ballad

BY MELANIE GRIMES

Steve “Pax” Wallace is a composer, pianist, and an intrepid musical adventurer. Inspired by the likes of Wayne Shorter, Ralph Towner, Kenny Wheeler, Keith Jarrett, and Chick Corea, Wallace marries influence and curiosity into his compositions. “A lot of my music sounds like it’s written by different people because every composition has its own individual identity. I try to be of service to that composition. Sometimes I don’t have an adequate vocabulary to complete a composition, so I table it and come back to it later, sometimes years later. Composition is an act of musical inquiry.” While being aware of and loving the traditions of his predecessors, he doesn’t feel a strong desire to replicate them in his compositions. “I have always been drawn into a set of personal aesthetics and criterion drawn from odd sources.”

Wallace’s musical training began in Charlotte, North Carolina, under the tutelage of his high school bandleader Bill Hanna. George Wilson “Bill” Hanna was known as the “Godfather of Charlotte jazz.” He taught for 30 years in the Charlotte-Mecklenburg school system, starting in 1960, and went on to teach in a community college in the area. This is where Wallace encountered him. Hanna invited jazz greats from the Charlotte scene to be sectional leaders and ringers for their high school jazz band, presenting Wallace with unique opportunities such as sitting in with the likes of William “Jazz” Gillum and playing Marian McPartland’s charts with her. Wallace began playing sax, and then on to the cello so he could continue learning in Hanna’s orchestra class. Eventually, he switched to the piano as a tool to better explore harmony, and to become a songwriter. “I see piano as a doorway and opening into something better. A higher ground.”

After a brief interval in Indiana influenced by studies with David Baker’s jazz courses, Wallace hitchhiked to Seattle in 1981 and began attending Cornish College of the Arts in the autumn of that year. He studied jazz composition and keyboards with the notaries who were teaching there at the time, including Art Lande, Gary Peacock, and Jim Knapp, who was 10 years into what would be a 45-year tenure at Cornish and was especially influential to Wallace. Wallace contributed a composition to Knapp, which became the title track of the Jim Knapp Orchestra’s record On Going Home, released in 1999 on Sea Breeze Jazz.

The art of creating ballads can be an elusive and challenging endeavor, often requiring a unique approach for it to be best heard and understood. “Every day it’s a ‘different kind of failure’” says Wallace, quoting T.S. Eliot. “With a ballad, you have to reach to another part of yourself where you are not playing so much as channeling.” And for Wallace, playing ballads presents somewhat of a litmus test for jazz musicians because they are so difficult to accomplish well. “It’s hard to create a beautiful ballad because the stuff you practice doesn’t always apply straight across. To play a ballad, it is more about space and your ability to manage the space.”

In 1998, Wallace recorded his album Language Arts, released on Origin Records. On it, he’s joined by Boston drummer, Bob Moses, and tenor sax Charles Pillow along with Seattle’s own Knapp and Chuck Bergeron on bass, whom Wallace co-produced the record with. Some of the live tracks were also recorded at the missed but not forgotten Tula’s Jazz Club. In a review for All About Jazz, Jason West, remarked that the album is like “contemplating simultaneously a myriad of forgotten places, faces, and sounds.”

From 1999 to 2021, Wallace performed abroad in Europe, living first in Heidelberg, Germany until settling in Copenhagen for six years. After more than 20 years, Wallace returned to the PNW and is currently living and performing on Whidbey Island and around the greater Northwest. This month, Wallace performs original compositions at Stage 7 Pianos in Kirkland on August 19, joined by Jay Thomas (horns), Kelley Johnson (vocals), Xavier Lecouturier (drums), and Scott Swanberg (bass). Tickets at stage7pianos.com/stage7piano-events.
The Alley Life – An Interview with Ari Dimitriou

We’re seeing a changing of the jazz guard these days as many classic acts age out of touring. How do you keep Jazz Alley’s booking timely and relevant?

The music kind of marches forward. Jazz might not be as relevant as it once was, but we have young, exciting up-and-comers. We work hard looking for these people. We have agents that come to us. We talk to clubs. We go through YouTube, trade journals, radio. We try and find talented people who hopefully perpetuate the cycle of musical development. It is a lifecycle. There’s changes, and we roll with the punches.

So you scout New York Clubs? Los Angeles? Chicago?

Clubs similar to us in size. Blue Note [in New York]. The Dakota in Minneapolis. Yoshi’s [in San Francisco]. We have relationships with these people to say, hey, how did this go for you? Did you like them? Are they cool? I don’t know if the markets serve as 100% proxy for here, but it’s definitely informative. Sometimes we think things will go great and they don’t. There can be external factors involved – Bumbershoot, a baseball game. But we’re careful with the ticketing metrics. We follow them closely.

You’re buttressing against South Lake Union here, where the city seems to be heading economically. How do we get more young Seattle money into Jazz Alley? Do you think they’re listening to jazz over there?

Amazon, that’s a tough one to crack. A lot of times they’re kind of transient, working like crazy. We’ve had some corporate events with them, and with Boeing. I feel like the way to get to them is social media. To be honest, though, they’ve been fantastic neighbors. Especially over COVID. Mostly, we hope people walk in and enjoy it and tell their friends. But it’s a conundrum.

You can’t steer the taste of an entire generation.

Right. Exactly.

Speaking of which, who were some of the artists you saw here who inspired your early love of jazz?

Roy Hargrove was a big one. Dr. John, Maceo Parker, Mike Stern. And Pinetop Perkins – he yelled at me once because he’s trying to light a cigarette inside and I said, you can’t do that. He was furious. But he’s got a relationship to Muddy Waters. That’s just amazing.

I used to bartend four nights, eight sets of Tower of Power. We’d have like twelve feet of drink tickets, sweating, getting pummeled. Definitely a lot of memories associated with that.

How about nowadays?

It’s great when Kenny G comes through here, he’s a hell of a player. He shows up early in the day, goes back there [to the green room] and practices, practices. All day. He’s got the commitment.

Are there other artists you’ve seen with practice habits like that?

Al Di Meola. He’ll play as long as you let him, he’ll get done, and he’ll go home and keep playing. His management was telling me that, yeah, that’s just what he does.
Introducing the 2023-24 Season

We are very excited to introduce the Seattle Repertory Jazz Orchestra’s 2023-24 Season. Returning favorite Anat Cohen joins SRJO in November and in March we are very pleased to welcome award-winning poet and saxophonist Joy Harjo.

Season tickets available August 15th! Visit SRJO.org to subscribe!

<table>
<thead>
<tr>
<th>2023</th>
<th>2024</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>October</strong></td>
<td><strong>March</strong></td>
</tr>
<tr>
<td>7th &amp; 8th</td>
<td>8th</td>
</tr>
<tr>
<td>Season Opener Celebration</td>
<td>Joy Harjo with SRJO</td>
</tr>
<tr>
<td>SRJO Plays SRJO Favorites</td>
<td>Special Guest Larry Mitchell</td>
</tr>
<tr>
<td><strong>November</strong></td>
<td><strong>April</strong></td>
</tr>
<tr>
<td>4th &amp; 5th</td>
<td>20th &amp; 21st</td>
</tr>
<tr>
<td>Anat Cohen with SRJO</td>
<td>SRJO Blues and the Abstract Truth</td>
</tr>
<tr>
<td>Part of the EARSHOTJAZZ Festival</td>
<td></td>
</tr>
<tr>
<td><strong>June</strong></td>
<td></td>
</tr>
<tr>
<td>15th &amp; 16th</td>
<td>20th &amp; 21st</td>
</tr>
<tr>
<td>SRJO Delivers The Jazz Messengers</td>
<td>SRJO Blues and the Abstract Truth</td>
</tr>
</tbody>
</table>

The Clarence Acox Jazz Scholars back in Seattle Public Schools, October-May!
Wednesday, August 2

AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
ET Douglas Barnett, 6pm
PM EWHS Jazz Combo Jam, 6pm
CE Jazz Night, 7pm
JA Otis Taylor, 7:30pm
VE Seattle Jazz Fellowship: Dawn Clement & Line Up, 7:30pm
SB Celestial Navigation, 7:30pm
SB Ron Weinstein & Friends, 9:30pm
CC Cider Jam Session, 10pm

Thursday, August 3

AQ Jerry Frank, 5pm
MQ Starlight Jazz Band, 5pm
EB Eric Verlinde, 5:30pm
PS Jeff Ferguson’s Triangular Jazztet, 6pm
HA Dina Blake and Bossa João Trio, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
CE Open Mic, 7pm
SN All-ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
EG Vocal Jam hosted by Pat Johnston & Arlene Sanvictores, 7pm

Friday, August 4

LA Jazz Fridays: Phil Sparks & Friends, 5pm
AQ Jerry Frank, 5pm
RR Aidan McKeon Trio w/ Jonah Hieb, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
PM Deep Sea Jazz Jam Session, 6pm
TP The Wiretappers, 7pm
EG EntreMundos w/ Gabe Hall-Rodrigues, 7pm
WE St. Bees, 7:30pm
JA Ranky Tanky w/ Lisa Fischer (early show), 7:30pm
CZ Creative Music: Jazz First Friday, 7:30pm
NC Pearl Django, 8pm
JA Ranky Tanky w/ Lisa Fischer (late show), 9:30pm

Saturday, August 5

RR Alex Aaby, 4pm
AQ Jerry Frank, 5pm
AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
ST Marc Smason, 7pm
CM Hook Me Up Band, 7pm
TP Portage Bay Big Band, 7pm
TD Cory Henry (early show), 7pm
EG Susan Lowman Robinson, 7pm
JA Ranky Tanky w/ Lisa Fischer (early show), 7:30pm

Sunday, August 6

NC Sunday Brunch Jazz Trio, 10am
CZ Jazz Jam hosted by Kenny Mandell, 2pm
RR Zander Knodt Quartet, 3:30pm
DT Jazz Jam w/ Kevin McCarthy, 6pm
RB Sona Jobarteh, 6pm
HS Kim Maguire Trio, 7pm
RR Roman Street, 7:30pm
JA Ranky Tanky w/ Lisa Fischer, 7:30pm
TA Jeff Ferguson’s Triangular Jazztet, 8pm
SB Ron Weinstein Piano Trio, 8pm
AB Beaver Sessions, 9pm

Monday, August 7

NL Mo’ Jam Mondays: Osama Afifi, 7:30pm
TA West Side Trio, 8pm

Tuesday, August 8

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
JA Jovino Santos Neto Quinteto, 7:30pm
OW Jazz Jam, 9:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, August 9

AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
NC Frank Kohl, 5:30pm

Calendar Venue Key

AB The Angry Beaver
AQ AQUA by El Gaucho
AU Aurora Borealis
BB Bad Bar
BC Bellevue Connection
BD Bellevue Downtown Park
BI Bainbridge Island Museum of Art
BP Bake’s Place Bellevue
CC Capitol Cider
CE Cafe Red
CH Chapel Performance Space
CM Crossroads Bellevue
CZ Couth Buzzard Books
DT Darrell’s Tavern
EB El Gaucho Bellevue
EG Egan’s Ballard Jam House
ES El Gaucho Seattle
ET El Gaucho Tacoma
FA Frye Art Museum
FH Frederick Holmes and Company Gallery
HA Harissa Mediterranean Restaurant
HS Hotel Sorrento
JA Dimitriou’s Jazz Alley
LA Latona Pub
MO Moore Theatre
MQ The Triple Door MQ Stage & Lounge
NC North City Bistro & Wine Shop
NL Nectar Lounge
OW Owl N’ Thistle
PM Port of Edmonds Marina
PS Pink Salt
PT Paramount Theatre
RB Rolling Bay Hall
RN Rumba Notes Lounge
RR The Royal Room
SA Seattle Center Armory
SB Sea Monster Lounge
SG The Spring District
SN Station 18 Drinks & Eats
ST Stage 7 Pianos
TA The Alley
TD The Triple Door
TG The Tasting Room
TP Third Place Commons
VE Vermillion Art Gallery & Bar
WE Wonder Ethiopian Restaurant Sport Bar
WS The Watershed Pub & Kitchen
WZ Westside Pizza
Thursday, August 10

BC  Joel Astley, 4:30pm
AQ  Jerry Frank, 5pm
MQ  Starlight Jazz Band, 5pm
EB  Eric Verlinde, 5:30pm
HA  Dina Blade and Bossa Jôia Trio, 6pm
ES  Paul Richardson, 6pm
ET  Kacey Evans, 6pm
PM  Mountlake Terrace HS Jazz Combo, 6pm
CE  Open Mic, 7pm
SN  All-ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
NC  Acoustic Jazztet, 7pm
RR  TIKKADOOM, 7:30pm
JA  Four Tops, 7:30pm
SB  Manazma Sheen, 7:30pm
PT  Buddy Guy, 7:30pm
RN  Music Jam and Open Mic, 9:30pm

Friday, August 11

BD  Duende Libre feat. Frank Anderson & Chava Mirel, 12pm
RR  Joe Casalini Trio, 4pm
LA  Jazz Fridays: Phil Sparks & Friends, 5pm
AQ  Jerry Frank, 5pm
EB  Tom Kellock, 5:30pm
ES  Martin Ross, 6pm
ET  Sandy Harvey, 6pm
PM  Deep Sea Jazz Jam Session, 6pm
CM  Michael Powers, 7pm
TP  Island Jazz, 7pm
WE  St. Bees, 7:30pm
JA  Four Tops, 7:30pm
MO  Jeff Goldblum & The Mildred Snitzer

Saturday, August 12

WS  Jean Chaumont, 12pm
AQ  Jerry Frank, 5pm
EB  Eric Verlinde, 5:30pm
ES  Martin Ross, 6pm
ET  Sandy Harvey, 6pm
WZ  Mark Lewis w/ John Stowell, 6pm
TP  Big Mischief Little Big Band, 7pm
FH  Jovino Santos Neto w/ Adriana Giordano, 7pm
WS  Neal Adams & Friends, 7pm
JA  Four Tops (early show), 7:30pm
RR  Electric Circus, 8pm
JA  Four Tops (late show), 9:30pm
SB  REPOSADO, 10pm

Sunday, August 13

NC  Sunday Brunch Jazz Trio, 10am
CM  Shawn Schlolog, 12:30pm
FA  Reggie Goings, 2pm
CZ  Creative Music: Free Improv Session, 2pm
DT  Jazz Jam w/ Kevin McCarthy, 6pm
RR  Beatwalk Presents: Wamba, 6pm
JA  Four Tops, 7:30pm
TA  Jeff Ferguson’s Triangular Jazztet, 8pm
SB  Ron Weinstein Piano Trio, 8pm
AB  Beaver Sessions, 9pm

Sunday, August 13

ML  Mo’ Jam Mondays: Moonshadow McBride, 7:30pm
TA  West Side Trio, 8pm

Tuesday, August 15

AQ  Martin Ross, 5:30pm
EB  Eric Verlinde, 5:30pm
ES  Paul Richardson, 6pm
ET  Douglas Barnett, 6pm
JA  Stanley Jordan Plays Jimi, 7:30pm

10TH ANNUAL JACKSON STREET JAZZ WALK

SEPTEMBER/2023
8th  |  Jazz Gala | Langston Hughes Performing Arts Institute
9th  |  Jackson Street Jazz Walk | 10 Stages on Jackson Street
10th |  JSJW Presents  Seattle Sings! | Fountainhead Gallery

Bands  |  Tickets  |  Schedule
JACKSONSTREETJAZZ.ORG
22 Bands  |  Jazz  |  Blues  |  Latin  |  Soul

featuring
Nathan Breedlove
Photo Jim Levitt
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wednesday, August 16</strong></td>
<td>OW Jazz Jam, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Joe Doria Presents, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Wednesday, August 16</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SG Mambo Cadillac, 12pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AQ Martin Ross, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EB Tom Kellock, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ET Douglas Barnett, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PM EWHS Jazz Combo Jam, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CE Jazz Night, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RR Anandi / Ben Black, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA Stanley Jordan Plays Jimi, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VE Seattle Jazz Fellowship: Peter Daniel Quartet, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Celestial Navigation, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AU Emerald City Jazz Orchestra, 8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Hughes Bros Presents, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CC Cider Jam Session, 10pm</td>
<td></td>
</tr>
<tr>
<td><strong>Thursday, August 17</strong></td>
<td>AQ Jerry Frank, 5pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Friday, August 18</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>LA Jazz Fridays: Phil Sparks &amp; Friends, 5pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AQ Jerry Frank, 5pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MQ Starlight Jazz Band, 5pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EB Eric Verlinde, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HA Dina Blade and Bossa Jôia Trio, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ES Paul Richardson, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ET Kacey Evans, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CE Open Mic, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SN All-ages Jazz Jam w/ Kevin McCarthy Trio, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EG Vocal Jam hosted by Frank Anderson &amp; Randy Cole, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NC Lisa Fox Group, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA John Pizzarelli Trio, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Manazma Sheen, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PS Jeff Ferguson’s Triangular Jazztet, 8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RN Music Jam and Open Mic, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB How Now Brown Cow, 9:30pm</td>
<td></td>
</tr>
<tr>
<td><strong>Saturday, August 19</strong></td>
<td>AQ Jerry Frank, 5pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EB Eric Verlinde, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ES Martin Ross, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ET Sandy Harvey, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CM Seattle Jazz Network, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ST Pax Wallace, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EG Lady A: Welcome to the Porch, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA John Pizzarelli Trio (early show), 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BP Caety Sagoian, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA John Pizzarelli Trio (late show), 9:30pm</td>
<td></td>
</tr>
<tr>
<td><strong>Sunday, August 20</strong></td>
<td>NC Sunday Brunch Jazz Trio, 10am</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SA BrasilFest Turns 25, 11am</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CM Criminal Squirrel Orchestra, 12:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CZ Jazz Jam hosted by Kenny Mandell, 2pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RR The Greenblatt Generations Quintet – A Tribute to Chuck Metcalf, 3pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DT Jazz Jam w/ Kevin McCarthy, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA John Pizzarelli Trio, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Ron Weinstein Piano Trio, 8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AB Beaver Sessions, 9pm</td>
<td></td>
</tr>
<tr>
<td><strong>Monday, August 21</strong></td>
<td>CZ Cajun Music Jam, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NL Mo’ Jam Mondays, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TA West Side Trio, 8pm</td>
<td></td>
</tr>
<tr>
<td><strong>Tuesday, August 22</strong></td>
<td>AQ Martin Ross, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EB Tom Kellock, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NC Frank Kohl, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ET Douglas Barnett, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PM EWHS Jazz Combo Jam, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CE Jazz Night, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA Lydia Pense and Cold Blood, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>OW Jazz Jam, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Joe Doria Presents, 9:30pm</td>
<td></td>
</tr>
<tr>
<td><strong>Wednesday, August 23</strong></td>
<td>AQ Martin Ross, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EB Tom Kellock, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NC Frank Kohl, 5:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ET Douglas Barnett, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PM EWHS Jazz Combo Jam, 6pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CE Jazz Night, 7pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JA Lydia Pense and Cold Blood, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Celestial Navigation, 7:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SB Dylan Hayes, 9:30pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CC Cider Jam Session, 10pm</td>
<td></td>
</tr>
</tbody>
</table>
Thursday, August 24
AQ Jerry Frank, 5pm
MQ Starlight Jazz Band, 5pm
EB Eric Verlinde, 5:30pm
HA Dina Blade and Bossa Jóia Trio, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
CE Open Mic, 7pm
PM Mountlake Terrace HS Jazz Combo, 6pm
SN All-ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
JA Fred Wesley & the New JBs, 7:30pm
SB Manazma Sheen, 7:30pm
RN Music Jam and Open Mic, 9:30pm

Friday, August 25
RR Joe Casalini Trio, 4pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
AQ Jerry Frank, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
PM Deep Sea Jazz Jam Session, 6pm
CM Jazz Underground, 7pm
TG Cozmotion Quartet, 7pm
WE St. Bees, 7:30pm
JA Fred Wesley & the New JBs (early show), 7:30pm
CE Kesselgarden in Concert, 7:30pm
BP Powerhouse, 9:30pm
JA Fred Wesley & the New JBs (late show), 9:30pm

Saturday, August 26
AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
WZ Mark Lewis w/ Bill Anschell, 6pm
BI WEPA: Latin Jazz New York Style, 7pm
CM Maia Santell and House Blend, 7pm
TP MachOne Big Band, 7pm
FH Ari Joshua, 7pm
JA Fred Wesley & the New JBs (early show), 7:30pm
BP Jazz Overhaul, 9:30pm
JA Fred Wesley & the New JBs (late show), 9:30pm

Sunday, August 27
NC Sunday Brunch Jazz Trio, 10am
CZ Choro Jam, 2pm
DT Jazz Jam w/ Kevin McCarthy, 6pm
JA Fred Wesley & the New JBs, 7:30pm
RR Tapestry: Francesco Crosara, Gail Pettis & John Stowell, 7:30pm
SB Ron Weinstein Piano Trio, 8pm
AB Beaver Sessions, 9pm

Monday, August 28
CZ Klezmer Jam, 7pm
NL Mo’ Jam Mondays: Michael Jedynak, 7:30pm
TA West Side Trio, 8pm

Tuesday, August 29
AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Douglas Barnett, 6pm
RR Critical Mass Big Band, 7:30pm
JA Marc Seales Quartet w/ Ernie Watts, 7:30pm
PM Mountlake Terrace HS Jazz Combo, 6pm
SN All-ages Jazz Jam w/ Kevin McCarthy Trio, 7pm
JA Fred Wesley & the New JBs, 7:30pm
SB Joe Doria Presents, 9:30pm

Wednesday, August 30
PM Jazz Colony, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
ET Douglas Barnett, 6pm
CE Jazz Night, 7pm
RR Nathan Breedlove Quintet, 7:30pm
JA Marc Seales Quartet w/ Ernie Watts, 7:30pm
VE Seattle Jazz Fellowship: Nicole McCabe,
Membership

Your membership helps support all our community programs and concert presentations. It also brings the magazine to your door and entitles you to discounts at Earshot events.

Become a member today!

- Individual Membership $60/yr
- Household Membership $96/yr
- Patron Membership $150/yr
- Sustaining Membership $300/yr
- Discounted Membership $36/yr available for ___ Senior Citizens     ___ Students     ___ Veterans

Other

- To receive this magazine First Class mail add $10
- Additional Donation included for $_________

NAME

ADDRESS

CITY/STATE/ZIP

PHONE #   EMAIL

Earshot Jazz is a non-profit tax-exempt organization. Ask your employer if they have a matching gift program. It can easily double the value of your membership or donation.

Mail: Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103
Online: earshot.org/membership