

Earshot Jazz is a 501(c)(3) non-profit organization

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

January 2024
Volume 40, No. 01
Seattle, Washington



Origin Records: Evan Woodle, Matt Jorgensen, and John Bishop

Photo by Daniel Sheehan

Letter from the Director

Onward and Upward!

As we kick off this new year, we're excited to renew our commitment to the creative spark of Seattle's jazz community. We're so grateful to be a part of the living legacy of jazz in this city.

Jazz thrives in a continuum, stoking the fires of the past masters with a flame that grows brighter and wider each year. Some of our favorite programs, the annual Golden Ear and Seattle Jazz Hall of Fame Awards, carries that torch forward, honoring the elders and shining new light on the emerging artists of this remarkable jazz scene. The Golden Ear Awards are a tangible example of our work here, documenting, presenting, and encouraging artistic discovery and community involvement. With this issue, you have a chance to make your voice heard by nominating your favorites for the upcoming awards. You'll find the ballot in the following pages.

With this issue, we're also proud to celebrate another Seattle institution dedicated to documenting and encouraging the jazz continuum. Origin Records has grown from humble beginnings on Ballard Avenue into an internationally known record label, respected for its clear aesthetic and the integrity of its impressive catalogue. We congratulate John Bishop, Matt Jorgensen, Evan Woodle, and the Origin crew, appreciating that over 25 years of success comes from thousands of days of hard work, with every minute poured into the love of the music and the artists who make it.

And speaking of the continuum, we're also happy to focus this issue on programs for young people to get involved with the music. We're eager to support all-ages jazz education and performance opportunities as a path to assuring a strong future for jazz in Seattle, and we encourage everyone to do what they can to advocate for arts education and participation in our community.

Today's jazz community stands on the shoulders of those whose good work and love of the culture set the standard. The first Golden Ear Awards program, initiated by Gary Bannister, one of Earshot's founders, was held on January 26, 1991. That first ceremony built the foundation for the Seattle Jazz Hall of Fame by inducting jazz legends Floyd Standifer, Ernestine Anderson, Chuck Metcalf, and Al Hood. The growing list of honorees is a testament to one of the most vibrant jazz scenes in America. We're proud to be a part of it and invite you to join us!

Get involved! Support your local jazz artist!

-John Gilbreath, Executive Director



John Gilbreath photo by Bill Uzmay

A Mirror and Focus for the Jazz Community

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Founded in 1984 by Paul de Barros, Gary Bannister, and Allen Youngblood. *Earshot Jazz* is published monthly and available at earshot.org.

Subscription (with membership): \$60
3417 Fremont Ave N, #221, Seattle, WA 98103
(206) 547-6763

Earshot Jazz ISSN 1077-0984

Printed by Wenatchee World

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Earshot Jazz honors jazz as a vital Black America art form through live performance presentations, artist advocacy, and community engagement.

Support for Earshot Jazz provided by



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NOTES

Jazz Port Townsend Registration Opens January 2

First developed in 1979, Jazz Port Townsend is a week-long immersive experience of learning, performing, and absorbing jazz for singers and instrumentalists high school-age and above. With a faculty of diverse, world-class teaching artists fully engaged in inspiring your growth as a musician, you will learn and listen alongside approximately 200 participants. The week culminates in a series of concerts in which all participants have an opportunity to perform. This year's workshop is July 22–28 at Centrum in Fort Worden State Park. Scholarships available. To learn more and register visit centrum.org/program/jazz.

Camp Jitterbug Registration Opens January 6

Get ready to lindy, Seattle! The 23rd annual Camp Jitterbug returns to the Century Ballroom this Memorial Day weekend, May 24–27. Camp Jitterbug is the largest and longest-running swing dance event in the Pacific Northwest and one of the largest and longest-running in the world! Starting out in 2000 as Jitterbug Weekend, the event has grown from 50 to 500 attendees from all over the world to attend the camp. The weekend includes workshops and competitions of all levels at various venues. This year's exchange also features the return of The Jump Session Show on May 25, celebrating National Tap Day and World Lindy Hop Day. The Jump Session Show is a performance with some of the greatest dancers from around the world, celebrating Lindy Hop and jazz dance. It is a spectacular show that is great for dancers and non-dancers alike! Weekend passes go fast! Secure your spot now at campjitterbug.com.

Indigenous Jam Sessions

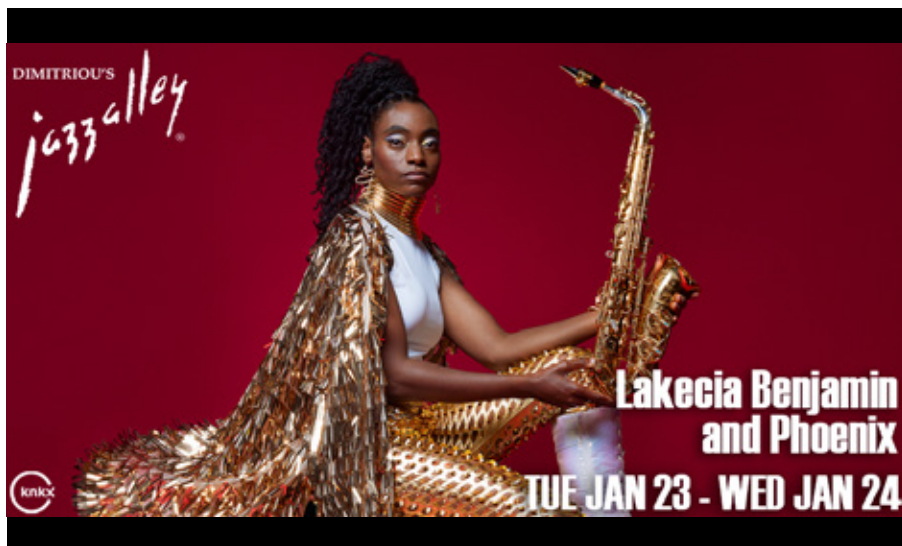
Daybreak Star Radio presents “Indigenous Jam Sessions,” a series of musical gatherings celebrating the rich and diverse traditions of Indigenous music, old and new. Sessions are held at Daybreak Star Indian Cultural Center, bringing together talented Indigenous musicians from various backgrounds and experiences.

CONTINUED ON PAGE 18

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Origin Records: The Seattle-Based Jazz Label Defined by Its Artists

BY PAUL RAUCH

The last time John Bishop and Matt Jorgensen appeared on the cover of this magazine, the city of Seattle, and the music scene within it, were very different places. It was September of 2007, and Origin Records was celebrating its tenth anniversary. As creators and principles of Origin, the two were juggling the responsibilities of being professional musicians with those of the label, including staging the Ballard Jazz Festival in support of label and local artists.

The times leading up to that anniversary were times of rapid change in terms of how music reached its audience. Until October of 2006, the city still had the majority of the traditional marketing infrastructure in place, epitomized by Tower Records. Music was largely distributed to listeners by CD or iTunes. In the late nineties, when Origin began, the cost of producing a CD had dropped dramatically and technology was making production tasks simpler and more efficient. One might assume, then, that Bishop, and his one-time percussion student Jorgensen, were seeing the cosmic tumblers clicking into place just as indie labels like Origin were becoming a thing. That assumption would be wrong. They were, in fact, just doing for themselves and other musicians what others would not—record and distribute their music. It was no different than drumming up gigs and organizing events like the Ballard Festival—the idea was to make stuff happen, plain and simple.

“The root of it was that we just wanted to play music. No one would do things for us, so we had to do everything to enable us to play music,” recalls Jorgensen. In that regard, little has changed over Origin’s



(L-R): Matt Jorgensen, Evan Woodle, and John Bishop. Photo by Daniel Sheehan.

twenty-six years, a quarter century that has seen more than eight hundred albums released on Origin and its counterpart, OA2 Records. There is no definitive plan, there is only doing what needs to be done. “It’s always been do what you do, then it goes where it goes,” says Bishop, matter-of-factly.

Bishop’s entrepreneurial prowess is guided by his career as an internationally acclaimed drummer. He first met a fifteen-year-old Jorgensen as his percussion instructor. By the time they started Origin, Bishop was twenty years into a career that is highlighted by tours and recording dates with New Stories, Scenes, Sonny Fortune, Jessica Williams, Chano Domínguez, and others that now approach thirty-five years in the making. He is notably innovative in the trio format with his groundbreaking work in the rubato-style trio led by pianist Hal

Galper. His new release *Antwerp*, a trio session with Belgian mates Piet Verbist (bass) and Bram Weijters (piano), is fast climbing national radio play charts.

Jorgensen is the author of eleven albums as a leader or co-leader. In addition to being a first call jazz drummer, his renown for composition can be appreciated daily during broadcasts on KCTS 9 and KUOW. His 2010 release *Tattooed by Passion: Music Inspired by the Paintings of Dale Chisman* received national acclaim and is a Northwest classic. Jorgensen’s stage and studio credits include dates with Gary Bartz, Peter Bernstein, George Colligan, and Vincent Herring. He is currently writing and performing music for an album release in 2024. His formidable music tech and website skills, along with a natural entrepreneurial bent, blended well with Bishop’s skillset from the begin-

ning, intensifying upon his return from ten years in New York in 2002.

Over twenty-six years, Origin/OA2 has become a highly regarded label in the industry, regularly scoring high in *DownBeat* magazine's annual polls. While the label began mostly featuring Pacific Northwest artists, its survivability would rely on international growth, the inevitable result of Bishop and Jorgensen's penchant for building community through relationships—in essence, a form of effective networking built on their real-life experiences as musicians. Over the past year, six of forty releases were made by Seattle artists.

“It's the artists that define the label,” says Bishop, alluding to the impressive Origin roster. From the beginning, his career as a musician and subsequent international standing developed friendships that formed the foundation of Origin's artistic excellence.

“What I like about our thing is that it's rooted in musicians needing to get to the next step, to the next thing—and not get sidetracked by irrelevant things. Keep your focus on what's important, which is relationships. You center on people, your everyday life—choose who you're going to be hanging with and playing with.”

Prior to the pandemic shutdown in 2020, Evan Woodle joined the Origin team as what Bishop describes as a “doer of all things.” Woodle accompanied the Origin contingent to New York just prior to the shutdown and dove into data-based functions of the label when the darkness of the pandemic hit full force. With live music performances put on hold, musicians found ways to isolate and record, keeping the label busy in the process. Woodle, also a former Bishop student and a noted drummer in his own right, jumped in to do some of the heavy lifting. He continues to be a valuable asset and team member going forward.

Attending various jazz conferences around the globe would be beneficial to the label's visibility and reputation, but, in

the end, those friendships built from the ground up by the music itself prevailed. Origin's reputation grew swiftly. The work done aside from the actual recording and manufacturing of a record set them apart. The artistic excellence of the recordings, the impressive roster of artists, even Bishop's unique graphic art that graces the album covers spoke to the Origin mystique. That solid reputation has allowed Origin artists to receive ample radio airplay. Visibility in industry-standard publications like *DownBeat* have added to the label's ability to avoid digital obscurity, an inevitable downside to independent releases that rely on publicists with little or no ties to the international jazz community. What Origin does for artists, in that regard alone, has become more and more valuable as the modern world, in effect, becomes smaller and smaller. January's releases are an indicator of this reality. “January is Vienna, Israel, and Seattle,” says Bishop, alluding to the first releases of 2024 that include next generation Seattle artists Jun Iida and Martin Budde.

While streaming services and the corporate takeover of the greater music industry has changed the focus of what a recording actually means to a musician's career, the work of Origin Records and its more than three hundred and eighty artists remains a template for success. In Jorgensen's case, teaching students at Shoreline College about the ins and outs of being a professional musician in current times comes off like teaching Origin Records 101. With less space to receive a review locally and nationally, their work has become that much more valuable to artists seeking international visibility and a place in a growing community. In the end, it's still about making things happen, doing what needs to be done.

“It's networking, but it's not. It's just doing what you do. How do you have a career? You go out, and you start doing stuff,” says Jorgensen. “We're musicians first, members of the community first. I do like the fact that we don't have a plan.”

GOLDEN EAR AWARDS

Nominations for 2023 Golden Ear Awards

The Golden Ear Awards celebrate the outstanding achievements of Seattle jazz artists over the previous year. Please email your recommendations by January 15 to nominations@earshot.org.

The official ballot will be available in February.

Send us your suggestions for:

NW Recording of the Year:

NW Acoustic Jazz Ensemble of the Year:

Alternative Jazz Group of the Year:

NW Concert of the Year:

NW Jazz Instrumentalist of the Year:

Emerging Artist of the Year:

NW Vocalist of the Year:

Seattle Jazz Hall of Fame:

Special Award:

Mario Layne Fabrizio: Dream-Driven Drummer Transplant Enchants PNW Jazz

BY AKSHAJ TUREBYLU

Open Mario Layne Fabrizio's website and you'll be greeted with bursts of color collapsing and travelling across the page. Just below, you've got Mario himself—duplicated, decked in neon tones and shapes alongside gold accessories—giving us a big yell and two thumbs up.

The musician-visual artist (hopefully future filmmaker) Fabrizio came to Seattle only a year and a half ago—the result of a cross-country road trip. The journey from his home on the East Coast—the child of a multiethnic musical family based in South Orange, New Jersey—was a long haul. But Fabrizio is no stranger to adventure. Graduating from the New England Conservatory with a BA in jazz studies in 2018, Fabrizio has gone on to apply his mentorship from jazz greats such as Vijay Iyer, Jabali Billy Hart, Cecil McBee, Jason Moran, and Joe Morris in international tours in Europe, Asia, and South America.

Despite his short time in the Pacific Northwest, Fabrizio is preparing to make waves. Indeed, his list of upcoming musical and visual releases is daunting. As a fellow at the Jack Straw Cultural Center, he will soon be recording the debut album for THE STAR GONDOLA—a trio Fabrizio formed with longtime friends, Carlos Snaider (guitar) and Julian Weisman (bass) nearly a year ago. Fabrizio was commissioned by MadArt to produce a



Mario Layne Fabrizio photo courtesy of the artist

triuptych mural, installed in December 2023, titled “the way finds the wish.” Fabrizio’s fusion of visual art and music will reach a new intensity with his three art walks for “The Last Magician,” an interactive project hosted by AXIS Gallery. Three events over three months (First Thursday Art Walks, January–March) will see Fabrizio perform music alongside animation, paintings, and immersive VR works. This includes performances by THE STAR GONDOLA and THE KOSTOCHKI—a new chamber group composed of his closest collaborators, Emma Burge (violin, voice) and Phillip Golub (piano). Coding and animation for the VR exhibits has been completed by Carl Moore—most astonishingly an interactive game. “You create the music,” Fabrizio tells me, in a sandbox-style virtual world.

Fabrizio’s signature style in music and artwork are no less dizzying. Surrealism

abounds. It’s no surprise that Fabrizio describes visiting North Bend, Washington—the site of the wonderful, weird fictional town of Twin Peaks—as a major draw to Seattle. He recounts: “David Lynch was a big star in the sky. [I was] kind of following the idea of him.”

“Star” and “Dream” are critical concepts for Fabrizio’s artistic orientation. Over the phone, he discusses two ways of defining dreams: One is “synonymous to [a] wish. And then there’s the idea of dreams at night... That’s a major part of my work and


how I perceive the world.” A fusion of the two concepts is seen in one trio: “It’s the idea of ‘THE STAR GONDOLA: We take people to the stars.’” Fabrizio’s charm is immediately evident, as others have noted. His vision and voice are captivating, clear, and infused with a love for magical thinking.

Fabrizio’s hypnagogic approach is, no doubt, a family affair. Just as his parents “always [had] music in the house,” discussions of dreams were not taken lightly. “Especially on my mom’s side, [if] my grandmother would tell you not to go out one day: People would not go out,” Fabrizio explains of his family’s deference to omens. Fabrizio’s obsession has manifested in a Melvillean practice: “When I get a book, there’s always... a couple paragraphs that say something out of the blue about dreams... I make

sure to keep a record of those things. It's all over the map, from psychologists and philosophers to mystics." One wonders what hidden gems the drummer's notebook holds.

The adherence to a dreamwork methodology is not merely aesthetic to Fabrizio—it is existential and political. As “dreams are where the intuition is at its highest in its weird surrealist way,” they function as both site and engine for destabilization and dissent. When Fabrizio tells me: “I’ve always been rebellious,” I believe him; I feel I can hear his smirk behind the phone. While Fabrizio has always aimed to be honest to himself, he notes that we can never know ourselves fully and consciously. Unfortunately, we live in a moment when “society needs to define you more and more... a lot of young people grew up with the idea of advertising, [Big] Data, and standardized tests.” These external, quantitative measures alienate us from the untotable, unpredictable reality of our psychic and spiritual existences by asking us to fit into delineated categories. This includes, for Fabrizio, the increasing drive to make art directly tied to our “identity.” But, he continues, artists “as a byproduct [devalue] ourselves and [marginalize] ourselves” if one must be defined by social origin. Coming from a mixed background, identity has always been key to Fabrizio. He notes, however: “I want to acknowledge those [origins] and honor those cultures but not make [identity] the purpose.” Here, dreams are consequential. “The dream has all the contents of our ego [but] also tells us what is true to ourselves, to show us that we have boundaries,” Fabrizio explains. Dreams blur borders; they place us outside our socially-constructed image.

With the overwhelming liberatory force of dreams at play, however, where does Fabrizio ground himself? Two answers: Drums and friendship. Growing up in New Jersey, the young artist was surrounded by legendary percussionists; Fabrizio attend performances religiously. Percussion



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Photo by Richard Walker



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PHOTOS

On the Scene

On the Scene is a series that invites budding and professional photojournalists to share another lens of Seattle's vibrant jazz scene. Our thanks to Lisa Hagen Glynn for these photos from the Annual Seattle Jazz Musician's Hang at the Owl 'N Thistle and Jim Levitt for photos from the Uniting for Jeremy Bacon fundraiser at The Royal Room. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The photos in this series are the photographer's own and do not necessarily reflect those of Earshot Jazz. Submissions are accepted at tinyurl.com/ejmagazine.



Jennifer Mellish and Mark Ivester photo by Jim Levitt



Jason Chambliss and Rebecca Marriott photo by Lisa Hagen Glynn



Thomas Marriott photo by Lisa Hagen Glynn



Nate Omdal photo by Jim Levitt



Jeremy Bacon photo by Jim Levitt



Michael Glynn and Jory Tindall photo by Jim Levitt



Ron Peters and Alexa Peters photo by Lisa Hagen Glynn



(L-R): Jackson Cotugno, Tim Kennedy, and Mark Hubenthal photo by Lisa Hagen Glynn

PREVIEW

Jazz for All Ages

BY M.V. SMITH

For anyone looking to learn about jazz, there's no substitute for full immersion. From all-ages concerts and jam sessions to music and dance lessons, Seattle offers young performers a wealth of opportunities to experience one of America's great art forms up close.

VENUES

Chapel Performance Space 4649 Sunnyside Ave N

Located on the fourth floor of the Good Shepherd Center, Wallingford's Chapel Performance Space is one of the most beautiful venues in Seattle. Graced with stained glass windows, tall columns, and wooden floors, the chapel houses concerts produced by the adventurous non-profit Nonsequitur, which shines a light on the outer fringes, focuses on free improvisation, sound art, and contemporary classical music. Alongside the ongoing Wayward Music Series, since 2022, the Chapel has been home to the NonSeq concert series, in which Nonsequitur entrusts the programming of a dozen concerts annually to a rotating team of four local musician curators. Suggested donations of \$5-20 at the door. waywardmusic.org

Dimitriou's Jazz Alley 2033 6th Ave

Situated spitting distance from the Amazon Spheres, the 43-year-old Jazz Alley is a stalwart presence in a changing downtown. The Seattle equivalent to classic clubs like New York's Village Vanguard, the 400-capacity venue presents local and national touring acts in an intimate setting. Students receive half-price admission to the Wednesday, 7:30pm and Thursday, 9:30pm sets. Reservations and a current student ID required. jazzalley.com

Globe Building 109 S Main St

The brainchild of trumpeter Thomas Marriott, the Seattle Jazz Fellowship kicks off the new year in a new space—in the historic Globe Building in Pioneer Square. Now presenting live jazz several nights per week, Fellowship events were and continue to be all-ages, \$20 suggested donation. The Seattle Jazz Fellowship also sponsors occasional all-ages jams & workshops as well as Saturday afternoon listening sessions led by legendary trombonist Julian Priester, a retired member of the Cornish College of the Arts faculty and trusted collaborator of Herbie Hancock, Sun Ra, and Dave Holland. Priester guides the audience through his discography as a leader and sideman, recounting stories from his sixty-plus years in jazz. Julian Speaks is free and presented at the Central District's Langston Hughes Performing Arts Institute. seattlejazzfellowship.org



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The Royal Room 5000 Rainier Ave S

Inspired by his years as a regular in downtown New York hybrid spaces like the Tin Palace and the Mudd Club, The Royal Room co-founder Wayne Horvitz designed the Columbia City venue to be both a workshop for performing musicians and a neighborhood hang-out. Open to listeners of all ages until 10pm, The Royal Room hosts the Piano Starts Here series, wherein local pianists interpret the works of jazz masters, as well as New Music Mondays, featuring performances by Horvitz's Royal Room Collective Music Ensemble and an open jam session led by trumpeter Thomas Marriott. theroyalroomseattle.com

The Triple Door 216 Union St

Once home to the Embassy Theatre vaudeville house and movie palace, downtown Seattle's Mann Building now houses The Triple Door dinner theater and its sister restaurant Wild Ginger. For the past two decades, The Triple Door has boasted an eclectic slate of performances ranging from jazz to stand-up comedy. While the Musiquarium Lounge is strictly 21+, the main stage is an all-ages space for shows starting at 8pm or earlier. thetripledoor.net

INSTRUCTION

Jazz Night School 5415 Rainier Ave S

Initially born out of founder Erik Hanson's South Morgan Street home, Hillman City's Jazz Night School provides instruction to students of all ages and abilities, featuring online and in-person classes in all aspects of jazz theory and performance. Under the supervision of top local players, students share bands with classmates of similar skill levels, offered in styles ranging from classic hard bop to tango and funk. Jazz Night School also offers private instruction in individual instruments. Costs for combos and group classes range from \$295-595, while private sessions range from \$100-150. Tuition assistance available. jazznightschool.org

Seattle Drum School 12729 Lake City Way

Founded in 1986 by drummer Steve Smith, the Seattle Drum School offers private instruction and weekly band classes and hosts summer music camps for students aged 10-17; offerings include rock and jazz bands, a stylistically omnivorous wind-and-rhythm focused contemporary band class, and hands-on opportunities for students to learn the basics of music production on the Ableton Live digital audio workstation. The Drum School's Georgetown location is also home to the LAB at 1010, an all-ages performance space featuring youth music showcases in which at least one member of each band must be under the age of 21. On second Sundays the LAB hosts a youth-focused open mic night and jam session. Thirty-minute lessons \$175 per month, sixty-minute lessons \$330 per month. Band classes \$110 per month for currently enrolled students, \$130 per month for new students. Band camps \$450 for currently enrolled students, \$550 for new students. seattledrumschool.com

Seattle JazzED 380 Boren Ave N

Geared to students from grades 4-12, Seattle JazzED offers in-person and private Zoom lessons for a variety of instruments, together with initiatives like the girls and gender-expansive Girls Ellington big band and Femme Jazz Summer Camp and the JazzED Messengers, wherein students gain real-world performance experience playing



paid gigs at community events. JazzED also offers free guided practice videos, as well as listening guides to classic jazz albums hosted by Seattle scene luminaries. Sliding scale tuition and payment plans are available. seattlejazzed.org

JAM SESSIONS

Couth Buzzard 8310 Greenwood Ave N

A classic neighborhood “third place,” the Greenwood café and bookstore Couth Buzzard hosts game nights, Girl Scout meetings, conversation clubs for students of French and Spanish, and of course, music. Saxophonist Kenny Mandell leads open jazz jam sessions at 2pm on the second and fourth Sundays of the month and free improvisation jam sessions at 2pm on third Sundays. buonobuzzard.com

Egan’s Ballard Jam House 1707 NW Market St

A jazz club and restaurant by night, Egan’s offers its dining room during the day as a space for rehearsals and music workshops. The Ballard space is also home to the rare jam session tailored to the needs of vocalists, providing them the opportunity to hone their skills fronting the crack house band. First Thursdays at 7pm, \$12 cover. ballardjamhouse.com

Racer Sessions 1412 18th Ave

A fixture of the Seattle underground since 2004, Racer Sessions is Seattle’s premiere showcase for the jazz avant-garde and free improvisation. Nestled in its new, intimate space in the Central District’s Gallery 1412, the Racer Sessions invite local, national, and international musicians to give performances and lectures demonstrating their creative process, after which all are invited to participate in jam sessions based on that artist’s concepts. Sundays at 7pm, check the website for scheduled artists. racersessions.com

DANCE

Century Ballroom 915 E Pine St

Located in the former home of the Oddfellows fraternal order, Capitol Hill’s Century Ballroom is one of Seattle’s premiere dance halls. While most dances are 21+, the Century also hosts all-ages private lessons, classes, and workshops in styles ranging from the foxtrot to the wildly acrobatic balboa swing. All ages social dance nights range from \$10-20, depending on style and night. Private lessons for individuals range from \$100 per hour for one instructor, \$150 per hour for two instructors. Private lessons for couples \$130 per hour for one instructor, \$180 per hour for two. Group classes are \$80 for a four-week series, \$25 for a single drop-in lesson. Workshops range from \$30-50. centuryballroom.com

Savoy Swing Club 628 11th Ave E

Based in Capitol Hill’s Lowdown Ballroom, the Savoy Swing Club (SSC) has spread the joy of jazz dancing since 1993. SSC hosts Friday night socials preceded by dance lessons, while Tuesdays are reserved for dancers looking to practice their moves surrounded by other enthusiasts. SSC members receive free admission to all events. Memberships \$10-25, Friday dances \$8-15 sliding scale, Tuesday practice \$5 drop-in. savoyswing.org

Swing Dance SCT 211 N 36th St

The sister club to Tacoma’s T-Town Swing and Spokane’s Woodside Swing, Swing Dance SCT offers classes and private lessons in the Lindy Hop, the original form of swing dancing. Curious dancers may attend beginner drop-in lessons prior to the weekly Saturday social, while motivated students have the opportunity to graduate from novice-level classes to more advanced dance teams and workshops. Drop-in lessons free with \$20 cover, \$15 for University of Washington students. Private lessons \$95 per hour for up to two people, group classes \$130 per person. Workshops \$30, \$24 for members. Dance team membership \$185 per month, \$145 per month if the student joins multiple teams. swingdancesct.com

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VOLUME 48 NUMBER 2
JULY AND SEPT 2013

Jazz Philosophy 101, baby!

Community Corner is a series that invites the public to contribute their thoughts, reflections, observations, and more about the world around us, particularly as it relates to jazz and music overall. Earshot Jazz is dedicated to amplifying the voices and stories of artists and community members alike. The thoughts and opinions expressed in this series are the author's own and do not necessarily reflect those of Earshot Jazz. Please email submissions to editor@earshot.org.

This month, multi-instrumentalist and author of *Life and Jazz Stories*, Jay Thomas invites us into understanding and critically thinking about one's own philosophies on jazz.

BY JAY THOMAS

It seems "The Jazz Playing Community" needs to refocus on "conceptual stuff," i.e., philosophical approaches to keep its collective sanity and also to keep abreast of developments in the field.

The soloist and the rhythm section are part of a field dynamic.

Often, I experience a lack of understanding that is largely philosophical in nature...i.e., a collective understanding of what it is we are trying to do when improvising.

To put it directly, I am trying to further myself spiritually while at the same time mastering fundamentals and tools... sometimes they are not exactly the same thing.

For instance: we were playing a song the other night with very standard changes and the bass and drums were always playing two and four-based swing time *and rushing!* The rushing was causing problems in the philosophical nature because it was not affording the opportunity for the music to breathe. Medium up or fast does not have to feel like a *punishment from God*...it can have many ways of playing inside of the basic measures and pulse, allowing relief to a soloist.

It could be felt in 2/4, or it could have every two measures be one measure in Afro 6/8, or there could be swing figures from the rhythm section. It could be felt in 1... One beat for each measure. Actually, there are many possibilities. The rhythm

section could be completely tacit. Instead of continuing the relentless 4/4 "death march" so many things could happen.

In order for that to happen, the basic meter has to be solid, therefore not rushing or dragging. The subdivisions are hard and next to impossible to do if the basic underlying meter is not steady. That's why rushing is *ONLY* marginally better than dragging. However, a very competent *TECHNICIAN* can deal with it in an eighth note-oriented way of playing. *BUT is that really communicating?* I think not.

I think what happens harmonically is also very important. Blues or rhythm changes, for example. Do we have to always hear the obvious chord progression being hammered out? Not really, if we take into consideration the breakthroughs of the past by Miles Davis and Coltrane. Rather than trying to do exact replicas of their music, maybe the thing to do is adopt the approaches or collective thinking that went on philosophically or spiritually to bring these breakthroughs about. A blues in the world of Coltrane was funky but offered the soloist the option to superimpose his or her own chords over the proceedings. Miles and the cats did not play I-vi-ii-V relentlessly. Rhythm changes could be more of a generalized keys center approach.

As for rhythm changes, we could have A section I to IV and IV minor back to I,



or completely different key centers superimposed. Listen to Herbie Hancock's comping with Miles. Was he constantly playing the changes? What would McCoy do when Trane left the familiar and stepped into a totally different harmonic zone?

It is also interesting to note these players evolved over time—they started out trying to be inside the music (i.e., play the changes)—and ended up constantly reworking and changing their conceptual approaches to make it fun and interesting for themselves. After all, why do we go on any spiritual journey? Is it for ourselves or others? I would argue that it is one and the same. Should we abandon practicing chord changes per se instead of approaching it from a 12-tone matrix a la Slonimsky, or George Garzone's dictum, "You gotta divorce yourself from the chords!" (to be delivered in a heavy Boston accent). Or do we adopt a more singable approach a la swing players or Chet and Miles? Probably all of the above would be a sensible answer.

One thing I have heard is that "life" likes to do it differently...

So now, with so much different music available to us, it seems counterproductive to not draw on these also for resources when improvising or playing spontaneous music collectively.

Some of the things that have to be delineated are the goals and stumbling blocks.

My goal is to be freer...less fear-driven...more groove-oriented...more expressive when playing...

The thing that is getting in the way—I feel with much of jazz—is the same old malady of the human race: Authoritarianism..."Playing by the rules"...Also, hero worship behavior. They are all related and all very counterproductive to the creative process.

Playing by the rules...WAIT a minute! What are the rules? You say playing in 4/4 should be a good thing. Making the changes, understanding the styles and techniques. Yes, we work on that also

BUT (and it is a big but...pardon the pun) playing by the rules ends up, really, coming from fear-based behavior. It's a way of trying to be safe in our environment and is a worthy goal seen in that light, but it also can be in the way of real fun-based creative play. So we have to have a hierarchy when taking these things into consideration.

Hero worship is not the same as appreciating someone's genius. We can certainly appreciate how great Charlie Parker or Trane was—they had such prodigious technique—we can keep that in mind whenever we start to get too ego-oriented. But if we take a collective unit such as the Miles Davis Quartet of the sixties or even Bill Evans trio or earlier Basie groups of the '30s we also have a different model to draw from.

They managed to do things as a group that was as exciting and somehow even more satisfying on repeated listening. There is room for the individual to strive in the craft (i.e., technique but only as it furthers the overall sound of the group). That's why when someone is playing licks from memory, they are not really in real time... being in REAL time or present time should be a goal in every spiritual quest as well as an artistic one.

So, it seems to me that we should establish an order of importance when we play and think about the music:

1. Is the time steady enough to access the many choices mentioned earlier?
2. Are the harmonies loose enough to allow for the soloist to make an individual contribution?
3. Are we trying to dominate the proceedings as if it were a *competition...hero worship...money in the bank...get girls...prove I'm ok...refer to the endless list of things preventing utopia on earth and harmony among human beings.*
4. Are we inflicting our value systems on others? *I had to do it, therefore, he*

CONTINUED ON PAGE 18

georgetowninnseattle.com

Open to All - Free

Sunday, January 7, 6pm

Alex Dugdale Fade Jazz Quintet

Alex Dugdale sax
Cole Schuster guitar
John Hanson piano
Greg Feingold bass
Max Holmberg drums

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James Gardiner

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

I recently learned of a remarkable trombonist and composer named James Gardiner, a child prodigy who started writing arrangements for jazz band while still a student at Washington Middle School. Gardiner also served as composer-in-residence at Franklin High School, where he wrote festival-topping charts for the legendary band that featured, among other future successful musicians, Kenny G. Gardiner left Seattle for the San Francisco Bay Area in 1976, where he has forged a successful career as a studio engineer, producer and educator, working with the likes of Beyoncé, Tupac Shakur and Ray Charles. In July, I caught up with Gardiner by phone. Below are excerpts from our conversation.

I was born in Monroe, Louisiana, in 1948. My father was in the Army, so he moved us around a lot. In Seattle, we lived in a housing project called Holly Park, then on 28th and Dearborn, off Jackson Street. At Washington Middle School, the music teacher, John Bowron, kind of took me under his wing. I would show up in the band room at six in the morning and help him set the band up, then I would practice and talk to him. I don't know what I was thinking, but I thought, "Wait a minute, let me write out my own exercises." So, I got a pencil and some manuscript (paper) and I asked my teacher, "How can I get a clarinet player to play what I've just written in bass clef?" So, he taught me transcription. I was very competitive. I challenged (future Hammond B3 ace) James Holden and became the lead trombone player in the jazz ensemble.



James Gardiner conducting the Franklin High School Jazz Band in Brussels, summer, 1976. Photo by Raymond Clement.

When Seattle newspaper editor, philanthropist, and Alaskaphile Lulu Fairbanks came looking for a young musician to sponsor, Bowron recommended Gardiner, which led to coursework at Cornish College, Olympic College (in Bremerton), and Shoreline College, as well as private lessons with the great composer of Jewish liturgical music, Bonia Shur, then composer-in-residence at Temple

De Hirsch Sinai. Gardiner also joined the Seattle Youth Symphony Orchestra.

I started going to Cornish in ninth grade. That's when all those great teachers were there—Jerome Gray, Stanley Keen, Floyd Standifer, and (classical composer) Lockrem Johnson. I started learning composition and jazz, and

improvisation, and took piano lessons. That's also when I made the Garfield High School big band, under Waldo King. So I was doing nothing but music, riding the #10 Mount Baker bus, down to Third Avenue, and then all the way up to Cornish, and to Youth Symphony, neighborhoods that I didn't even know about. I also played in the Jimmy Hanna Blues Band. Jay Thomas, who was with me at Cornish, also played in that band. We were playing some funky music. We ended up backing up all of the Motown acts that came through the Paramount Northwest, like The Temptations and the Four Tops.

In 1966, Gardiner graduated from Garfield and ferried over to Bremerton, for college.

Olympic College had all the best players from all over the state—(bassist) Rufus Reid was there—who were there to study with Ralph Mutchler. Quincy Jones was a judge at the festival one year. I asked him about coming to LA. He put his hand on my shoulder and he said, "You don't want to go to LA. I live in a glass house. I can't do what you do. You can write anything you want to, as a composer, and that's what you want to be, like Duke Ellington." So that's one of the reasons I never went to Hollywood, I didn't want to become a ghost writer.

After a year-and-a-half at Olympic, Gardiner returned to Cornish, recording a big band composition in 1969 that won him a DownBeat Hall of Fame scholarship to Boston's Berklee College of Music. Gardiner, however, elected to stay in town and study with Shur, instead. It was a timely decision. In October 1970, Herbie Hancock came to town with his new sextet, Mwandishi (featuring future Seattleite Julian Priester), part of a massive jazz festival presented by the Seattle Jazz Society.

I found out where Herbie was staying and I called Herbie up and I said, "You know, I'm a big fan of yours. I wrote a chart for your group. It's called 'My Friend.' I was wondering if I could give it to you." He said, "What are you doing right now?" (This was like a Sunday morning.)

"Come on down to my room." So, I went downtown, and who answered the door but Herbie Hancock, my idol. All these other people were in there in suits and ties, and it turns out they'd been talking to Herbie about having a composer-in-residence for the Seattle School District. So Herbie says, "Here's the person you want for composer-in-residence. He lives here, and he's a brilliant composer."

I started as a "teacher's aide" at Meany Junior High School, but Chuck Chinn, at Franklin High School, really took a liking to my charts. Kenny G was in the Franklin band. And Robert Damper, the keyboard player. Philip Woo, keyboard. Oh, my, Danny Benson the bass player. And James Rasmussen, trumpet. So, I sent him some arrangements. One day, the Seattle Symphony called Bonia and asked if he had time to do a commissioned work. He said, "No, but I have a student that would be perfect." So, in 1973 I got my first commissioned work, "Theme For Mr. Soul," for the Seattle Symphony Orchestra and the Franklin High School African drum ensemble. If I had gone to Berklee, there's no way that a young, Black student would have gotten a commissioned work to do for a full symphony.

Thanks in part to Gardiner's dynamic (and difficult) arrangements, the Franklin High School Jazz Lab Band won first prize at the Reno Jazz Festival three years running, from 1974-76. In a recent documentary, Listening to Kenny G, the famous saxophonist thanks Gardiner not only for his charts but for giving him the LP that inspired him—Grover Washington's Inner City Blues.

You know, when I was in high school, junior year, *Look* magazine did a story called something like "Twenty Kids Most Likely to Change the Twenty-First Century in America." They sent reporters out to Seattle, who came to my classes, and to the Youth Symphony, and my home. So, I guess I did fulfill part of that prediction by helping Kenny G. But I'm still not done yet!



January 7 Bass Starts Here
NW Bass Players Showcase

January 14 The Jim Knapp Orchestra

January 15 SHMP Presents MLK Day
Painting the Town Red, the music of Billie Holiday

January 17 Piano Starts Here
SHMP and KNKX Present the Orbit of Louis and Bix

**January 18 Brock Lanzetti
Ogawa//Brandon Vance**
Members of Snarky Puppy

January 20 Ray Skjelbred Trio

**January 26 BrandonLee
Cierley//Animal Face**

January 28 Django's Birthday
Ranger and the "Re-Arrangers" and Hot Club Sandwich

**January 31 The Daimonics//Freudian
Slurp**

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Day Soul Exquisite, *Sanguine & Cardamom*

La fem Records, January 2024

BY ANDREW MEYER

Day Soul Exquisite: both band name and three words resonant with the sunny radiance that spills forth from their January 2024 release, *Sanguine & Cardamom*. Diversity is preeminent, with a batch of unique musical souls coming together to create a vibrant mélange of jazz, Caribbean, R&B, and punk grooves with social commentary that beams with queer/BIPOC joy. With two drummers, a cabal of multiple instrumentalists, and shimmering backing vocals traipsed across the stereo spectrum, Francesca Eluhu's vocals take you by the hand into the kaleidoscopic lounge of your mind.

Sanguine & Cardamom's opening track and 2023 autumnal single flows in and out of lush halftime grooves with phrase breaks that are pure rhapsodic soul. "Disentangle" builds to an anthemic climax following a saxophone solo by Xiomara Mills-DuPree full of florid

runs and rapid articulations evocative of Afrobeat players moving in a disco context. The mantra of "Who I am and what I do is not up to you" is a surging affirmation of powerful queer identity and an invitation for dance floor expression.

"Sum of Our Parts" is a mid-album meditative respite where spoken reflections on identity, collectivity, and transformation rise from a murk of whispers and arpeggiated guitar chords like a lotus flower. More than a passing thought or momentary breather, this deeply moving poetic performance invites repeated listens for skillful contemplation. Throughout the EP, themes of queer warmth elide with social commentary on systemic oppression in an engagingly frank tone. Whether asking you to "...immerse me in fluidity of love's divinity," or telling you to "...keep your mother fucking hands to yourself," *Sanguine & Cardamom* speaks of trauma and healing alongside true acceptance of one's self.

Day Soul Exquisite's ability to push their music in delightfully curious directions by borrowing obliquely from an array of styles is undoubtedly the result of engaged musical minds at work. The quasi-montuno approach coming into Lillian Minke Tahar's keyboard solo on "Yonic," the distortion-fueled guitar on "Mosaic," and the punk/free jazz wailings of "Abattoir" are just a few examples of exotic flavors folded into this release. "Mosaic" is a microcosm of



this approach to songwriting, starting with a loping, 12/8 ballad feel before a clever metric modulation slides the tune seamlessly into a driving groove with rap-like vocals and a fat-toned saxophone and guitar duet. Elsewhere, bassist Zora Sebouliisa and percussionists, Josh Pehrson and Thomas Arndt mingle Latin grooves with four-on-the-floor disco feels under rhythmically sharp approaches to repetition and ephemeral backing vocals and synth sounds. The dripping richness of texture throughout this EP is akin to an extended serotonin release.

Releasing on Eluhu's independent label, La fem Records, *Sanguine & Cardamom* is a neo-soul look at life through the eyes of six of Seattle's most diverse creatives. Music and messaging are designed to hit the soul and stir one to action, both on the dance floor and socially.

Call for *Earshot Jazz* Writers

Interested in contributing to the *Earshot Jazz* magazine? Assignments are paid, flexible, and, above all else, fun! Please send a letter of interest and writing sample to editor@earshot.org.

***Sanguine & Cardamom* EP Release Party w/ Special Guests La Fonda and Breaks & Swells**

January 20, 9pm, Tickets \$15 ADV / \$18 DOS
Clock-Out Lounge, 4864 Beacon Ave S

Various Artists, *The 10th Anniversary Jackson Street Jazz Walk Compilation Album*

Self-released, August 2023

BY DAVID BENEDICT

In the shadows of the Emerald City's skyline, there is a rich cultural and musical history on Jackson Street in Seattle's Central District. Take a walk through the musical heart of this vibrant neighborhood with *The 10th Anniversary Jackson Street Jazz Walk Compilation Album*, a celebration that captures the rich and diverse jazz scene of Seattle's Central District and honors the neighborhood's African-American musical legacy.

Jazz has flourished in this historically Black neighborhood since the 1920s, with figures such as Ray Charles, Quincy Jones, Ernestine Anderson, Bumps Blackwell, and Buddy Catlett, and is known for its uniquely-Seattle contribution to the world of jazz.

Inspired by this legacy, the Jackson Street Jazz Walk was launched in April 2013 by community organizer Knox Gardner and a collection of Seattle Neighborhood Community Councils.

To celebrate its 10th anniversary, the organization released this compilation album—a blend of jazz, soul, blues, and Latin music—that features a host of Seattle artists and serves as a fundraiser benefiting the Carolyn Downs Family Medical Center, the only one of 13 original Black Panther-founded health care clinics still in operation. The CD clinic is named after Carolyn Downs, a Panther, activist, and mother who cared and championed tirelessly for her community.

With such a diverse collection spanning 17 tracks, there are plenty of highlights throughout, including the opening track, “Ey Brother” by Eugenie Jones. Jones introduces the compilation with soulful lyrics that give nod to the historical significance of the Central District. “Quincy and Ray – play every eye on stage” and “the Black and Tan is the Emerald City's hottest stage” set the tone and theme of the collection. Jones's vocals, accompanied by Bill Anschell's piano and Alex Dugdale's saxophone, capture a classic jazz atmosphere with a modern touch.

The album spans genres with tunes like “Negra Soy” by Todo Es, carrying a Latin fusion of trumpet, guitar, vibraphone, and steel drum. Jovino Santos Neto Quinteto's “Red Velvet” brings the melodic vibes an influence of jazz fusion and '70s compositions, creating a playful and quality composition. “Spangalang” by Reggie Goings introduces spoken word



over swanky trumpet sounds, providing a historical narrative through vocals.

Jazz legend Julian Priester's “Julian's Tune” adds a significant historical touch to the compilation. Since he arrived in Seattle, Priester has been a foundation in the Seattle jazz community and has played with jazz legends such as Sun Ra, Herbie Hancock, and Duke Ellington. “Julian's Tune” is a classic throwback—fea-

CONTINUED ON PAGE 18

Earshot Jazz Festival Commissions Call for Composers

Application process is now open for a new festival commission to be premiered within the 2024 Earshot Jazz Festival.

APPLICATION DEADLINE JANUARY 31, 2024

Open to artists residing in the Puget Sound Region
Selected composer receives a \$3,000 commissioning fee

More info at earshot.org/commissions

The sessions also serve as a platform for artists to share stories, techniques, and the history behind their music. These events are open to the public, inviting everyone to experience the vibrancy and depth of Indigenous music. Upcoming sessions include January 6, January 16, February 6, and February 20, 5:30pm. For more information visit daybreakstarradio.com.

JACKSON STREET, FROM PAGE 17

turing Priester’s swinging trombone solo, accompanied by late jazz icons Tommy Flanagan on piano, Sam Jones on bass, and Elvin Jones on drums—capturing the essence of a classic jazz tune that has influenced and inspired many musicians to follow in those footsteps.

The 10th Anniversary Jackson Street Jazz Walk Compilation Album is a captivating journey through the diverse sounds of Seattle’s Central District. It pays homage to the area’s storied jazz history while showcasing the genre’s evolution through the talented artists who have graced the Jackson Street Jazz Walk stages over the past decade. This album is not just a musical collection but a testament to the enduring legacy of jazz in the heart of Seattle.

“taught me so many lessons about collaboration and empathy and listening... You have to lead and follow at the same time.” Percussion became the root of Fabrizio’s artistic endeavors, the home that he would return to; it would introduce him to many people and allow him to travel the world. “Drums really carried me through the whole journey,” he says. At times, it might frustrate him: Often “you’re kind of serving other people’s music. Which is great! But sometimes I’d rather play my music... I felt I was being used rather than appreciated.” Fabrizio’s friends in THE STAR GONDOLA helped pull him through: “They both encouraged me to play,” fighting against the slippage of performance into “routine rather than love.”

Thankfully, Fabrizio has turned a new page: “In Seattle, I’m really blossoming in that way.” With new compositions, visual and musical, on the way, the drummer is poised to make an explosive entry into the scene. The veteran dreamer has one piece of advice for readers: “I hope if anyone reads this interview, they [start] recording their dreams... Completely pay attention to them and take time for that. Because it could change your life.”

For more please visit www.mario.international and follow Fabrizio and THE STAR GONDOLA on Instagram @mariolaynefabrizio and @stargondola, respectively.

PHILOSOPHY, FROM PAGE 13

or she should be made to experience the pain I felt to get to this place...ended with a goddammit exclamation point!!

The flip side is staying in the moment even if it means foregoing that really nifty lick we learned. Allowing a soloist to find their legs on a solo (rather than beating them with a *correct way to do things*) sticks. Be willing to take a chance even if the risk is failure. Have fun rather than show people you are a special human somehow related to the heroes of yesteryear!

To be continued...

J

Festival Request Lines Are Open!

We’d like to hear from you as we plan and build this year’s jazz festival. Send us your suggestions, whether for specific artists, stylistic preferences, or venue locations. Ideas and suggestions can be directed to requests@earshot.org.

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JAZZ AROUND THE SOUND

JANUARY 01

Tuesday, January 2

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 DS Indigenous Jam Session, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 JA Pearl Django, 7:30pm
 SM The 350s, 7:30pm
 OW Jazz Jam w/ Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, January 3

NC Bruce Barnard Bossa Trio, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 JA Pearl Django, 7:30pm
 SM Celestial Navigation, 7:30pm
 SM Ron Weinstein & Friends, 9:30pm
 AS Wednesdays Jam Session, 10pm

Thursday, January 4

AQ Jerry Frank, 5pm
 HA Dina Blade and Bossa J6ia Trio, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 MQ New Age Flamenco, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 JA Nearly Dan, 7:30pm
 SM Manazma Sheen, 7:30pm
 SM Comfort Food, 9:30pm

Friday, January 5

RR Joe Casalini Trio, 4pm

AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Shawn Schlogel, 6pm
 SS D'Vonne Lewis & Friends, 7pm
 CM Doubleshot, 7pm
 RR Steve Aliment & Annie O'Neill / Los Caballos Locos / 1 Uppers, 7pm
 TP Mike Faast & the Archtops, 7pm
 WE St. Bees, 7:30pm
 JA Nearly Dan (early show), 7:30pm
 CZ Creative Music: Jenny Ziefel & Jim Knodle / New World Trio, 7:30pm
 SM The Filthy 5th, 8pm
 JA Nearly Dan (late show), 9:30pm
 SM F2D (Funky 2 Death), 10pm

Saturday, January 6

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 CM Ravenscroft, 7pm
 TP Rod Cook & Toast, 7pm
 JA Nearly Dan (early show), 7:30pm
 JA Nearly Dan (late show), 9:30pm
 SM Ribshack, 10pm
 CM Dan Duval Good Vibes Quartet, 12:30pm
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 FB Seattle Jazz Vespers: Alex Dugdale FADE Quintet, 6pm

Sunday, January 7

DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Nearly Dan, 7:30pm
 RR Bass Starts Here, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ The Owcharuk Trio or The Jacob Zimmerman Trio (alt. Sundays), 8pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, January 8

RR New Music Mondays: The Royal Room Collective Ensemble, 7:30pm
 NL Mo' Jam Mondays, 7:30pm
 TA WestSide Trio, 8pm
 RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, January 9

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 AU James Howard Band, 7pm
 JA Highway 99 All Stars, 7:30pm
 SM Friendly Action, 7:30pm
 OW Jazz Jam w/ Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, January 10

NC Happy Hour w/ Frank Kohl, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 FR Marina Albero's Gaia, 6:30pm
 JA Highway 99 All Stars, 7:30pm
 RR Jazz Police, 7:30pm
 SM Hot Rod, 7:30pm
 AU Emerald City Jazz Orchestra, 8pm

Calendar Venue Key

AQ AQUA by El Gaucho	ES El Gaucho Seattle	NL Nectar Lounge
AS a stir (formerly Capitol Cider)	ET El Gaucho Tacoma	OW Owl 'N Thistle
AU Aurora Borealis	FB Seattle First Baptist Church	PD The Pink Door
BA Brechemin Auditorium	FR FireHouse Arts & Events Center	RR The Royal Room
BP Bake's Place Bellevue	GA Gallery 1412	SG Seattle Drum School Georgetown
CH Chapel Performance Space	HA Harissa Mediterranean Restaurant	SM Sea Monster Lounge
CL The Crocodile	HD High Dive	SS Simply Soulful
CM Crossroads Bellevue	HS Hotel Sorrento	TAThe Alley
CZ Couth Buzzard Books	JA Dimitriou's Jazz Alley	TD The Triple Door
DS Daybreak Star Indian Cultural Center	LA Latona Pub	TH Town Hall
DT Darrell's Tavern	MQ The Triple Door MQ Stage & Lounge	TP Third Place Commons
EB El Gaucho Bellevue	MV Marine View Presbyterian Church	WE Wonder Ethiopian Restaurant Sport Bar
EC Edmonds Center for the Arts	NC North City Bistro & Wine Shop	ZZ Zig Zag Caf6

SM Hurricane Dreamz, 9:30pm
AS Wednesday Jam Session, 10pm

Thursday, January 11

AQ Jerry Frank, 5pm
HA Dina Blade and Bossa J6ia Trio, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
CM JazzClubsNW – High School Jam Session, 6pm
TA Jeff Ferguson's Triangular Jazztet, 6pm
PD The Djangomatics, 7pm
JA Peter White w/ Vincent Ingala, 7:30pm
TD Chuchito Vald6s, 7:30pm
SM Manazma Sheen, 7:30pm
SM The Funky Titanics, 9:30pm

Friday, January 12

AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Shawn Schlogel, 6pm
TP Chris Stevens, 7pm
WE St. Bees, 7:30pm
JA Peter White w/ Vincent Ingala (early show), 7:30pm
RR JAMN / Altigi / Manazma Sheen, 7:30pm
TD Chuchito Vald6s, 7:30pm
SM Shady Bottom, 8pm
BP Powerhouse, 9pm
JA Peter White w/ Vincent Ingala (late show), 9:30pm
SM F2D (Funky 2 Death), 10pm

Saturday, January 13

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
CM Joshua Red Uttech, 7pm
TP Purple Passion Swing Band, 7pm
JA Peter White w/ Vincent Ingala (early show), 7:30pm
RR Moxie, 9pm
JA Peter White w/ Vincent Ingala (late show), 9:30pm
SM Battlestar Kalakala, 10pm

Sunday, January 14

CZ Creative Music: Don Berman / Free Improv Session, 2pm
TA Jeff Ferguson's Triangular Jazztet, 8am
RR The Seattle Piano Players, 3pm
SS Student Jam Session w/ D'Vonne Lewis, 4pm
MV Jazz Overhaul, 5pm
SG Youth Open Mic & Mo' Jam, 6pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Peter White w/ Vincent Ingala, 7:30pm
ZZ The Owcharuk Trio or The Jacob Zimmerman Trio (alt. Sundays), 8pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
SM Ron Weinstein Piano Trio, 9pm

Monday, January 15

CZ Cajun Music Jam, 7pm
RR Johnaye Kendrick: Painting the Town Red, 7:30pm
HD Mo' Jam Mondays, 7:30pm
TA WestSide Trio, 8pm

Tuesday, January 16

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
DS Indigenous Jam Session, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
RR Garfield Jazz Ensemble I, 7pm
JA Greta Matassa Sextet, 7:30pm
SM Glen Teriyaki, 7:30pm
CL Victor Wooten & the Wooten Brothers, 8pm
OW Jazz Jam w/ Eric Verlinde, 9pm

JAMS & SESSIONS

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

Sundays

CZ 2pm, Jazz Jam w/ Kenny Mandell (1/7, 1/21)
CZ 2pm, Creative Music: Free Improv (1/14)
CZ 2pm, Choro Jam (1/28)
SS 4pm, Student Jam Session w/ D'Vonne Lewis (1/14)
SG 6pm, Youth Open Mic & Mo' Jam (1/14)
GA 7pm, Racer Sessions (1/21)
DT 7pm, Jazz Jam w/ Kevin McCarthy

Mondays

CZ 7pm, Cajun Music Jam (1/15)
CZ 7pm, Klezmer Jam (1/22)
NL 7:30pm, Mo' Jam Mondays (1/8)
HD 7:30pm, Mo' Jam Mondays (1/15, 1/22)
RR 9pm, Jazz Jam Session w/ Thomas Marriott

Tuesdays

DS 6:30pm, Indigenous Jam Session (1/2, 1/16)
OW 9pm, Jazz Jam w/ Eric Verlinde

Wednesdays

AS 10pm, Wednesday Jam Session (formerly Cider Sessions)

Thursdays

CM 6pm, JazzClubsNW – High School Jam (1/11, 1/25)

SOMETHING THAT APPEALS TO EVERYONE
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SM Joe Doria Presents, 9:30pm

Wednesday, January 17

NC Bruce Barnard Bossa Trio, 5pm

AQ Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

JA Chris Botti, 7:30pm

RR Piano Starts Here: The Orbit of Louis and Bix, 7:30pm

SM Celestial Navigation, 7:30pm

SM The Hughes Brothers Presents, 9:30pm

AS Jam Session Wednesdays, 10pm

Thursday, January 18

AQ Jerry Frank, 5pm

HA Dina Blade and Bossa J6ia Trio, 5pm

NC Happy Hour w/ Frank Kohl, 5pm

MQ The Baritone and B3 Trio by Noah Pettibon, 5pm

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 6pm

ET Kacey Evans, 6pm

NC Bill Anschell Peru Reunion Trio, 7pm

JA Chris Botti (early show), 7:30pm

SM Manazma Sheen, 7:30pm

JA Chris Botti (late show), 9:30pm

Friday, January 19

AQ Jerry Frank, 5pm

LA Jazz Fridays: Phil Sparks & Friends, 5pm

EB Tom Kellock, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

HS Shawn Schlogel, 6pm

TP Centerpiece Jazz Band, 7pm

CM The Fat Fridays, 7pm

WE St. Bees, 7:30pm

JA Chris Botti (early show), 7:30pm

BA Marc Seales, 7:30pm

NC Tor Dietrichson Band w/ Danny Godinez, 8pm

SM Moonshadow McBride, 8pm

CH Dan Burke + Marc Barreca + Tertium Quid, 8pm

JA Chris Botti (late show), 9:30pm

SM F2D (Funky 2 Death), 10pm

Saturday, January 20

RR Ray Skjelbred Trio, 3:30pm

AQ Jerry Frank, 5pm

EB Eric Verlinde, 5:30pm

ES Martin Ross, 6pm

ET Sandy Harvey, 6pm

TP Stickshift Annie w/ Kimball & the Fugitives, 7pm

CM No Rules, 7pm

JA Chris Botti (early show), 7:30pm

NC Left Hand Smoke, 8pm

JA Chris Botti (late show), 9:30pm

SM JAMMAH, 10pm

Sunday, January 21

CZ Jazz Jam w/ Kenny Mandell, 2pm

SM Randy Weeks, 4pm

DT Jazz Jam w/ Kevin McCarthy, 7pm

GA Racer Sessions: Rocky Martin & Aman Almeida Iyer, 7pm

JA Chris Botti, 7:30pm

ZZ The Owcharuk Trio or The Jacob Zimmerman Trio (alt. Sundays), 8pm

TA Jeff Ferguson's Triangular Jazztet, 8pm

SM Ron Weinstein Piano Trio, 9pm

Monday, January 22

CZ Klezmer Jam, 7pm

RR New Music Mondays: The Royal Room Collective Ensemble, 7:30pm

HD Mo' Jam Mondays, 7:30pm

TA WestSide Trio, 8pm

Tuesday, January 23

AQ Martin Ross, 5:30pm

EB Eric Verlinde, 5:30pm

ES Paul Richardson, 6pm

ET Kacey Evans, 6pm

JA Lakecia Benjamin and Phoenix, 7:30pm

SM Big Tooth, 7:30pm

OW Jazz Jam w/ Eric Verlinde, 9pm

SM Joe Doria Presents, 9:30pm

Wednesday, January 24

NC Happy Hour w/ Frank Kohl, 5pm

AQ Martin Ross, 5:30pm

EB Tom Kellock, 5:30pm

FR D'Vonne Lewis Triage, 6:30pm

AU The pH Factor Big Band, 7:30pm



JA Lakecia Benjamin and Phoenix, 7:30pm
SM PBS (Peter Band Supreme), 7:30pm
SM Johnny and the Moles, 9:30pm
AS Wednesday Jam Session, 10pm

Thursday, January 25

AQ Jerry Frank, 5pm
HA Dina Blade and Bossa J6ia Trio, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
MQ New Age Flamenco, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
CM JazzClubsNW – High School Jam Session, 6pm
PS Jeff Ferguson's Triangular Jazztet, 6pm
CH Fascinating Rhythm: a Taste of the Swing Era, 7:30pm
EC Pink Martini feat. China Forbes, 7:30pm
JA Lee Ritenour & Dave Grusin, 7:30pm
SM Manazma Sheen, 7:30pm
SM Dylan Hayes, 9:30pm

Friday, January 26

RR Joe Casalini Trio, 4pm
AQ Jerry Frank, 5pm
LA Jazz Fridays: Phil Sparks & Friends, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Shawn Schlogel, 6pm
SS D'Vonne Lewis & Friends, 7pm
CM Po'okela Street Band, 7pm
WE St. Bees, 7:30pm
JA Lee Ritenour & Dave Grusin (early show), 7:30pm
TH Global Rhythms: Yungchen Lhamo, 7:30pm
RR BrandonLee Cierley / Animal Face, 8pm
RR Ranger and the "Re-Arrangers" / Hot Club Sandwich, 8pm
SM David Ward, 8pm
JA Lee Ritenour & Dave Grusin (late show), 9:30pm
SM F2D (Funky 2 Death), 10pm

Saturday, January 27

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
CM Jazz Underground, 6pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
TP Pacifica Big Band, 7pm
CM Jazz Underground, 7pm
JA Lee Ritenour & Dave Grusin (early show), 7:30pm
NC EntreMundos, 8pm
JA Lee Ritenour & Dave Grusin (late show), 9:30pm

Sunday, January 28

CM Criminal Squirrel Orchestra, 12:30pm
CZ Choro Jam, 2pm
SM Annie Eastwood w/ Kimball & the Fugitives, 4pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Lee Ritenour & Dave Grusin, 7:30pm
ZZ The Owcharuk Trio or The Jacob Zimmerman Trio (alt. Sundays), 8pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
SM Ron Weinstein Piano Trio, 9pm

Monday, January 29

RR New Music Mondays: The Royal Room Collective Ensemble, 7:30pm
TA WestSide Trio, 8pm
CH Chris Corsano + Hound Dog Taylor's Hand + Jones/Galbraith/Adams, 8pm
RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, January 30

AQ Martin Ross, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA Jahari Stampley, 7:30pm
SM The Moth, 7:30pm
OW Jazz Jam w/ Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, January 31

NC Bruce Barnard Bossa Trio, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
AU The Jazz Police Big Band, 7:30pm
JA Jahari Stampley, 7:30pm
RR The Daimonics / Freudian Slurp, 7:30pm
TD Los Lobos, 7:30pm
SM Celestial Navigation, 7:30pm
AS Wednesday Jam Session, 10pm

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Evan Woodlee, Matt Jorgensen, and John Bishop. Photo by Daniel Sheehan

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