

CELEBRATING **BLACK HISTORY MONTH**

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

EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

February 2024
Volume 40, No. 02
Seattle, Washington



Trevor Ford

Photo by Daniel Sheehan

Letter from the Director

Just One Month?

Black history runs deep in any celebration of jazz. Jazz was born in the Black American experience and gratefully carries that bloodline forward. The strongest threads of the growing tapestry of jazz have always been tied to Black experience and Black innovation. As we've said before: no Black America, no jazz.

The Earshot Jazz organization is entering its 40th year of service in documenting and embellishing the breadth of jazz in Seattle, proudly honoring Black culture as its source.

With this issue, we highlight the work of pivotal elders and celebrate some of the individuals and performance opportunities that feed the fire of the Seattle jazz community.

We're sad to note the passing of Seattle jazz legend Jay Clayton. Through her years as a guiding force on Seattle's jazz scene, Jay influenced and inspired countless others through her unwavering dedication to creative discovery and artistic expression. She was respected internationally and cherished locally. Her 1990s work with Floyd Standifer, Buddy Catlett, and others on Earshot's "Roots of Jazz" educational program helped bring the jazz spirit to over 20,000 public school students.

On the "good news" front, we extend massive thanks and congratulations to Thomas Marriott and the team at Seattle Jazz Fellowship on the opening of their new performance space in the Globe Building, at 109 S Main Street, in the heart of Pioneer Square. Dedicated to providing ongoing performance opportunities for Seattle artists and audiences, this move for the Jazz Fellowship is a major accomplishment and a boon to



John Gilbreath photo by Bill Uznay

Seattle jazz. We are grateful for their leadership in this work!

Congratulations, too, to Seattle Jazz Vespers (now in the midst of their 22nd(!) season), for presenting Seattle artists in free, monthly concerts on the first Sunday of every month, at Seattle First Baptist Church. Saxophonist Tobi Stone, who studied at Cornish College of the Arts when Jay Clayton was on faculty there, brings in her quartet on February 4.

You can do your part in supporting Seattle jazz artists by voting in this year's Golden Ear and Seattle Jazz Hall of Fame Awards program. You'll find the ballot in these pages. And join us for the awards program on March 11 at The Royal Room in Columbia City. Trumpeter Jun Iida kicks off the music at 6:30pm, and emcee Alex Dugdale hosts the awards program at 7:30pm. We'll see you there.

Finally, mark your calendars for our May 25 concert by Samara Joy and her band at Benaroya Hall. We're going *downtown* with this one! It's going to be big fun. Tickets are on sale NOW!!

As always, we appreciate your support. Drop us a line and get involved!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

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

NOTES

While Black history is year round, here are suggestions of a few more things we can do this month to be more intentional in engaging with ourselves and our community in thoughtful dialogue for Black lives, past, present, and future:

LISTEN:

We Insist! Max Roach's Freedom Now Suite is an avant-garde jazz album and a vocal-instrumental suite on themes related to the Civil Rights Movement. Led by Max Roach, this iconic 1960 album prominently features Abbey Lincoln, Coleman Hawkins, Michael Olatunji, and Seattle's Julian Priester.

READ:

Jackson Street After Hours: The Roots of Jazz in Seattle by Paul de Barros captures the Jackson Street jazz legacy through vintage photographs and 24 contemporary portraits based on extensive interviews with jazz musicians.

DISCUSS:

February 9, Town Hall Seattle, \$10-50

In her new book, *Be A Revolution: How Everyday People Are Fighting Oppression and Changing the World — and How You Can, Too*, Ijeoma Oluo aims to show how people across America are working to create real positive change in our structures. Looking at many of our most powerful systems — like education, media, labor, health, housing, policing, and more — she highlights what people are doing to create change for intersectional racial equity. She also illustrates how readers can find their own entry points for change in these same areas or can bring some of this important work being done elsewhere to where they live. Tickets at townhallseattle.org.

ENGAGE:

Take the Seattle Green Book Self-Guided Tour, developed by Black & Tan Hall. This multimedia tour highlights Black-owned and Black-friendly businesses that operated along Seattle's Jackson Street corridor between the 1920s and the 1960s. This vibrant avenue included the famous Black & Tan Club and other clubs from Seattle's early jazz scene. Learn about local hotels, restaurants, clubs, and barbershops listed in the national Green Book guide for Black travelers and the entrepreneurs who established them, alongside historic preservation and restoration projects. Listen now at blackandtanhall.com/greenbooktour.

DONATE:

February 5, Jazz Alley, \$109

Dimitriou's Jazz Alley presents the Clarence Acox Celebration: An Arts for the Arts Gala in partnership with Onyx Fine Arts Collective. Proceeds from this inaugural event will supplement the funding of local student music programs endorsed by Clarence Acox, including Seattle JazzED, Garfield Jazz Foundation, and the SRJO Jazz Scholars. Individual donations are also accepted. Tickets at jazzalley.com.

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Jazz Vocal Master Jay Clayton Passes at 82

BY PAUL RAUCH

Internationally acclaimed jazz vocal master, educator, and longtime Seattle resident Jay Clayton passed on December 31, 2023, at age 82. Born Judith Colantone in Youngstown, Ohio, on October 28, 1941, Clayton became a major innovator of the free jazz movement and loft scene in New York City. She notably traversed the territory between traditional and free jazz and bridged the gap between those forms and minimalism. Her diverse body of recordings and live performances throughout her career revealed an artist of great depth and innovation, whose work will continue to inspire listeners for generations to come. A groundbreaking approach to jazz and minimalist vocals, utilizing lines with and without lyrics, marked her as a musician with a pioneering spirit whose instrument was the human voice. She was one of the first artists to incorporate poetry and electronics into her personal vocal style.

Clayton studied classical music at Miami University (in Ohio) before moving to New York City in 1963. There, she entered a mentorship with Steve Lacy, who greatly influenced her vocal technique and introduced her to the New York scene, including her future husband, drummer and bassist Frank Clayton. Beginning in 1967, Clayton and her husband hosted a loft concert series in their home that featured Joanne Brackeen, Cecil McBee, and Sam Rivers, to name a few. It was one of the first sessions that formed the loft jazz scene of the 1960s and 1970s in New York. Relationships formed there would lead to extensive live and studio work with notable avant-garde jazz and minimalist artists such as Steve Reich, Muhal Richard Abrams, Gary Bartz,



Jay Clayton photo by Geoffrey Creighton

Jane Ira Bloom, John Cage, and future teaching colleague Julian Priester.

As an established artist with two children, Clayton then moved to Seattle in 1982 to teach at Cornish College of the Arts, joining a staff that included Priester, as well as Gary Peacock, Chuck Deardorf, and Jerry Granelli, among others. She was head of the jazz vocal program there for twenty years, establishing herself as an international presence in jazz education. Her book, *Sing Your Story*, published in 2001, has served as a source of inspiration in the jazz vocal community.

With children grown and on their own, Clayton returned to New York City in 2001 to fully pursue her career as a singer and composer. Her vocal retreats, which ranged from the United States to Italy and Greece, were groundbreaking for generations of artists.

She was diagnosed with cancer in 2022 and was cared for by her children and devoted friends in hospice.

She is survived by her brother, William Colantone, Jr., son Dov Clayton, daughter Dejha Colantuono, and grandchildren Nyah Savoy and Miles Jay Clayton.

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Each year, the Golden Ear Awards recognize and celebrate the outstanding achievements of the previous year in Seattle jazz. In the process, Seattle jazz fans and performers can take stock of and show gratitude for the region's vibrant jazz ecology. Nominees this year were selected by a poll of artists, audience members, journalists, and industry professionals. Show your support for the resilience of our community by voting online at earshot.org, emailing vote@earshot.org, or mailing your selections to Earshot Jazz, 3417 Fremont Ave N, #221, Seattle, WA 98103. **Ballots are due February 29.** And join us on March 11 at The Royal Room for the Golden Ear Awards Party, featuring Jun Iida and hosted by Alex Dugdale. Tickets on sale now at earshot.org!

2023 GOLDEN EAR AWARDS BALLOT

NW Recording of the Year

- ☐ Bill Anschell, *Improbable Solutions*
- ☐ Kassa Overall, *ANIMALS*
- ☐ Tom Baker Quartet, *Begin Again*
- ☐ John Bishop, *Antwerp*
- ☐ Velocity, *Quantum Christmas*
- ☐ Other _____

NW Acoustic Jazz Ensemble of the Year

- ☐ Jun Iida Quartet
- ☐ Kareem Kandi World Orchestra
- ☐ Beserate Tafesse Quartet
- ☐ KO Ensemble
- ☐ Marina Christopher Trio
- ☐ Other _____

NW Alternative Jazz Group of the Year

- ☐ Jazz Overhaul
- ☐ Forager
- ☐ Alex Dugdale Funk Band
- ☐ Electric Circus
- ☐ SmackTalk
- ☐ Other _____

NW Jazz Instrumentalist of the Year

- ☐ Cliff Colón
- ☐ Chris Symer
- ☐ Kelsey Mines
- ☐ D'Vonne Lewis
- ☐ Kate Olson
- ☐ Other _____

NW Emerging Artist of the Year

- ☐ Jun Iida
- ☐ Carter Eng
- ☐ Freddy "Fuego" Gonzalez
- ☐ Jahnvi Madan
- ☐ Leanna Keith
- ☐ Other _____

NW Vocalist of the Year

- ☐ Eugenie Jones
- ☐ Ben Black
- ☐ Darelle Holden
- ☐ Johnaye Kendrick
- ☐ Adriana Giordano
- ☐ Other _____

NW Concert of the Year

- ☐ Celebrating Mary Lou Williams, An Evening of Live Performance & Film, October 25, Langston
- ☐ Jackson Cotugno, March 29, Vermillion
- ☐ Benefit for Julian Priester with guest emcee Christian McBride, September 25, Jazz Alley
- ☐ Skerik, February 22, Vermillion
- ☐ Kassa Overall, October 26, Langston
- ☐ Other _____

Seattle Jazz Hall of Fame

- ☐ Thomas Marriott
- ☐ Eugenie Jones
- ☐ John Hansen
- ☐ Gregg Keplinger
- ☐ Marc Smason
- ☐ Other _____

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Trevor Ford: The Bass Can Sing, Too

BY PAUL RAUCH

The musical evolution of bassist Trevor Ford reveals a non-traditional route to jazz excellence. It is a story full of the basic distractions of modern life in America — environment, career, family, and just plain hard work. A story to this point of time, that lacks a litany of original recordings or an extensive performance resume with prominent artists. For the Seattle jazz community, he is seen as the artist that he is — a virtuosic, hard-swinging bassist who refers to himself as a jazz musician and is proud of that title.

Ford came to Seattle to complete his MBA, not to pursue music professionally, at least not exclusively. His education led to his current position at Nordstrom. He had expectations to play, of course, but after appearing around town on several gigs, including those with riveting Barcelona-born pianist Marina Albero, the pandemic hit, leveling live performances in the city for the better part of two years. Still, inspiration abounded, drawn from a well of dedication found within himself, his personal artistic environment that dwelled within his humanity. He was married to the love of his life in May, and the balancing act was on between his business career and music, now with the support of his partner.

While the litany of jazz biographies generally expound about musicians typically from New York, Philadelphia, Chicago, Detroit and New Orleans, Ford was born and raised in the idyllic country around Bend and Sisters, Oregon. His parents are classical musicians, and their son subsequently grew up playing violin and cello. The music played live with family members was the soundtrack of his childhood. The family didn't have a



Trevor Ford photo by Daniel Sheehan

stereo and speaker system in the house. Music heard within the home was created by family members.

It wasn't until middle school that Ford was introduced to the bass, something that seemed quite natural to him at the time. The move, in reality, was made to facilitate the jazz program at Sisters High School, where Ford was bitten by the jazz bug. As is too often the case in jazz education, the music was not introduced as a Black art form, and Ford was not exactly surrounded by Black mentorship to tell him otherwise, outside of his parents. "I've always been part of just a handful of people of color playing this music," says Ford, a sentiment that applies to Seattle without doubt. "It wasn't until I started to attend high school jazz competitions

that I started to see people who looked like me that play this music."

Ford attended the Lamont School of Music at the University of Denver, under the auspices of bassist Ken Walker. Walker led a prominent sextet in town as well and had extensive performance credits with the likes of Slide Hampton, Freddie Hubbard, and Roy Hargrove, among others. He not only mentored Ford in terms of bass technique, he represented the young bassist's first Black mentor in the music. The influence was profound and can be plainly seen in his playing today. "I probably got a lot more fulfillment out of the program because the bass instructor looked like me," recalls Ford. Of course, the fact that Walker is a

superb musician was a benefit as well. It set the bar high for Ford in so many ways.

The most visible ensemble Ford has performed within Seattle is the quartet led by trumpeter Thomas Marriott, perhaps the most prominent jazz musician in the city over the past twenty years. Marriott's music is hard-swinging, soulful, and immersed in jazz tradition. Still, while the trumpeter knows exactly what he wants in the music of his quartet, he understands part of the tradition is change and moving the music forward. He saw something in Ford that represented those principles. The Marriott association also upheld Ford's personal musical principles and ambitions. "I feel humbled to be asked to help with the music they create," says Ford respectfully. In the case of Marriott specifically, he says, "It's one thing to write and perform music, that takes a lot — but to work to create a community is so admirable," alluding to the trumpeter's work with the Seattle Jazz Fellowship.

Ford's sound is lyrical, melodic, and, when the music calls for it, madly swinging. As a young, Black jazz musician, he is keenly aware that the vital connection with the blues and the swing rhythm are the main components that identify jazz as Black American music. He sees that understanding as a personal responsibility moving forward, in both the receiving and giving aspects of mentorship.

"One of my goals as a bassist is to do justice to the music. For someone like Tom [Marriott], who is so articulate about what he wants in the music, even more so. It has the right balance. It feels like a good fit for what I want to play. It has the freedom that jazz is supposed to provide musicians. I appreciate the balance he has struck between those two worlds. Jazz is a community building thing; it's about making each other sound better. Innovation can happen within the context of jazz — you don't have to attach anything to it," cites Ford sincerely.

While Walker may have instilled in him a pride and purpose in this musical form, that is the height of artistry in Black

American music, he also gave Ford a literal, living, breathing approach to the instrument that speaks to listeners with every note he plays. He plays as if he is blowing into the instrument, using his breath as a way to manage the dynamics of his playing. In simply holding and playing the bass, there is a dance going on.

"The bass can sing, too. Sometimes, I'm up there playing lines, soloing as if I'm using my breath to play the instrument. So if I run out of air in my own body, then I'll stop playing pizzicato because it wouldn't seem natural to keep playing. I do that with swing and uptempo too. I try to turn the bass into my own body.

It feels that way; I'm hugging this thing, this big hunk of wood," says Ford.

Over the next few years, Ford has intentions to release his own recordings of original material. While the past five years have been about severe changes in his life, things are settling down, and composition has returned to his musical priorities. After all, achieving a business degree, moving to a new city, getting married, and surviving a one-hundred-year pandemic can take a lot out of a person. His own music will, at some point, take precedence and, much like the home music of his youth in Bend, become the soundtrack of his life.



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Photo by Richard Walker



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Samara Joy

Saturday, May 25, 8pm
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BY NADYA BARGHOUTY

In 2023, Samara Joy had one of her busiest years yet. She took home the Grammys for Best New Artist and Best Jazz Vocal Album. In addition to her sold-out Seattle show and Grammy wins, Joy sold out countless venues around the country and even released a delightfully warm Christmas EP titled *A Joyful Holiday*. Featuring renditions of timeless classics like “Have Yourself a Merry Little Christmas” and “The Christmas Song,” Joy breathes new life into our old favorites. Her vocal clarity and ability to play with power make these cherished tracks a new holiday staple. Joyous runs nod to the gospel background of her youth— instantly recognizable in tunes such as “Oh Holy Night.” The track’s last two minutes capture her impeccable range, velvety tone, and deep passion for music.

An endless love of and dedication to music spans multiple generations in Joy’s family. Her grandparents, Elder Goldwire and Ruth McLendon, were founders of a 1950s Philly gospel group called The Savettes. Not to mention, Joy’s father is a gospel singer, songwriter, and producer who has toured with the likes of Andraé Crouch. Growing up, Joy was a part of her church’s gospel choir in the Bronx (these early influences are later evident on her hit LP *Linger Awhile*). She continued performing at Fordham High School for the Arts as a part of the jazz band. In 2021, Joy graduated from SUNY Purchase after studying music and vocal performance. After winning the Sarah Vaughan International Jazz Vocal Competition in 2019, her career skyrocketed.



Samara Joy photo by Ambe J. Williams

There’s little question: Joy shines out as a face of the next generation. We are witnessing the musical tides changing with artists like Joy and Icelandic singer/songwriter Laufey who make waves and push boundaries. With over half a million followers on TikTok, Joy’s voice is reaching hundreds of thousands people around the world all the while reinventing the way Gen Z learns and understands jazz, a genre not commonly associated with teens.

At just 24 years old, Joy sounds as if she has been singing jazz for decades—a wise sound often compared to such greats as Carmen McRae and Betty Carter. If you missed out on Samara Joy’s sold-out Seattle performance last March, do not fret! The Grammy Award-winning jazz vocalist returns to the Emerald City on Saturday, May 25, in the S. Mark Taper Foundation Auditorium at Benaroya Hall. And if you had the chance to experience Samara last year, well, isn’t two a lucky number? Tickets are sold via Benaroya Hall. To purchase please visit seattlesymphony.org.



Mike Mandel

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

Best known as the blazing keyboardist in Larry Coryell's renowned mid-70s jazz-rock fusion band, The Eleventh House, Mike Mandel was born blind in 1941 and grew up in Yakima. As a teenager, he played with Coryell in The Checkers, a rock band that came through Seattle and also toured behind early rock stars such as Gene Vincent, Roy Orbison, and Bobby Vee. From 1962-68, Mandel lived in Seattle, where, like Coryell, he pursued jazz without abandoning his blues and rock roots. Below are (edited) excerpts from a 2023 phone interview from New York, where Mandel has worked for decades writing music for TV, including a long stint for The Ellen DeGeneres Show.

I spent a lot of time at the Queequeg (a hip U district coffeehouse) with (bassist and pianist) Jerry Heldman. He is the guy who introduced me to Bill Evans. I was a groove guy — Hammond B3, Oscar Peterson — but with Jerry, I could really try out my Bill Evans ideas. For a couple of months, Jerry shared his space with me at the Fisher Studio Building, between Pine and Pike, where people could rehearse. My wife and I lived there. The room came with a piano. We paid 65 bucks a month.

Joe Brazil hired me for the afternoon band at the Penthouse. Bob Nixon would take a week, then I would do a week. Joe was a good player, a very quiet spark plug to a lot of the young players in Seattle. When Trane played the Penthouse, he was going to have dinner at Joe's, so Joe dropped me off on the way. I couldn't speak. I mean, it was like, Gee, Mr.

Coltrane, I love your walking on water act. I was in such awe of these people. Coltrane, Miles and Cannonball. All those guys were, like, untouchable. But at the Penthouse one night, I was sitting on the divan, and Miles sat down and clapped his hand over my hand and said, "Hey, motherfucker, where you workin'?" And he bought me a beer. Miles Davis!

When Dave Lewis left the Black and Tan, I went in there as a leader. I was on B3 (Hammond organ). The Black and Tan was something. I was only there two or three weeks, and Jimmy McGriff came in. He showed me the settings all the guys, like Jimmy Smith, were using. He took 20 minutes with me — just to lay that knowledge on me. I'm forever grateful. After Jimmy McGriff, Big Mama Thornton came in. And after that, Jimmy Witherspoon. We also worked there with Etta Jones. Some weeks, they'd bring in wild ass acts. They had an act that had



Mike Mandel photo courtesy of Vanguard Records

a monkey. I think it was a ventriloquist. And a dancer with a snake.

One time, when Brother Jack McDuff was there, he had this young guitar player. Larry Coryell came by. We thought, Hey, this guy's really good. Larry sat in. The guitar player was George Benson. So, we had the future right there, man.

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VOLUME 48 NUMBER 3 JULY AUG SEPT 2023

Jun Iida, *Evergreen*

January 2024, OA2 Records

BY ROBERT HAM

The career of most every musical artist is a slow or fast build toward their first major statement: their debut album. It's the culmination of years of acquired skills and influences all funneled into one easily consumable chunk. In the case of trumpeter Jun Iida, he arrived at a recording studio in Glendale, California with a wealth of material completed during the pandemic that was impacted by years of exploring jazz, hip-hop, classical, and traditional Japanese folk songs he learned from his mother. Factor in the time Iida spent woodshedding and performing in cities like Seattle, Cleveland, Los Angeles, and New York City, and *Evergreen*, his first foray as a bandleader, was bound to be a dynamic affair, smoothly shifting between styles while maintaining a cohesive tone through nearly an hour of music.

By and large, *Evergreen* is a laidback affair, maintaining a comfortable resting pulse even during its most upbeat tracks.

Helping set that mood is the interplay between Iida and vocalist Aubrey Johnson. Brought into the album to serve in the role of second horn, the New York-based singer spends much of the album doubling the melodies played by Iida and guitarist Masami Kuroki. The result, on tracks like the crisp "Holding On to Autumn" and their take on the Sonny Rollins/Elmo Hope composition "Bellarosa," is a lush coziness that the other players blissfully sink into.

Those songs fall nicely into a post-bop lane, but the rest of the album doesn't rest there for very long. In inspiration and reverence, Iida's "Shiki no Uta," is performed with a skipping rhythm worthy of the late Japanese hip-hop producer and DJ Nujabe. Co-producer Josh Nelson's Fender Rhodes work adds a twinkling atmosphere to the rendition. Original composition "My Anguish In Solidarity," a piece Iida wrote in response to the violence meted out upon Black Americans by police, is appropriately spiny and



unsettled as Iida's solo comes jutting into the mix at a startling angle that leads the entire song to tumble through its final minute like a small avalanche.

Yet for all the work that Iida put into his craft that allowed him to make an album with his name and face featured prominently on the cover, Iida sounds more than happy to slip in alongside the rest of the ensemble rather than pushing his horn into center stage. He instead wrote and arranged these songs with a mind toward enmeshing himself with his fellow players, an ensemble rounded out by drummer Xavier Lecouturier and bassist Jonathan Richards, in a celebration of this multivaried music that they've devoted themselves to.

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.



biamp.

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 NC Happy Hour w/ Frank Kohl, 5pm
 MQ How Now Brown Cow III, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade & Bossa Jôia Trio, 6pm
 AX Mario Layne Fabrizio: THE STAR GONDOLA, 7pm
 WW Pearl Django w/ Gail Pettis, 7pm
 EG Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores, 7pm
 JA Sergio Mendes, 7:30pm
 JF Dave Ambrosio Quintet, 7:30pm
 TD Los Lobos, 7:30pm
 SM Manazma Sheen, 7:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, February 2

RR Joe Casalini Trio, 4pm
 AQ Jerry Frank, 5pm
 LA Jazz Fridays: Phil Sparks & Friends, 5pm
 EB Tom Kellock, 5:30pm
 BI Miles Okazaki, 6pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Shawn Schlogel, 6pm
 EG Duende Libre, 7pm
 CM Michele D'Amour & the Love Dealers, 7pm
 TP Guitar Gil & Friends Quintet, 7pm
 JA Sergio Mendes, 7:30pm
 WE St. Bees, 7:30pm

JF Marc Seales Band, 7:30pm
 TD Los Lobos, 7:30pm
 CZ Creative Music: New World Trio / Dan O'Brien, 7:30pm
 SM JAMN, 8pm
 BP Mark DuFresne Band, 9pm

Saturday, February 3

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Evan Captain & Friends, 6pm
 EG Danny Godinez & Friends, 7pm
 CM Joshua Cheng Big Band, 7pm
 FH Nicole Walters, 7pm
 JA Sergio Mendes (early show), 7:30pm
 JF Marc Seales Band, 7:30pm
 TD Los Lobos, 7:30pm
 JA Sergio Mendes (late show), 9:30pm
 SM REPOSADO, 10pm

Sunday, February 4

CZ Jazz Jam w/ Kenny Mandell, 2pm
 SM Randy Weeks, 4pm
 FB Seattle Jazz Vespers: Tobi Stone Quartet, 6pm
 GA Racer Sessions: Ryan Carraher, 7pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 RR Jose "Juicy" Gonzales Trio, 7:30pm
 JA Sergio Mendes, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk Trio/Jacob Zimmerman 3 (alternate Sundays), 8pm

OW Patrick Riffllin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, February 5

JA Clarence Acox Gala: Legacy Fund Raiser, 7pm
 RR New Music Mondays: Bentley/Campbell/Falzone, 7:30pm
 NL Mo' Jam Mondays, 7:30pm
 TA Westside Trio, 8pm
 OW Ron Weinstein, Danny Godinez & Friends, 9pm
 RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, February 6

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 Kenny Barron Trio, 7:30pm
 SM Foleada, 7:30pm
 UB Underground Sounds: Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, February 7

NC Bruce Barnard Bossa Trio, 5pm
 MQ Jack Ramsey, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 AU Jazz Jam w/ Rebecca Jaymes, 7:30pm
 JA Kenny Barron Trio, 7:30pm

Calendar Venue Key

AQ AQUA by El Gaucho
 AS a stir
 AU Aurora Borealis
 AX AXIS Pioneer Square
 BA Brechemin Auditorium
 BI Bainbridge Island Museum of Art
 BP Bake's Place Bellevue
 CH Chapel Performance Space
 CL The Crocodile
 CM Crossroads Bellevue
 CZ Couth Buzzard Books
 DS Daybreak Star Indian Cultural Center
 DT Darrell's Tavern
 EB El Gaucho Bellevue
 EG Egan's Ballard Jam House
 ES El Gaucho Seattle
 ET El Gaucho Tacoma

FB Seattle First Baptist Church
 FH Frederick Holmes and Company Gallery
 FR FireHouse Arts & Events Center
 GA Gallery 1412
 HA Harissa Mediterranean Restaurant
 HR Historic Roxy Theatre
 HS Hotel Sorrento
 IB Il Bistro
 JA Dimitriou's Jazz Alley
 JF Seattle Jazz Fellowship
 JS Jack Straw Cultural Center
 LA Latona Pub
 MH Meany Hall
 MQ The Triple Door MQ Stage & Lounge
 MV Marine View Presbyterian Church
 NC North City Bistro & Wine Shop

NL Nectar Lounge
 OW Owl N' Thistle
 PD The Pink Door
 PS Pink Salt
 RR The Royal Room
 SG Seattle Drum School Georgetown
 SM Sea Monster Lounge
 ST Stage 7 Pianos
 TA The Alley
 TD The Triple Door
 TP Third Place Commons
 UB Underbelly
 VE Vermillion Art Gallery & Bar
 WE Wonder Ethiopian Restaurant Sport Bar
 WW West of the Waterway
 ZZ Zig Zag Café

RR Joel Astley/Kim & Brian Band/Toby C Brady, 7:30pm
SM Celestial Navigation, 7:30pm
SM Ron Weinstein & Friends, 9:30pm
AS Jam Session Wednesdays, 10pm

Thursday, February 8

AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
MQ Mark Hurwitz and Gin Creek, 5pm
EB Eric Verlinde, 5:30pm
CM JazzClubsNW – High School Jam Session, 6pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade & Bossa Jôia Trio, 6pm
NC Jazz Overhaul with Jacqueline Tabor, 7pm
EG Chip Parker w/ Bonnie Birch & Ben Wheeler, 7pm
JA Blood, Sweat & Tears, 7:30pm
JF Carter Eng, 7:30pm
RR Lore Filgueira Group, 7:30pm
SM Manazma Sheen, 7:30pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, February 9

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
JA Blood, Sweat & Tears (early show), 7:30pm
WE St. Bees, 7:30pm
JF Kate Olson, 7:30pm
BP Rod Cook & Toast, 9pm
JA Blood, Sweat & Tears (late show), 9:30pm

Saturday, February 10

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Evan Captain & Friends, 6pm
HR Mark Lewis Quartet, 7pm
EG Lady 'A' – "Welcome to the Porch", 7pm
CM Tambor e Cordas, 7pm
TP Big Mischief Little Big Band, 7pm
JA Blood, Sweat & Tears (early show), 7:30pm
JF Kate Olson, 7:30pm
CL Brazilian Carnaval | Mardi Gras | 30th Anniversary, 8pm
JA Blood, Sweat & Tears (late show), 9:30pm

Sunday, February 11

CZ Creative Music: Bruce Greeley / Free Improv Session, 2pm
MV Jacqueline Tabor Jazz & Blues, 5pm

SG Youth Open Mic & Mo' Jam, 6pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Blood, Sweat & Tears, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio/Jacob Zimmerman 3 (alternate Sundays), 8pm
OW Patrick Riffin & Friends, 9pm
SM Ron Weinstein Piano Trio, 9pm

Monday, February 12

NL Mo' Jam Mondays, 7:30pm
RR New Music Mondays: Guest Artist TBA, 7:30pm
MH Faculty Concert: Cuong Vu & Cristina Valdés, 7:30pm
TA Westside Trio, 8pm
OW Ron Weinstein, Danny Godinez & Friends, 9pm
RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, February 13

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA Lucia Micarelli, 7:30pm
RR Mardi Gras, 7:30pm
UB Underground Sounds – Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
OW Jazz Jam hosted by Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, February 14

NC Happy Hour w/ Frank Kohl, 5pm
MQ Kareem Kandi, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
FR Brian Kirk Quartet: Tribute to Milt Jackson, 6:30pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
BP Annie Eastwood & Her All-Star Band, 7:30pm
JA Lucia Micarelli (early show), 7:30pm
JF Jared Hall, 7:30pm
RR Tangoheart: A Piazzolla Valentine, 7:30pm
RR Hear Me Talkin' to You: Womxn & Blues, 7:30pm
JA Lucia Micarelli (late show), 9:30pm
SM Hurricane Dreamz, 9:30pm
AS Jam Session Wednesdays, 10pm

Thursday, February 15

AQ Jerry Frank, 5pm
NC Happy Hour w/ Frank Kohl, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade & Bossa Jôia Trio, 6pm
EG Jazz Vocal Jam w/ Randy Cole, 7pm
JA Mindi Abair, 7:30pm
VE Music Laboratory: Tightrope/Evan Smith/

Scrambler, 7:30pm
JF Cyrus Nabipoor, 7:30pm
TD Andre Feriante & the Bohemian Entourage, 7:30pm
SM Manazma Sheen, 7:30pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, February 16

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

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 (2/4, 2/18)
CZ 2pm, Creative Music: Free Improv (2/11)
CZ 2pm, Choro Jam (2/2)
SG 6pm, Youth Open Mic & Mo' Jam (2/11)
GA 7pm, Racer Sessions (2/4, 2/18)
DT 7pm, Jazz Jam w/ Kevin McCarthy

Mondays

CZ 7pm, Cajun Music Jam (2/19)
CZ 7pm, Klezmer Jam (2/26)
NL 7:30pm, Mo' Jam Mondays
RR 9pm, Jazz Jam Session w/ Thomas Marriott

Tuesdays

DS 6:30pm, Indigenous Jam Session (2/6, 2/20)
OW 9pm, Jazz Jam w/ Eric Verlinde

Wednesdays

AU 7:30pm, Jazz Jam w/ Rebecca Jaymes (2/7)
AS 10pm, Jam Session Wednesdays (formerly Cider Sessions)

Thursdays

CM 6pm, JazzClubsNW – High School Jam (2/8, 2/22)
EG 7pm Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores (2/1)
EG 7pm Jazz Vocal Jam w/ Randy Cole (2/15)

EG Lisa Fox Group, 7pm
 CM Woods Creek Band, 7pm
 TP Honky Tonk Sweethearts, 7pm
 JA Mindi Abair (early show), 7:30pm
 WE St. Bees, 7:30pm
 JF Jay Thomas, 7:30pm
 CZ Soul Shack, 7:30pm
 RR Riley Mulherkar/Christopher Icasiano, 7:30pm
 JA Mindi Abair (late show), 9:30pm
 RR Late Nights at The Royal Room: Freddy Fuego, 10:30pm

Saturday, February 17

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Evan Captain & Friends, 6pm
 EG Matt Jorgensen Quintet, 7pm

FH Beserat Tafesse, 7pm
 ST Jovino Santos Neto in Concert, 7pm
 TP Ray Skjelbred & The Yeti Chasers, 7pm
 JA Mindi Abair (early show), 7:30pm
 JF Jay Thomas, 7:30pm
 EG Darian Asplund Group, 9:30pm
 JA Mindi Abair (late show), 9:30pm

Sunday, February 18

CZ Jazz Jam w/ Kenny Mandell, 2pm
 SM Randy Weeks, 4pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 GA Racer Sessions: The Friendship Quilt, 7pm
 JA Mindi Abair, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk Trio/Jacob Zimmerman 3 (alternate Sundays), 8pm
 OW Patrick Riffin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, February 19

CM Music Works Afro Cuban Jazz Ensemble, 7pm
 CZ Cajun Music Jam, 7pm
 NL Mo' Jam Mondays, 7:30pm
 RR New Music Mondays: Guest Artist TBA, 7:30pm
 TA Westside Trio, 8pm
 OW Ron Weinstein, Danny Godinez & Friends, 9pm
 RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, February 20

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 The Cookers, 7:30pm
 SM Glen Teriyaki, 7:30pm
 UB Underground Sounds – Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, February 21

NC Bruce Barnard Bossa Trio, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
 AU North Sound Jazz, 7:30pm
 JA The Cookers, 7:30pm
 JF Peter Bernstein, 7:30pm
 RR Jovino Santos Neto Quinteto, 7:30pm
 BA Jazz Innovations Part 1, 7:30pm
 SM Celestial Navigation, 7:30pm
 SM Hughes Bros Presents, 9:30pm
 AS Jam Session Wednesdays, 10pm

Thursday, February 22

AQ Jerry Frank, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 EB Eric Verlinde, 5:30pm
 PS Jeff Ferguson's Triangular Jazztet, 6pm
 CM JazzClubsNW – High School Jam Session, 6pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade & Bossa Jôia Trio, 6pm
 EG Beleza: Stowell/Matheny, 7pm
 JA The Stylistics, 7:30pm
 JF Peter Bernstein, 7:30pm
 TD Northwest Blues Stars, 7:30pm
 BA Jazz Innovations Part 2, 7:30pm
 SM Manazma Sheen, 7:30pm
 TH Shabaka, 8pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm
 SM Dylan Hayes, 9:30pm



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WEEKDAYS 9 AM - 3 PM

STREAMING 

Friday, February 23

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
 TP Joe Cook Blues Band, 7pm
 JA The Stylistics, 7:30pm
 WE St. Bees, 7:30pm
 JF D'Vonne Lewis, 7:30pm
 RR TIKKADOOM/Nick Drummond, 7:30pm
 JS THE STAR GONDOLA/Battery, 7:30pm
 BP Darelle Holden Quartet, 9pm

Saturday, February 24

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Evan Captain & Friends, 6pm
 EG Greta Matassa Presents: Anneka Olson & Dave Stewart, 7pm
 CM Murl Allen Sanders Quartet, 7pm
 TP Portage Bay Big Band, 7pm
 CZ Chorando na Chuva & Combo Choro, 7:30pm
 JA The Stylistics (early show), 7:30pm
 JF D'Vonne Lewis, 7:30pm
 CH NonSeq Curators Concert, 8pm
 TH Bassekou Kouyate & Vieux Farka Touré, 8pm
 EG Greta Matassa Quintet, 9pm
 JA The Stylistics (late show), 9:30pm

Sunday, February 25

CM Bonnie Birch Trio & Guests, 12:30pm
 CZ Choro Jam, 2pm
 SM Annie Eastwood w/ Kimball & the Fugitives, 4pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 RR Klezmer Starts Here: The Music of Abe Schwartz, 7pm
 JA The Stylistics, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk Trio/Jacob Zimmerman 3 (alternate Sundays), 8pm
 OW Patrick Riffkin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm

Monday, February 26

CZ Klezmer Jam, 7pm
 NL Mo' Jam Mondays, 7:30pm
 RR New Music Mondays: Guest Artist TBA, 7:30pm
 TA Westside Trio, 8pm
 OW Ron Weinstein, Danny Godinez & Friends, 9pm
 RR Jazz Jam w/ Thomas Marriott, 9pm

Tuesday, February 27

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 JA Anat Cohen Tentet, 7:30pm
 SM Big Tooth, 7:30pm
 UB Underground Sounds – Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
 OW Jazz Jam hosted by Eric Verlinde, 9pm
 SM Joe Doria Presents, 9:30pm

Wednesday, February 28

NC Happy Hour w/ Frank Kohl, 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 FR Jovino Santos Neto Quinteto: Tribute to Jobim, 6:30pm
 PD Matt Weiner, Jacob Zimmerman & Tony

Foster, 7pm

JA Anat Cohen Tentet, 7:30pm
 NL Kassa Overall & Theo Croker, 8pm
 TH Dianne Reeves, 8pm
 AS Jam Session Wednesdays, 10pm

Thursday, February 29

AQ Jerry Frank, 5pm
 NC Happy Hour w/ Frank Kohl, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade & Bossa Jôia Trio, 6pm
 JA Kandace Springs, 7:30pm
 TD Corey Harris & Cedric Watson, 7:30pm
 SM Manazma Sheen, 7:30pm
 TH Julian Lage Trio, 8pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm



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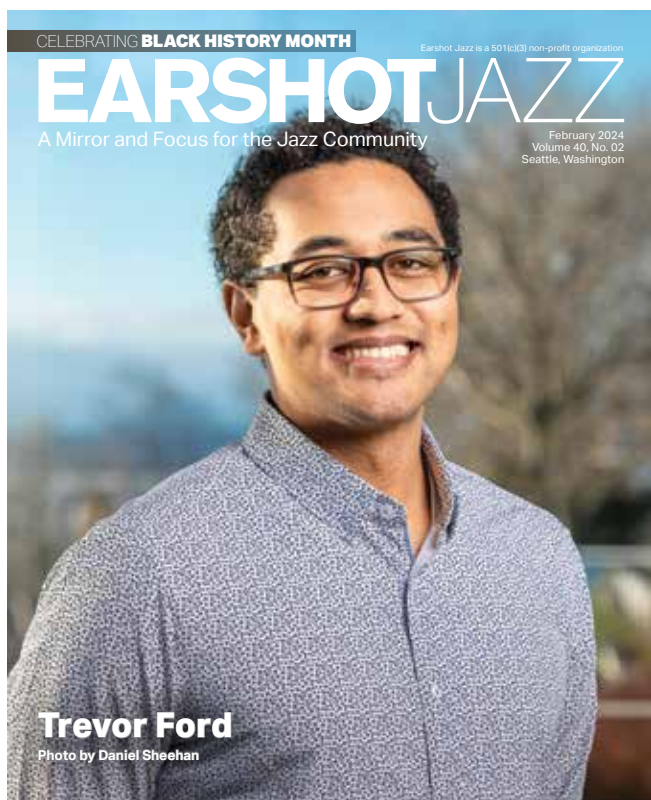
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Trevor Ford photo by Daniel Sheehan

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