

CELEBRATING **WOMEN'S HISTORY MONTH**

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EARSHOTJAZZ

A Mirror and Focus for the Jazz Community

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A portrait of Susan Pascal, a woman with long, straight, light-colored hair, wearing round glasses and a green jacket. She is smiling slightly and looking towards the camera. The background is a blurred outdoor scene with trees and a blue sky.

Susan Pascal

Photo by Daniel Sheehan

Letter from the Director

A New Spring

As we march on into spring, we reflect on this time as one of growth and nurturing. It's perfect to celebrate vibist Susan Pascal on this month's cover. Susan has been a steady inspiration for the young artists of this community for many years. Her quiet focus on professional excellence has aligned her with many of the other masters of this abundant scene.



John Gilbreath photo by Bill Uznay

We are happy to welcome Alexa Peters to this issue with her first "Roots" piece, on clarinetist/educator/ performance artist, Beth Fleenor. A Seattle-based journalist whose byline can be seen in national publications, like *DownBeat* magazine, Peters is the new collaborator with Paul de Barros on their book in progress, updating the landmark *Jackson Street After Hours: The Roots of Jazz in Seattle*.

As we celebrate women in jazz this month, we have to know that we're already a day late and a dollar short. But we can only move forward. It is so great to witness the rise of the next generation—in these pages, join us as we sit down with two local high school juniors who participated in this year's Next Generation Women in Jazz Combo, an educational component of the Monterey Jazz Festival.

With this issue, we also remember one of the true originals of this scene, Mack Waldron, who owned and operated Tula's Jazz Club for many years. Waldron retired from the Navy with a dream to open a jazz club and ran Tula's on 2nd Ave in Belltown, against considerable odds, and for longer than anyone could have reasonably expected. He was dedicated to Seattle jazz and did more than anyone to keep professional performance opportunities alive for Seattle artists. We also note the recent passing of another dear friend, Lionel Kramer, whose memory we will honor in a much more dedicated tribute in next month's issue.

Thanks, as well, to all of the individuals who made donations to Earshot Jazz last year. We're so grateful! We look forward to seeing you all on Tuesday, March 12 at The Royal Room in Columbia City for the annual Golden Ear and Seattle Jazz Hall of the Fame Awards. The music starts at 6:30 with the Jun Iida quintet, and emcee Alex Dugdale will host the awards at 7:30. Speeches will be made, tears will be shed, and community will be celebrated!

Thank you all!!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

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NOTES

DeMiero Vocal Jazz Festival

The 48th annual DeMiero Vocal Jazz Festival returns to Edmonds, March 7-9. Taking place across several downtown Edmonds locations, this music education event brings in more than 50 jazz choirs for a non-competitive, inspiring chance to perform and work with professional jazz artists. Daytime performances, clinics, and master classes are open to the public for free. Venues include the Edmonds Center for the Arts, North Sound Church, and Community Christian Fellowship. Come see why generations of jazz choir students have attended this Festival for more than 48 years, learning from international artists and clinicians. For more information visit demierojazzfest.org.

The Vera Project Seeks New Board Members

The Vera Project is a non-profit concert venue, screen print shop, recording studio, and art gallery dedicated to fostering personal and community transformation through collaborative, youth-driven engagement in music and art. Vera's Board of Directors supports Vera Project staff and membership by providing guidance in areas related to their personal and professional expertise. The board hopes to recruit individuals with the following skill sets: fundraising, financial management and/or major giving; construction law, contract law, IP law and/or tax law; direct action, mutual aid and/or grassroots organizing; and artistic performance. To learn more please reach out to boardofdirectors@theveraproject.org.

Applications Open for 2024 New Jazz Works

Chamber Music America's (CMA) New Jazz Works program provides grants to U.S. jazz ensembles to create, perform, and record new works. The new work may be composed by the ensemble leader or another member of the ensemble. Since 2000, CMA has awarded 277 original jazz works grants, including Seattle's Jovino Santos Neto (2002), Paul Kikuchi and Portable Sanctuary (2012), and säje (2022). Applications close April 4, 11:59 ET. For more information, application, and guidelines visit chambermusicamerica.org/grants/new-jazz-works. New Jazz Works is supported by the Doris Duke Charitable Foundation.

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Thank you to all the generous individuals who donated in 2023! We are humbled and grateful for your investment in our jazz community and we thank you for being part of the Earshot family. This list acknowledges donations and memberships recorded January 1 to December 31, 2023. Please contact info@earshot.org with questions or corrections.

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Elliott “Mack” Waldron

BY PAUL RAUCH

The Seattle jazz community lost a dear friend and iconic supporter in the passing of Elliott “Mack” Waldron on January 24, 2024, of complications from lung cancer at age 82. The long-time proprietor of Tula’s Jazz Club in Belltown created a home for the local jazz scene in Seattle and provided a stage for its musicians to grow and develop an audience. With neighboring Jazz Alley focused on national touring bands, Waldron saw to it that being a local musician was a priority. For twenty-six years, Tula’s featured live local jazz six to seven nights a week, in a room designed for listening and appreciating the music first and foremost. Waldron was motivated by his love for the music and sense of responsibility to the Seattle jazz community. For many musicians and jazz fans alike, Tula’s served as the clubhouse of the local jazz scene. The club gained national attention from jazz notables such as Wynton Marsalis, Roy Hargrove, Hal Galper and Orrin Evans, who became acquainted with the jazz night spot from the weekly jam sessions or by associations with Seattle musicians.

Born on December 28, 1941, and raised in Longview, Texas, with seven siblings, Waldron joined the U.S. Navy and decided to make a career of it. A fine trombonist, he dedicated his talents to becoming a Navy bandleader, retiring in Seattle while being stationed at Sand Point Naval Station on Lake Washington. Having always dreamed of owning a jazz club, he sank a substantial portion of his pension into opening Tula’s on December 31, 1993. The club bore the name of his wife, Tula, a Seattle native. Tula’s Greek heritage was



Mack Waldron photo by Lisa Hagen Glynn

reflected in the cuisine offered by the club, alongside the finest jazz talent in Seattle featured in both small combos and big bands.

Sporting an easygoing personality and a soft Texas accent, Waldron performed virtually every task required to set the club in motion. Aside from the act of managing the business, he tuned the piano daily, worked in the kitchen and behind the bar, and took care of the majority of the building maintenance required. He was known for his kindness and generosity and served those attributes up to his staff, the musicians, and patrons alike. Along the way, the

club helped launch the careers of Seattle jazz musicians such as Greta Matassa, Thomas Marriott, Bill Anschell, Johnaye Kendrick, and many others.

Waldron turned over management of the club to Jason Moore over the last eight years of the club’s twenty-six-year tenure. He pondered retirement but felt the club was too essential a part of the local jazz scene in Seattle to close. Tula’s closing coincided with the razing of the building and surrounding block in the interest of neighborhood gentrification.

He is survived by his wife, Demetra “Tula” Waldron; son, Elliott Waldron, Jr.; and daughter, Mary Waldon.

Susan Pascal: Open to Change



Susan Pascal photo by Daniel Sheehan

BY M.V. SMITH

To call vibraphonist Susan Pascal's music room a music room is an understatement.

Sound-absorbing panels line the walls for pristine acoustics. Across the room from Pascal's vibraphone sit a drum kit and baby grand piano to accommodate full-band rehearsals. And the room is climate-controlled—70 degrees Fahrenheit, 50 percent relative humidity—to ensure that the piano stays in tune.

"It's like rehearsing in a professional studio or something," says pianist Bill Anschell of his longtime bandmate's West Seattle workspace, located in the home she shares with her husband, bassist Dave Pascal. According to Anschell, who first played with Pascal not long after moving to Seattle in 2002, such meticulousness is her trademark. "I remember being immediately struck by how well-organized and interesting her book was. She just put it together in a

way where it's not hard to sight read, and the tunes are really cool."

"She would always send us PDFs in advance," he recalls. "Send us recordings to use as references so you can practice along with the recording when you look at the chart. And she is almost mistake-proof over the twenty-some years I've known her. If she hands you a chart, it's going to be correct. If you don't play it right, it's not her fault."

A percussionist since elementary school, the Shoreline native initially intended to specialize in classical music, but a revelatory encounter with the Gary Burton and Chick Corea album *Crystal Silence*, released when Pascal was a senior in high school, opened her ears to the expressive potential of jazz. "That was a life-changing moment because I realized what one could create with just those two instruments," she remembers.

Early in her career, she created her own opportunities, offering her services to

bands that had put out requests for pianists, keyboardists, or guitarists. She toured the nation with one such act: the eclectic folk ensemble Banish Misfortune, whom she credits with teaching her the practical side of the business, from reading contracts to the art of pacing a concert to holding an audience's interest. Later, she enjoyed a lengthy tenure as a member of the Jazz Police big band and carved out a niche as a contributor to movie soundtracks from *Office Space* to *The Wedding Planner* and *The Blind Side*.

Though Pascal has never recorded an album as a bandleader, she has long made her mark as a sensitive interpreter. A 2015 KNKX live-in-studio performance with her quartet, available on YouTube, captures her elegant way with a song. Her delicate, shimmering version of Mike Stern's ballad "All Heart," teases out the melody's contemplative heart, while her take on Pat Metheny's grooving "Double Guatemala" is all slinky lope, replacing

the bite of Metheny's guitar with the chime of her vibes.

Pascal has also earned a reputation as one of Seattle's foremost advocates for her instrument. Alongside regular collaborators like Anschell, drummer Mark Ivester, guitarist Brian Monroney, and the late bassist Chuck Deardorf, Pascal devised a series of tributes to legendary vibraphonists, putting her own stamp on Cal Tjader's vibrant Latin jazz in her Soul Sauce project, and exploring Milt Jackson's collaboration with master guitarist Wes Montgomery, among others.

Such efforts exemplify Pascal's dedication to the creative possibilities of the jazz interpretive tradition. "I've talked with her for years about, you know, whether she was going to do any writing herself," says singer Greta Matassa, Pascal's dear friend. "I think she feels the same way I feel, and that is: that if you're an improviser, in a sense, you are a writer. You know, you're not necessarily making up your own compositions, but you're reinterpreting a piece of music every time you play."

For a while, however, Pascal fell silent. Rocked by the 2019 closure of her home base, Tula's, the illness and death of a close family member, and the uncertainty of the COVID-19 pandemic, she considered herself all but retired.

"There were presenters or band leaders who would approach me to play, and for the first time ever, I had to say 'no, I can't do this right now,'" she remembers. "And that was extremely hard."

Pascal credits Matassa's example with inspiring her to pursue music again. "She just kept going during the pandemic, kept producing," Pascal says. "When nobody was getting together, she would do these Zoom concerts from her living room... she's a force of nature to be sure."

When Pascal texted to congratulate Matassa on the success of her live streams, "That's when she jumped in and said, 'Hey, you know, let's have you play. When do you want to play?'" She invited me to

start playing and it's hard to get back. Because if you don't use it, you lose it. So, I'm really grateful to her for getting me back into it."

Following a series of guest spots with Matassa's band, Pascal worked in earnest to revive her career, reuniting her quartet, and, last December, debuting a new duo with pianist Francesco Crosara.

Speaking to *Earshot Jazz* late on a Tuesday afternoon in early February, an ebullient Pascal seemed reinvigorated in the wake of a hectic week, bookended by a performance at the grand opening of the Seattle Jazz Fellowship's new Pioneer Square home and a trip to Whidbey Island to play with bassist Clipper Anderson and flugelhornist Dmitri Matheny at Ott & Hunter winery. She noted the musical sophistication of what she termed "listening rooms."

"These are venues that are concentrating on creating a listening environment for people who love the music," she says. "It's not background. It's really made for appreciation."

Highlights of a busy March include a rare out-of-state performance in Half Moon Bay, California, at the storied Bach Dancing & Dynamite Society club, as part of a quartet of vibraphonists convened by Cal Tjader alum Roger Glenn, and, at month's end, a residency at the Seattle Jazz Fellowship with her quartet.

Inspired by the "listening room" surroundings, and spurred on by the Fellowship's strict "no tributes" policy, the consummate interpreter has even begun to explore composing her own material.

"There are so many more opportunities now to offer original music that is welcomed by the community," she says. "I've got a really huge book of things that were established with a particular band, and that band, you know...like Chuck was a part of that, and he's not with us any longer. And what that's done is forced me to open to change. There's a lot of great talent in Seattle. And so I'm opening to it."



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FEATURE

Next Generation Women in Jazz Combo

BY NADYA BARGHOUTY

The Next Generation Women in Jazz Combo (NGWIJC), founded by Terri Lyne Carrington, is a program through the Monterey Jazz Festival. This year's program featured an exclusive offering of workshops at Berklee College of Music in Boston. Since 2019, NGWIJC has featured top high school female and non-binary jazz musicians across the country. This year, two out of the six selected performers hail from Bellevue! *Earshot Jazz* had a chance to sit down with them recently to discuss their journey within jazz, the program itself, and their futures in music.

High school juniors Olivia McVicker (bassist) and Vai Taya (guitarist) met through their participation in the Bellevue College Big Band. "I knew about the program [NGWIJC]," recounts Taya. "I think she [McVicker] was one of the few girls there. So then I thought, 'We should all audition!'" Through their shared laughter, McVicker added, "And then I did." With that, McVicker and Taya submitted their audition tapes and essays.

The pair flew to Boston in January to learn more about what it means to be a woman in jazz, as well as audition for Berklee's summer program (in which they were both offered full scholarships). The two recalled various times in their young careers when they felt unsupported by their peers or judged. But with the NGWIJC, Taya felt positively "locked in," unburdened from pressure and that "no one needed to prove anything." Under the tutelage of workshops led by staff and mentors at the Berklee Institute of Jazz and Gender Justice, NGWIJC became a place of healing and collective growth.

With an unwavering passion for jazz to their core, the two remain unshaken—often in spite of being the youngest person or only girl in the room. Their eyes light up when they speak of the empowering experience it was to play alongside all women—how necessary representation and inclusion are. When asked about women in



Vai Taya and Olivia McVicker photo courtesy of the artists

jazz they look up to or take inspiration from, McVicker cited Linda May Han Oh, a bass player with “interesting rhythmic compositions.” Meanwhile, Taya referenced Erena Terakubo, a saxophonist, who was a guest artist at last year’s Bellevue College Jazz Band Festival. “She’s Japanese and I’m Japanese. And I thought, that could be *me*? That’s insane,” said Taya.

Reflecting on their biggest takeaways from the session at Berklee, McVicker shared what it felt like to experience validation and a sense of belonging. “I already knew it was uncommon for girls to be in jazz or that I may be treated differently. But I am kind of the type of person who doesn’t care about that stuff. And that [attitude] was solidified through the program.” Echoing McVicker’s sentiment, Taya went on to add how it’s okay to take space and feel your emotions, “but those emotions cannot come from insecurity.” She also commented on women in the jazz community as a whole and “that whenever you’re playing you’re never really alone. When you’re in a room, and you’re surrounded by men, you’re carrying other girls in the room with you while you’re playing.” Taya paused and added, “I knew that...but I never really saw it.”

As members of this year’s NGWIJC, Taya and McVicker will be at the 67th Monterey Jazz Festival in September for rehearsals, performances, master classes, and workshops. However, the Monterey Jazz Festival isn’t the only accomplishment under their belt. The two juniors had auditioned for the 16th Annual Charles Mingus Festival and were accepted as the only self-directed combo to compete at The New School in New York City in late February.

NGWIJC had quite the lasting effect on the two young musicians, cementing itself as a pivotal moment in their budding careers. When asked about their future, both are confident they’ll want to pursue higher education in music, specifically in jazz. The future is bright in this next generation.

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The Royal Room, 5000 Rainier S., Seattle

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 Jim Levitt & Lisa Hagen Glynn for photos from the opening weekend of Seattle Jazz Fellowship's new club in Pioneer Square and packed subsequent nights, including a snippet from Glynn of a recent night at the Sea Monster Lounge featuring Foleada. 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.



A packed club for opening weekend. Photo by Jim Levitt.



(L-R) Dawn Clement and Johnaye Kendrick photo by Jim Levitt



Foleada photo by Lisa Hagen Glynn. (L-R): Gabe Hall-Rodrigues, Jeff Busch, Sam Esecson, Adriana Giordano, Michael Catts, and Jamie Maschler.



Kelsey Mines photo by Jim Levitt



Susan Pascal photo by Jim Levitt



Kate Olson photo by Lisa Hagen Glynn



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PREVIEW

Presented by Earshot Jazz

Golden Ear Awards Party feat. Jun Iida



Jun Iida photo by Lisa Hagen Glynn

Tuesday, March 12, 6:30pm
The Royal Room
5000 Rainier Ave S
\$5-15

BY K.SADBERRY

Time goes by so slowly and then it's March, the month of the annual Golden Ear Awards. Head down to Columbia City's Royal Room on March 12 for a special evening in which we gather to give considerable applause to veteran players and the up-and-coming musicians who make whole our local jazz scene. Hosted by multi-instrumentalist and educator, Alex Dugdale, artists from all levels and this expansive community join together on this night to recognize the collective achievements made from the previous year in the realm of jazz. Although, we know that this music exists as an ever-evolving space. Recognizing past accomplishments offers, too, a glimpse into the future of Seattle's jazz scene.

Since 1991, Earshot Jazz has held the Golden Ear Awards. Artists can be nominated in the following categories from the 2023 year: NW Recording of the

Year, NW Acoustic Jazz Ensemble, NW Alternative Jazz Group, NW Jazz Instrumentalist, NW Emerging Artist, NW Vocalist, NW Concert, and the Seattle Jazz Hall of Fame. Inductees from the very first ceremony were named as far back as 1990!

Trumpeter Jun Iida and his ensemble are the evening's featured band. Iida recently released his debut album, *Evergreen*, on Origin Records which has quickly stretched the corners of the planet, overwhelmingly met with high praise. Iida crafts his own compositions and improvisations, but also tinkers with reworkings of jazz standards. Expect to hear some tunes from the new record from 6:30 until 7:30, when they hand over the stage to Dugdale for the Awards Ceremony. And don't forget to bring your instruments! Immediately following the Awards is a jam session. You know jazz is all about the after hang!

Tickets are on sale now at earshot.org, sliding scale \$5-15. To ensure great seating, please visit royalroomseattle.com/reservations.

Tim Berne Trio

Wednesday, March 13, 7:30pm
The Royal Room
5000 Rainier Ave S
\$20-25

BY ANDREW LUTHRINGER

Since his first solo album in 1979, the relentlessly exploratory composer and saxophonist Tim Berne has charted an utterly singular path. Starting from an early foundation of inspiration and tutelage from the incomparable Julius Hemphill, Berne has made over 50 recordings for labels including Soul Note, ECM, Intakt, and for almost 30 years, his own imprint Screwgun Records.

Any chance to see the New York-based Berne live is a must-see event, but his upcoming trio show at The Royal Room is particularly notable for Seattle jazz fans as a homecoming of sorts for returning hometown hero, guitarist Gregg Belisle-Chi. Belisle-Chi left Seattle for New York about eight years ago and now counts notables such as Bill Frisell, Nels Cline, and Andy Summers as fans, so it's safe to say the creative music world has taken notice. Berne has been a beacon of inspiration for Belisle-Chi since his teenage years, so returning as part of Berne's group is a moment of triumph. The trio will be rounded out by longtime Berne collaborator, drummer Tom Rainey, a peerless percussive shapeshifter and telepathic improviser.

A guitarist and composer of disciplined focus and sprawling aesthetic interests, Belisle-Chi connected with Berne in a uniquely 21st century way: online, during the pandemic. "I was just killing time during lockdown, trying to learn his music," recounts Belisle-Chi. "I'd always been a big admirer of his music, and I was trying to figure out how he put it together."



(L-R) Gregg Belisle-Chi, Tom Rainey, and Tim Berne photo by Sarah Berne

"We got together and started playing duo a lot," Berne adds. "Gregg was also bold enough to take on creating a solo guitar interpretation of my music, which is beautiful." [*Koi: Performing the music of Tim Berne*]. "Gregg is a classic case of somebody who's talented, but more importantly, knows that you're going to get out of it what you put in," says Berne, "and he puts a lot into the music."

After the solo record, Belisle-Chi and Berne recorded two duo records, and the collaboration also led to tours in Europe, in an ensemble also featuring cello visionary Hank Roberts and drummer Jim Black.

Berne holds down a weekly residency at Lowlands in Brooklyn, and Belisle-Chi estimates he did over 60 gigs with him in 2023. Historically, jazz has been a form that's thrived on generational exchange and support, and Belisle-Chi's experience is a modern example of this process at

work. "These days, it's unheard of in New York to have a consistent regular gig like that," says Belisle-Chi. It's been a real-world education on the bandstand, enabling him to play with a who's who of modern jazz: Ralph Alessi, Ches Smith, Chris Potter and Michael Formanek, to name just a few.

Belisle-Chi's role in Berne's band is much more than a guitarist-for-hire. Despite half a lifetime of age difference and a smaller range of experience, he's as much a close collaborator and peer as a sideman. Berne calls Belisle-Chi "fearless," adding, "I need to have collaborators who are selfless and want to really develop something; Gregg definitely influenced me as much as I may have influenced him."

At The Royal Room show, the audience can expect a uniquely adventurous and uncompromising listening experience. Don't miss it. Tickets at theroyalroomseattle.com.

PREVIEW

Kaley Lane Eaton

Friday, March 15, 8pm
Chapel Performance Space
4649 Sunnyside Ave N
\$5-20

BY ROB MOURA

Pacific Northwest artists have long been inspired by the region's sylvan beauty, and Kaley Lane Eaton is no exception. Having spent her childhood surrounded by the woods, Eaton aspires to integrate the spirit of the forest into her avant-garde folk compositions. On March 15, she'll evoke that spirit through a live performance at the Chapel, where a bevy of guest musicians will help bring her music to life.

Before Eaton decided to explore folk music, she spent her youth training to be a classical musician. Born in Mukilteo to non-musician parents, Eaton started playing piano as a 3-year-old and wrote her first songs on guitar as a teenager. Her training led her to Whitman College on classical piano and voice scholarships, earning a master's degree in the latter at the Longy School of Music in Cam-

bridge. Yet throughout her education, she remained fixated on folk music—specifically Renaissance-era folk. “I got really into early music,” she says of the time, “Monteverdi and Dowland and stuff from the Renaissance. I started playing the lute. That was a weird time in my life.”

Her interest in early folk comes through on *Lookout*, her second solo album and the inceptive release for Strange Moon Records, the new label out of Kin of the Moon. Where Eaton's 2020 debut *Cedar* married verdant ambiance with electronic textures, *Lookout* takes place entirely within the acoustic realm. Each of its seven songs features Eaton's glass-like voice at its nexus while strings, woodwinds, and the occasional baglama orbit around it. True to the spirit of experimental music, the parts synchronize and clash at intriguing angles. On “To Move The Earth,” for instance, the humble pluck of Eaton's banjo wrestles with Lily Press' seraphic harp. Elsewhere, Eaton's piano chords and Chris Icasiano's galloping drums rush past fauna portrayed by heady swirls of violin and viola.



Kaley Lane Eaton photo by Michelle Smith-Lewis

According to Eaton, the shift from electronics to acoustic instruments was intentionally meant to provide distance from her use of electronics, which she studied at the University of Washington. Though she spent years honing her skills with live performance software, her perspective on electronics soured amid our

CONTINUED ON PAGE 17

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.

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Camp Jitterbug

May 24-27
Various Venues

BY M.V. SMITH

You never know what's right under your nose.

Saxophonist Jacob Zimmerman, an alum of Clarence Acox's Garfield High band, grew up loving pre-bebop jazz but decided to pursue his interest in the avant-garde, attending graduate school at Mills College to study composition with AACM co-founder Roscoe Mitchell. Not long after his 2012 graduation, however, an unexpected encounter prompted him to reconsider his options.

During a trip to New York, Zimmerman met some young musicians "who were playing lots of swing dance gigs and playing traditional jazz," he remembers. "It was a revelation for me because I didn't know anybody my age who was playing that kind of music."

When Zimmerman told his new friends that he was from Seattle, "They were like, 'Hey, this is perfect. We're coming to Seattle to do some swing dance gigs... Seattle has one of the biggest swing dance communities in the country.' And I did not know that."

Zimmerman leaned hard into his new direction. He returned to Seattle to immerse himself in the swing scene, learning the clarinet to better fit the repertoire and taking swing lessons with his wife to better understand how to play for dancers.

"I think part of me always wanted to play this kind of music, and I just didn't know it was possible," he says.



Chester Whitmore performs to the All Star Big Band at Camp Jitterbug 2022.
Photo by Danny Ngan.

As organizer of Camp Jitterbug, an annual Seattle festival devoted to swing dancing, Tonya Morris has helped make such a career viable, frequently hosting Zimmerman alongside other local masters of swing-era sounds like saxophonist Jonathan Doyle and pianist Ray Skjelbred.

Nearly two decades before Zimmerman, Morris had her own revelatory encounter with swing, watching fellow University of Washington students do the Lindy Hop to John Holte's Radio Rhythm Orchestra. She joined UW's Swing Kids — advancing from beginners' lessons to club board member, going out four or five nights a week to dance to Ham Carson at Pioneer Square's New Orleans restaurant, or Floyd Standifer and B.B. White at the Pampas Room.

As her expertise grew, Morris took up teaching; she led lessons in swing dancing to packed houses at the height of the 1990s revival, eventually traveling the world as a dance instructor. "I decided to start bringing some people from out of town

to Seattle and create a festival, and it just grew and grew," she recalls. "Today, we're one of the longest-running swing and jazz dance festivals in the world."

Every Memorial Day weekend, Camp Jitterbug turns Capitol Hill into a hotbed of swing, attracting devotees from as far away as Australia for four days of workshops, lessons, and dance competitions, highlighted by the Jump Session Show, a showcase performance open to the general public.

In collaboration with choreographer and historian Chester Whitmore, a protégé of legendary tap dancer Fayard Nicholas,

Morris crafts a program that considers the full breadth of African-American dance. "It's not just the dance moves; it goes a lot deeper than that," Morris says. "We do a timeline of jazz dance history, so people can kind of learn something from it and take away something from it: 'Oh, I don't know that the Lindy Hop came out of the Charleston, and then these influences came into soul music and hip hop music.' We feel like the whole story — the big picture — is relevant."

For many attendees, however, the real fun is more of a late-night affair.

"You'd be shocked how many people are still left in the Century Ballroom at four in the morning," says Morris. "It's become part of the culture [of the camp]: dance until the wee hours of the morning, like the jazz musicians used to jam over on Jackson Street."

Morris believes that Capitol Hill's wealth of historic venues — a vibrant alternative to the sterile hotel ballrooms where

many dance events are held — and the sense of place they represent, are key to Camp Jitterbug's appeal. When the band really cooks, "you see the whole room hit that break at once, it's crazy. Having that happening in this atmosphere, in a ballroom that's been around forever — or in Washington Hall, where Basie and Billie Holiday played — you have that powerful moment where the dancers are connecting with what the musicians are doing. It's beautiful."

For the camp schedule, live band lineup, and tickets, including weekend passes, visit campjitterbug.com.

EATON, FROM PAGE 15

transition online, where tools like social media and AI actively threaten the human connection. "We need humanity more," she says. "We don't need to celebrate this thing anymore."

When Eaton moved back to Seattle in 2018, she joined the staff at Cornish College of the Arts teaching music technology. There, she discovered a community of talented, open-minded peers willing to explore her outré interests. Consequently, many of the album's contributors — including bassist Kelsey Mines, violists Kayce Guthmiller and Heather Bentley, and flutist Leanna Keith — are Cornish staff. "Those are my people," Eaton offers. "Who else am I going to play music with?"

At the Chapel, expect just about every artist from the recording alongside Eaton including her Cornish colleagues, James Falzone, Tom Baker, Alina To, Aleida Gehrels, Maria Scherer Wilson, Ray Larsen, Neil Welch, Icasiano, Moe Weisner, Sam Boshnack, and Rian Soules from Seattle, along with harpist Press and cellist Simon Linn-Gerstein from LA. Through gorgeous melodies and remarkable improvisation, they intend for the night to be a tribute to musical kinship and an affirmation of the humanity fostered in its performance.

Beth Fleenor

Earshot Jazz is proud to share brief excerpts from the forthcoming book, *After Jackson Street: Seattle Jazz in the Modern Era* w.t. (History Press of Charleston, S.C.), by Seattle's preeminent jazz writer, Paul de Barros, and Seattle-based music journalist Alexa Peters. 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.

When it comes to fresh, progressive, and influential musicians in Seattle, clarinetist and singer Beth Fleenor is right up there. Fleenor, who was raised in Bristol, Tennessee, has been a dynamic presence in Seattle music since moving here to attend Cornish in 1998. Her primary projects include Crystal Beth, a solo pursuit involving the inventive layering of electronics, amplified clarinet, and novel vocalizations, and Workshop Ensemble, a blindfolded chamber music ensemble. Fleenor has also worked with some of the world's most preeminent musical innovators, including musician, composer, and bandleader Wayne Horvitz, Talking Heads alum David Byrne, and Butch Morris, who pioneered Conduction, a unique improvisational method.

Below are edited excerpts about the extraordinary circumstances that surrounded Fleenor's arrival in Seattle, from a 2023 interview with Fleenor at her home in Edmonds, WA.

BY ALEXA PETERS

I moved out here two weeks before my 18th birthday to go to Cornish. I came and stayed, and there have been many times since that I have gotten ready to leave. But, I've never had a calling internally to go someplace else in the same way that I felt pulled to come out here.

When I was 14, I was in the school band. I took a band trip to London and fell crazy in love with London. I met this woman who was a tour guide. We ended up becoming friends and pen pals after I left. She wrote to me and she said

that Seattle was the closest thing in the United States that we have to London culturally and in weather. So, I got it in my noggin that I was going to go to Seattle.

Then, one day, I got in the backseat of a friend's car. She had thrown a brochure in the back that had been mailed to her house to the wrong name. The brochure was for Cornish College of the Arts. I got in the car and looked down and saw 'Seattle, Washington' and 'Arts.' And I was just like, 'Alright! There we have it. That sounds great.'

That's some crazy magic. I had no idea who taught at Cornish. I knew nothing. But I did not apply anywhere else. I was just like, 'Yep, this is it. This is what I'm supposed to do.'

I moved out here, took my Cornish entrance exams. Then, I went to Bumbershoot and I saw a show that Jovino Santos Neto and Chuck Deardorf and Hans Teuber were playing. I was like, 'Woah, mind blown.' A few days later, I went to school, and I was sitting on the



Beth Fleenor photo by Karen Moskowitz

couch, in the music building, and they walked by. I was like, 'What? They're here?'

At Cornish, Jim Knapp was my first jazz improvisation teacher. He's also [the person] who gave me my first jazz gigs in Seattle. But then, when I met Denney Goodhew? Denney really changed everything.

The very first lesson I took with him, he had me play a bit. And then he asked me to stop playing and just breathe. And then he was like, "Well, how can you put anything out if you don't take anything in?" That opened the curtain to a whole other realm.

Bill Anschell, *Improbable Solutions*

Origin, January 2024

BY ERIC OLSON

It takes all of five bars for a ring modulator to slink, unassumingly, and rather unexpectedly, into the opening track of Seattle-based pianist Bill Anschell's newest work. A few seconds on, when guitarist Brian Monroney flicks his strings like Avi Bortnick on one of John Scofield's *Überjam* records, the album title falls into place: *Improbable Solutions*. There's no saying what "problem" this excellent album is bent on solving, but its methods, for an acoustically inclined artist like Anschell, are "improbable" indeed.

Released by Seattle's Origin Records, *Improbable Solutions* is being trumpeted as a "stylistic departure" for Anschell. What's astonishing about this heady nine-song collection is how familiar the pianist sounds among electronics and how smoothly he blends traditional jazz instrumentation with disparate studio techniques.

Anschell has long dabbled in digital sounds, working hard to accomplish this record's seamlessness. Whereas his last album was recorded in all of three and a half hours, *Improbable Solutions* took over three years to compose, program, and record. "I mixed the project myself so I could adjust the electronic parts to the new acoustic tracks," Anschell says, "replacing some electronic sounds, refining others."

"It was all seemingly endless until I forced myself to declare an ending."

Assisted by an all-star Northwest cast – Monroney on guitar, Chris Symer on bass, Jose Martinez on drums, Jeff Busch on percussion, and KJ Sawka taking up the kit for an incendiary one-track finale – Anschell plants his flag at a satisfying endpoint. Martinez and Symer form a

wonderful rhythmic bedrock, complementing the syncopated compositions around which Anschell structures his art. Busch broadens the soundscape on three tunes with his telltale Latin-inflected ostinato, most notably on "Nimbus."

Anschell's electroacoustic brew reaches a subtle peak on "Naked Truth," his ponderous piano afloat on waves of modulating synthesizers. *Improbable Solutions* has been carefully balanced so that the electronic never supersedes the acoustic, or vice versa. That said, Anschell takes his digital horses on some memorable trots, first on "Is This Thing Even On?" and again with KJ Sawka on "Outburst."

"In high school," says Anschell, "when I heard synth-driven progressive rock for the first time, I suffered what felt like a musical epiphany."

The sentiment echoes fellow pianist Brad Mehldau, whose homage to classic prog took form in 2022's *Jacob's Ladder*. There's fertile ground for exploration here, and Anschell is a worthy discoverer, invoking Jan Hammer with classic synth tones on "Is This Thing Even On?"



The album's prog portion comes to a romping head when local treasure KJ Sawka enters the fold on "Outburst." Now, Anschell bows to his high school id, drawing up a juicy 7/4 bassline mirrored by Sawka's rolling snare. Whereas "Is This Thing Even On?" echoed prog's classic era, Anschell pulls a Marty McFly for his finale, shouldering up to Ozric Tentacles and niche British shredders.

This is an unlikely destination for Anschell, but he sticks the landing. It takes equal parts courage and ingenuity to alter one's sound as much as he has on *Improbable Solutions*. Consider the problem solved.



JAZZ AROUND THE SOUND

MARCH 03

Friday, March 1

LA Phil Sparks & Friends, 5pm
AQ Jerry Frank, 5pm
EB Tom Kellock, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Shawn Schlogel, 6pm
VV Anacortes Jazz Walk, 6pm
EG John Pinetree & the Yellin' Degenerates, 7pm
CZ Creative Music Fridays: New World Duo, 7:30pm
JA Kandace Springs (early show), 7:30pm
WE St. Bees, 7:30pm
RR Sam Russell and the Harborrhats, 7:30pm
JF Skerik, 7:30pm
BX Reuel Lubag Quartet, 8pm
RA Spring Music Faculty Showcase, 8pm
NT Louis Cole Trio, 8pm
JA Kandace Springs (late show), 9:30pm

Saturday, March 2

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Evan Captain & Friends, 6pm
ST Spring Vibes: At the Crossroads of Classical, Jazz, and Folk, 7pm
ZA Francesco Crosara Jazz Quartet, 7pm
EG Don Berman Quartet, 7pm
JA Kandace Springs (early show), 7:30pm
CH Uncharted Duo, 7:30pm
JF Kerry Politzer, 7:30pm
BX Susan Pascal Quartet, 8pm
MT Brian Culbertson, 8pm
JA Kandace Springs (late show), 9:30pm
SM Danny Godinez Band, 10pm

Sunday, March 3

NC All Ages Jazz Jam, 11am
CZ Jazz Jam w/ Kenny Mandell, 2pm
SM Randy Weeks, 4pm

JF All Ages Jam w/ D'Vonne Lewis, 4pm
FB Seattle Jazz Vespers: Eugenie Jones Quartet, 6pm
GA Racer Sessions: Jacob Lipp, 7pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
AU The Offbeats, 7pm
JA Kandace Springs, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
RR Jim Knapp Orchestra, 8pm
OW Patrick Riffin & Friends, 9pm
SM Ron Weinstein Piano Trio, 9pm
HS Jazz Brunch w/ Caitlin Sherman, 11am

Monday, March 4

RR South Hudson Music Project Presents New Music Mondays, 7:30pm
TA Westside Trio, 8pm
OW Ron Weinstein, Danny Godinez & Friends, 9pm
RR South Hudson Music Project Presents Jazz Jam Session w/ Tim Kennedy Trio, 9pm

Tuesday, March 5

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA Albert Cummings w/ Curtis Salgado & Alan Hager, 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, March 6

NC Shapeshifter, 5pm
MQ Angela Petrucci, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
VE Floating Gardens, 7pm
AU Jazz Jam w/ Rebecca Jaymes, 7:30pm

JA Albert Cummings w/ Curtis Salgado & Alan Hager, 7:30pm
SM Celestial Navigation, 7:30pm
MH Studio Jazz Ensemble and Modern Band, 7:30pm
SM Weinstein Wednesday, 9:30pm
AS Cider Jam Session, 10pm

Thursday, March 7

NC Happy Hour w/ Frank Kohl, 5pm
MQ The How Now Brown Cow III, 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade and Bossa J6ia Trio, 6pm
BX Student Jazz Jam, 6pm
AX Mario Layne Fabrizio: THE STAR GONDOLA, 7pm
EG Jazz Vocal Jam hosted by Pat Johnston and Arlene Sanvictores, 7pm
RR Critical Mass Big Band, 7:30pm
JA Bob James Quartet, 7:30pm
SM Manazma Sheen, 7:30pm
JF Todo Es, 7:30pm
TD Rick Estrin & the Nightcats, 7:30pm
CH Xyloboyz: Music for Bass Drums, 8pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm
SM Battlestar Kalakala, 9:30pm

Friday, March 8

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
RR Seattle Composers Alliance: Kate Olson Sextet, 7pm
EG Jonas Myers Trio, 7pm
WE St. Bees, 7:30pm
JA Bob James Quartet (early show), 7:30pm

Calendar Venue Key

AQ AQUA by El Gaucho	ES El Gaucho Seattle	LA Latona Pub	SM Sea Monster Lounge
AS a stir	ET El Gaucho Tacoma	MQ Triple Door MQ Stage & Lounge	ST Stage 7 Pianos
AU Aurora Borealis	FB Seattle First Baptist Church	MT The Moore Theatre	TA The Alley
AX AXIS Pioneer Square	FH Frederick Holmes And Company Gallery	MV Marine View Presbyterian Church	TD Triple Door
BH Benaroya Hall	FR FireHouse Arts & Events Center	NC North City Bistro & Wine Shop	TP Third Place Commons
BP Bake's Place Bellevue	GA Gallery 1412	NL Nectar Lounge	UB Underbelly
BX Boxley's Jazz Club	HA Harissa Mediterranean Restaurant	NT The Neptune Theatre	VE Vermillion Art Gallery & Bar
CB Crossroads Bellevue	HS Hotel Sorrento	OW Owl N' Thistle	VV Various Venues
CH Chapel Performance Space	IB IL Bistro	PD Pink Door	WE Wonder Ethiopian Restaurant Sport Bar
CO Clock-Out Lounge	JA Dimitriou's Jazz Alley	PT Paramount Theatre	WP Watershed Pub & Kitchen
CZ Couth Buzzard Books	JF Seattle Jazz Fellowship	RA Raisbeck Auditorium	ZA Zen Arts Group
DT Darrell's Tavern	L1 The LAB at 1010	RR The Royal Room	ZZ Zig Zag Cafe
EB El Gaucho Bellevue		SG Seattle Drum School Georgetown	
EG Egan's Ballard Jam House			

JF Nelda Swiggett, 7:30pm
BX Kelly Eisenhour Quartet, 8pm
JA Bob James Quartet (late show), 9:30pm

Saturday, March 9

WP Live at the 'Shed feat. Daniel Rapport, 12pm
AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Evan Captain & Friends, 6pm
EG Lady 'A' – "Welcome to the Porch", 7pm
FH D'Vonne Lewis and NW D'Lux, 7pm
TP Purple Passion Swing Band, 7pm
JA Bob James Quartet (early show), 7:30pm
JF Nelda Swiggett, 7:30pm
TD Coco Montoya w/ John "Greyhound" Maxwell, 7:30pm
WP Triangular Jazztet, 8pm
BX Beserat Tafesse Quartet, 8pm
CH NonSeq: Evicshen + Reylinn, 8pm
BP Powerhouse, 9pm
RR Carnaval w/ EntreMundos Big Band, DJ Tomás & Daniel Santos from Bahia-in-Motion, 9pm
JA Bob James Quartet (late show), 9:30pm

Sunday, March 10

NC All Ages Jazz Jam, 11am
HS Jazz Brunch w/ Caitlin Sherman, 11am
CZ Kenny Mandell's Improv Session, 2pm
MV Mel Brown B3 Organ Group, 5pm
L1 Youth Open Mic & Mo' Jam, 6pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
AU Greta Matassa Quintet, 7:30pm
JA Bob James Quartet, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
OW Patrick Riffin & Friends, 9pm
SM Ron Weinstein Piano Trio, 9pm

Monday, March 11

NL Mo' Jam Mondays, 7:30pm
RR South Hudson Music Project Presents New Music Mondays, 7:30pm
TA Westside Trio, 8pm
OW Ron Weinstein, Danny Godinez & Friends, 9pm
RR South Hudson Music Project Presents Jazz Jam Session w/ Tim Kennedy Trio, 9pm

Tuesday, March 12

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
RR Golden Ear Awards Party feat. Jun Iida, 6:30pm
JA Morgan James, 7:30pm
TD Special EFX Allstars, 7:30pm
UB Underground Sounds: Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm
CH Jonah Parzen-Johnson + Kelsey Mines + Welch/Blackwell/Campbell, 8pm
OW Jazz Jam hosted by Eric Verlinde, 9pm
SM Joe Doria Presents, 9:30pm

Wednesday, March 13

NC Happy Hour w/ Frank Kohl, 5pm

MQ Kate Olson, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
FR Mike Allen Quartet: Swing Into Spring, 6:30pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
VE Floating Gardens, 7pm
AU Roadside Attraction, 7:30pm
JA Morgan James, 7:30pm
RR Tim Berne Trio, 7:30pm
SM Hot Rod, 7:30pm
JF Brittany Anjou, 7:30pm
SM Hurricane Dreamz, 9:30pm
AS Cider Jam Session, 10pm

Thursday, March 14

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
HA Dina Blade and Bossa Jóia Trio, 6pm
BX Student Jazz Jam, 6pm
CB JazzClubsNW – High School Jam Session, 6pm
JA Judith Hill, 7:30pm
SM Manazma Sheen, 7:30pm
JF Darian Asplund Group, 7:30pm
IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm
SM How Now Brown Cow, 9:30pm

Friday, March 15

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
EG Max Holmberg and Alex Dugdale Student Combo Showcase, 7pm
TP Brazz – Brazilian Jazz, 7pm
NC Cherrie Adams w/ The Forman-Finley Band, 7:30pm
WE St. Bees, 7:30pm
JA Judith Hill (early show), 7:30pm
JF Xavier Lecouturier, 7:30pm
CH Kaley Lane Eaton, 8pm
BX Pony Boy All-Star Big Band, 8pm
BP Annie Eastwood and her All-Stars, 9pm
CO Eleni Govetas Kompania, Gora Gora Orkestar & Shpiliks, 9pm
JA Judith Hill (late show), 9:30pm

Saturday, March 16

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Evan Captain & Friends, 6pm
ST Art of the Duo: Bill Anschell & Dmitri Matheny, 7pm
EG Ranger and the "Re-Arrangers," 7pm
TP CenterPiece Jazz Band, 7pm
JA Judith Hill (early show), 7:30pm
JF Xavier Lecouturier, 7:30pm

BX Pete Christlieb / Linda Small, 8pm
BP Jazz Overhaul, 9pm
JA Judith Hill (late show), 9:30pm

Sunday, March 17

NC All Ages Jazz Jam, 11am
HS Jazz Brunch w/ Caitlin Sherman, 11am
CZ Jazz Jam w/ Kenny Mandell, 2pm
SM Randy Weeks, 4pm
GA Racer Sessions: Sheridan Riley, 7pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Judith Hill, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
OW Patrick Riffin & Friends, 9pm
SM Ron Weinstein Piano Trio, 9pm

Monday, March 18

CZ Cajun Music Jam, 7pm
NL Mo' Jam Mondays, 7:30pm
RR South Hudson Music Project Presents New Music Mondays, 7:30pm
TA Westside Trio, 8pm
OW Ron Weinstein, Danny Godinez & Friends, 9pm
RR South Hudson Music Project Presents Jazz Jam Session w/ Tim Kennedy Trio, 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

NC 11am, All Ages Jazz Jam
CZ 2pm, Jazz Jam w/ Kenny Mandell (3/3, 3/17, 3/31)
CZ 2pm, Choro Jam (3/24)
GA 7pm, Racer Sessions (3/3, 3/17)
DT 7pm, Jazz Jam w/ Kevin McCarthy

Mondays

CZ 7pm, Cajun Music Jam (3/18)
CZ 7pm, Klezmer Jam (3/25)
NL 7:30pm, Mo' Jam Mondays
RR 9pm, Jazz Jam Session w/ Tim Kennedy Trio

Tuesdays

OW 9pm, Jazz Jam w/ Eric Verlinde

Wednesdays

AS 10pm, Cider Jam Session

Thursdays

CB 6pm, JazzClubsNW High School Jam (3/14, 3/28)

Tuesday, March 19

AQ Martin Ross, 5:30pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
JA True Loves, 7:30pm
RR The Elnah Jordan Experience, 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, March 20

NC Shapeshifter, 5pm
MQ Martin Budde, 5pm
AQ Martin Ross, 5:30pm
EB Tom Kellock, 5:30pm
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm
VE Floating Gardens, 7pm

JA True Loves, 7:30pm
RR SHMP and KNKX Present: Piano Starts Here: The Music of Mary Lou Williams/Lovie Austin, 7:30pm
SM Celestial Navigation, 7:30pm
AU Emerald City Jazz Orchestra, 8pm
SM Hughes Bros Presents, 9:30pm
AS Cider Jam Session, 10pm

Thursday, March 21

NC Happy Hour w/ Frank Kohl, 5pm
MQ Ranger and the "Re-Arrangers", 5pm
EB Eric Verlinde, 5:30pm
ES Paul Richardson, 6pm
ET Kacey Evans, 6pm
HA Dina Blade and Bossa J6ia Trio, 6pm
EG Jazz Vocal Jam, 7pm
BX Boxley Pro-Am Big Band, 7:30pm
JA Marcus Miller, 7:30pm
RR Hear Me Talkin' to You: Womxn & Blues, 7:30pm
SM Manazma Sheen, 7:30pm
JF Martin Budde, 7:30pm

IB Jacob Zimmerman, 8:30pm
OW X-Presents: Xavier Lecouturier & Friends, 9pm

Friday, March 22

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
TD The Rumba Kings feat. Arcobaleno Strings and special guests (early show), 6pm
CB Northwest Swing, 7pm
EG Elena Maque Band (early show), 7pm
WE St. Bees, 7:30pm
JA Marcus Miller (early show), 7:30pm
RR Owen Broder Quintet "Hodges: Front and Center Vol. 2," 7:30pm
JF Beserat Tafesse, 7:30pm
BX Steve Treseler / Kevin Woods, 8pm
SM Celestial Navigation, 8pm
EG Elena Maque Band (late show), 9pm
TD The Rumba Kings feat. Arcobaleno Strings and special guests (late show), 9pm
JA Marcus Miller (late show), 9:30pm
RR Freddy Fuego, 10:30pm

Saturday, March 23

AQ Jerry Frank, 5pm
EB Eric Verlinde, 5:30pm
ES Martin Ross, 6pm
ET Sandy Harvey, 6pm
HS Evan Captain & Friends, 6pm
TD The Rumba Kings feat. Arcobaleno Strings and special guests (early show), 6pm
RR Eugenie Jones – The Originals – CD Release Celebration! (early show), 6:30pm
CB The Scratch Cats Organ Trio, 7pm
EG Elaine Bonow Birthday Show, 7pm
FH Jacqueline Tabor, 7pm
TP Hopscotch, 7pm
JA Marcus Miller (early show), 7:30pm
JF Beserat Tafesse, 7:30pm
TD The Rumba Kings feat. Arcobaleno Strings and special guests (late show), 9pm
JA Marcus Miller (late show), 9:30pm
RR Eugenie Jones – The Originals – CD Release Celebration! (late show), 9:30pm

Sunday, March 24

NC All Ages Jazz Jam, 11am
HS Jazz Brunch w/ Caitlin Sherman, 11am
CZ Choro Music Jam, 2pm
DT Jazz Jam w/ Kevin McCarthy, 7pm
JA Marcus Miller, 7:30pm
TA Jeff Ferguson's Triangular Jazztet, 8pm
ZZ Michael Owcharuk Trio // Jacob Zimmerman 3 (alternating Sundays), 8pm
RR JoMoMa//TBA, 8pm
OW Patrick Riffin & Friends, 9pm
SM Ron Weinstein Piano Trio, 9pm

Monday, March 25

CZ Klezmer Jam, 7pm
NL Mo' Jam Mondays, 7:30pm
RR South Hudson Music Project Presents New Music Mondays, 7:30pm



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WEEKDAYS 9 AM - 3 PM

STREAMING 

TA Westside Trio, 8pm
 OW Ron Weinstein, Danny Godinez & Friends, 9pm
 RR South Hudson Music Project Presents Jazz
 Jam Session w/ Tim Kennedy Trio, 9pm

Tuesday, March 26

AQ Martin Ross, 5:30pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 JA Omar Sosa Quarteto Americanos, 7:30pm
 SM Big Tooth, 7:30pm
 JF Orrin Evans Trio (early show), 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
 JF Orrin Evans Trio (late show), 9:30pm

Wednesday, March 27

NC Happy Hour w/ Frank Kohl, 5pm
 MQ Ranger and the "Re-Arrangers", 5pm
 AQ Martin Ross, 5:30pm
 EB Tom Kellock, 5:30pm
 FR Thomas Marriott Quartet, 6:30pm
 AU Seattle Women's Jazz Orchestra w/ the
 Midnight Quintet, 7pm
 PD Matt Weiner, Jacob Zimmerman & Tony Foster,
 7pm
 VE Floating Gardens, 7pm
 JA Omar Sosa Quarteto Americanos, 7:30pm
 SM PBS (Peter Band Supreme), 7:30pm
 AS Cider Jam Session, 10pm

Thursday, March 28

NC Happy Hour w/ Frank Kohl, 5pm
 MQ Tenderpile's Smile Aisle, 5pm
 EB Eric Verlinde, 5:30pm
 ES Paul Richardson, 6pm
 ET Kacey Evans, 6pm
 HA Dina Blade and Bossa J6ia Trio, 6pm
 BX Student Jazz Jam, 6pm
 CB JazzClubsNW - High School Jam Session,
 6pm
 RR GH Music / Mettle Records Presents: Piano
 Day, 7pm
 PD The Djangomatics, 7pm
 EG Skerik Trio (early show), 7pm
 JA Madeleine Peyroux, 7:30pm
 SM Manazma Sheen, 7:30pm
 JF Jackson Cotugno, 7:30pm
 IB Jacob Zimmerman, 8:30pm
 OW X-Presents: Xavier Lecouturier & Friends, 9pm
 EG Skerik Trio (late show), 9pm
 SM Dylan Hayes, 9:30pm

Friday, March 29

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
 CZ Jazz Mini-Festival, 7pm

EG Greta Matassa Presents Vocalists Anna
 Vasilevskaya and Mackenzie Madsen, 7pm
 PT Starbucks 27th Annual Hot Java Cool Jazz,
 7pm
 WE St. Bees, 7:30pm
 JA Madeleine Peyroux (early show), 7:30pm
 JF Susan Pascal, 7:30pm
 SM David Ward, 8pm
 RA Spring Music Student Showcase, 8pm
 EG Greta Matassa Quintet, 9pm
 JA Madeleine Peyroux (late show), 9:30pm

Saturday, March 30

AQ Jerry Frank, 5pm
 EB Eric Verlinde, 5:30pm
 ES Martin Ross, 6pm
 ET Sandy Harvey, 6pm
 HS Evan Captain & Friends, 6pm
 CZ Jazz Mini-Festival, 7pm
 CB Jazz Therapy, 7pm
 EG PC & J, 7pm

JA Madeleine Peyroux (early show), 7:30pm
 JF Susan Pascal, 7:30pm
 TD Nik Bartsch's Ronin, 7:30pm
 BX Danny Kolke Trio, 8pm
 BH Laurie Anderson, 8pm
 BP Greta Matassa Quintet, 9pm
 JA Madeleine Peyroux (late show), 9:30pm

Sunday, March 31

NC All Ages Jazz Jam, 11am
 HS Jazz Brunch w/ Caitlin Sherman, 11am
 CZ Jazz Jam w/ Kenny Mandell, 2pm
 DT Jazz Jam w/ Kevin McCarthy, 7pm
 JA Madeleine Peyroux, 7:30pm
 RR Jimmie Herrod and Cédric Hanriot: Tribute to
 Gabriel Fauré, 7:30pm
 TA Jeff Ferguson's Triangular Jazztet, 8pm
 ZZ Michael Owcharuk Trio // Jacob Zimmerman 3
 (alternating Sundays), 8pm
 OW Patrick Riffllin & Friends, 9pm
 SM Ron Weinstein Piano Trio, 9pm



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3x Grammy Winner

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Susan Pascal photo by Daniel Sheehan

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