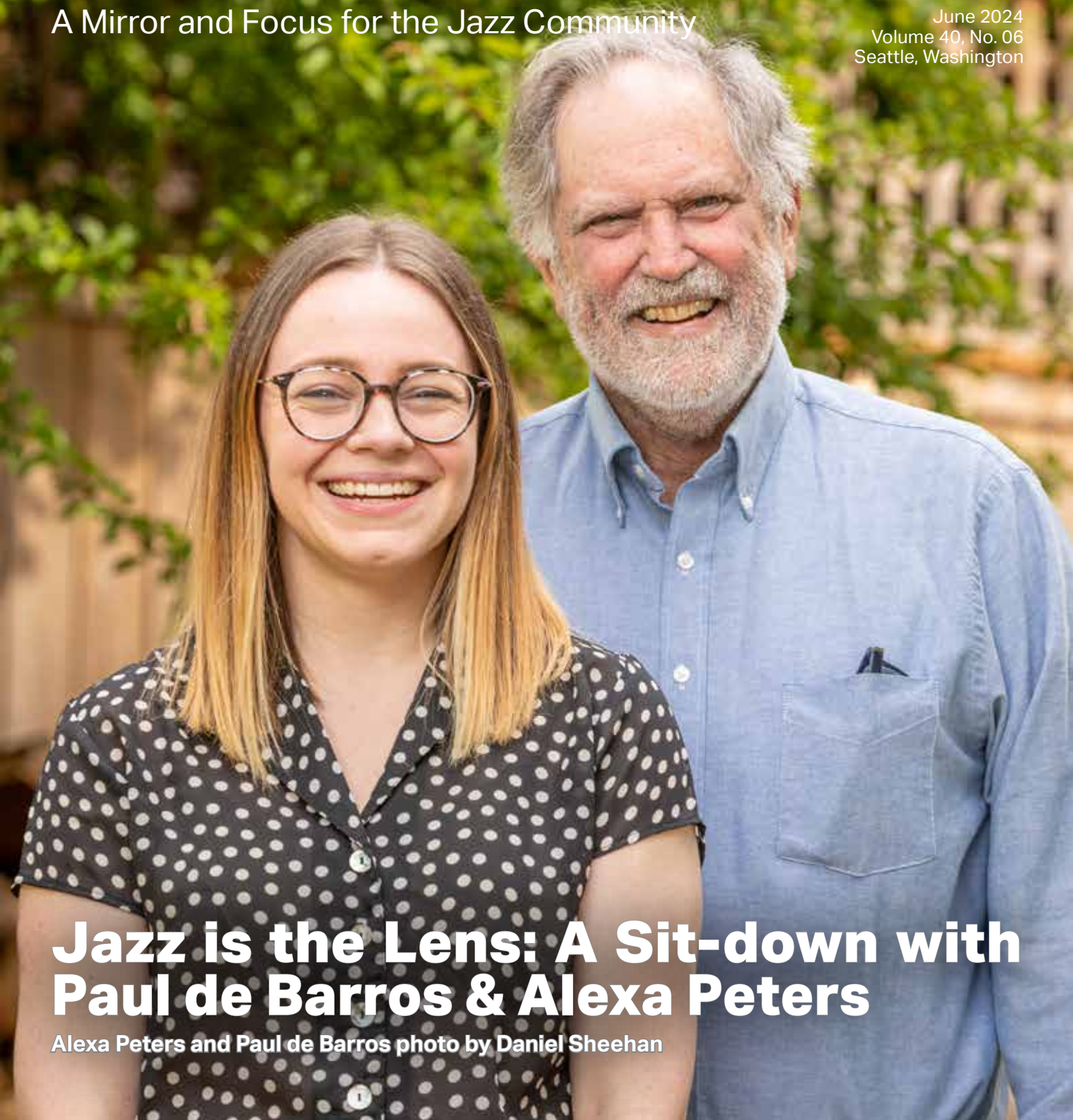


Earshot Jazz is a 501(c)(3) non-profit organization

# EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

June 2024  
Volume 40, No. 06  
Seattle, Washington



## Jazz is the Lens: A Sit-down with Paul de Barros & Alexa Peters

Alexa Peters and Paul de Barros photo by Daniel Sheehan

## Letter from the Director

# Volume 40, No. 06

The numbers on the cover tell the tale. This issue of *Earshot Jazz* takes us halfway through our 40<sup>th</sup> year of publication. That would mean at least two million individual copies, distributed free of charge in area coffee shops, bookstores, music venues, and news boxes around the city since December of 1984, showing up month after month as “A Mirror and Focus” in support of Seattle’s incredible jazz community. In addition to the time-sensitive content of performance listings, community news, and artist profiles, the collective body of *Earshot* magazines, now digitally archived in their entirety at earshot.org, serves as a living historical document of one of America’s most vibrant jazz scenes.

And speaking of documenting Seattle’s jazz history, we’re happy and proud to feature *Earshot Jazz* founder Paul de Barros and writer Alexa Peters on this month’s cover. As the spark behind the *Earshot Jazz* idea, and the author of the 1993 book, *Jackson Street After Hours: The Roots of Jazz in Seattle*, de Barros stands as the city’s foremost scholar on Seattle jazz history. Appropriately, he and Peters, whose journalism has appeared in *Rolling Stone*, *The Washington Post*, and *The Seattle Times*, among others, are at work on a new book that will pick up the story where *Jackson Street After Hours* leaves off, taking a deep dive into the recent 50 years of Seattle jazz connections. We can’t wait to see it!

History is being written each day, and the community we’re creating is the inheritance of today’s students. The importance of dedicated arts and



John Gilbreath photo by Bill Uzney

humanities education to Seattle’s — and humankind’s — overall good cannot be overstated. Accordingly, we congratulate all the young jazz artists from Garfield, Roosevelt, and Bothell High Schools for representing the Seattle area so well at the recent Essentially Ellington competition at Jazz at Lincoln Center in New York City.

We are proud of the remarkable, 40-year legacy of *Earshot Jazz* magazine. We’re enormously grateful to all of the writers, photographers, editors, researchers and distributors who make this magazine relevant and reliable time after time. And because, as you might easily imagine, a labor of love like the *Earshot* magazine is far from financially self-supporting, we’re super grateful to all of the individual donors and subscribers who keep the presses rolling over the years. Thank you all!!

We’re picking up passengers for the next 40 years! Get on board. Join us! Please make a donation today at earshot.org or through the QR code in this issue. Thank you!

—John Gilbreath, Executive Director

A Mirror and Focus for the Jazz Community

# EARSHOT JAZZ

**EXECUTIVE DIRECTOR**

John Gilbreath

**MANAGING DIRECTOR**

Karen Caropepe

**PATRON SERVICES MANAGER**

Lucienne Grace

**MARKETING & COMMUNICATIONS MANAGER**

Madison Horn

**EARSHOT JAZZ EDITOR**

Rayna Mathis

**EARSHOT JAZZ COPY EDITOR**

Sarah Trapp

**CONTRIBUTING WRITERS**

Paul de Barros, Stephen Reed Griggs, Devon Léger, Eric Olson, Paul Rauch

**CALENDAR EDITOR**

Carol Levin and Stephen Meyer

**PHOTOGRAPHY**

Lisa Hagen Glynn and Daniel Sheehan

**LAYOUT**

Karen Caropepe

**DISTRIBUTION**

Dan Dubie, Matt Shannon, and volunteers

**SEND CALENDAR INFORMATION TO:**

jazzcalendar@earshot.org

**BOARD OF DIRECTORS**

Maurice James (President), Jazmyn Scott (Vice President), Kelly Clingan, Neil Halpern, Chris Icasiano, Ruby Smith Love

**EMERITUS BOARD MEMBERS**

Clarence Acox, Sue Coliton, Taina Honkalehto, Hideo Makihara, Kenneth W. Masters, Peter Monaghan, Lola Pedrini, Richard Thurston, Paul Toliver, Cuong Vu

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

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

Earshot Jazz ISSN 1077-0984

Printed by Wenatchee World

©2024 Earshot Jazz Society of Seattle

## MISSION STATEMENT

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

## 2024 Earshot Jazz Festival

Save the dates for Seattle's favorite jazz marathon, the 2024 Earshot Jazz Festival, October 18-November 3. Earshot's 36th edition warms Seattle stages over three rainy fall weekends, celebrating the jazz traditions of passion, invention and inclusion. As always, Seattle's own bright stars share the marquee with trailblazing artists from around the world—in concerts, films, commissions and community engagement—in several warm, dry, venues located at various points around the city. Artists slated for this year include: Shabaka; Vijay Iyer Trio; Myra Melford's Fire and Water Quintet; Nduduzo Makhathini; Skerik; Legacy of Wayne Shorter w/ Danilo Pérez, Brian Blade, John Patitucci, and Mark Turner; Riley Mulherkar Quartet; Ryan Keberle Catharsis; Freddy Fuego; BOOMscat; Flat Earth Society; What's Going On, tribute to Butch Morris and Julius Hemphill; Preston Singletary's Khu.éex' and more. Tickets on sale soon!

## Jazz Night School: Building Harmony

Community non-profit Jazz Night School, celebrating 16 years of uplifting lives through appreciation of Black American music, announces a transformative project to secure a permanent facility. This new state-of-the-art space will enhance student experiences, provide stability, and elevate community impact. The project, inspired by a visit to Gil Evans' Manhattan home, includes creating over 100 affordable housing units for combatting displacement of BIPOC and artist communities in Southeast Seattle, in partnership with SouthEast Effective Development (SEED). Additionally, it will house the historic L.E.M.S. Bookstore, fostering community empowerment. Jazz Night School's \$6,000,000 capital campaign, Building Harmony: Brick by Brick, launched in May 2024, marks

a pivotal moment for the organization, ensuring it a bright and sustainable future while continuing to inspire and create community. More information can be found at [jazznightschool.org](http://jazznightschool.org) or by contacting Executive Director Erik Hanson at [erikh@jazznightschool.org](mailto:erikh@jazznightschool.org).

## Music Educator Professional Development

Facilitated by Beth Fortune and Kelly Clingan, "Play Like a Beginner," is a 2-day professional development July 1-2 for pre-service teachers and current music

teachers that will leave you rethinking how to teach in a beginning music classroom. Participants can expect to experience a musical role reversal by joining an ensemble on an "off" instrument, a brown bag lunch conversation to unpack learnings and discuss other relevant topics, a focus on aural learning and improvisation, and an exploration into lessons and methods that are centered in jazz music but uses the National Core Act standards. Teachers will earn 12 clock hours. Cost is \$480, offered on a sliding scale. Register now at [seattlejazzed.org/events](http://seattlejazzed.org/events).

**"Earshot Serves as Platform for Thriving Seattle Scene" —DOWNBEAT**

Supporting Jazz in Seattle Since 1984

**EARSHOT  
JAZZ**

**For community,  
creativity, and  
experiences  
that connect us.**



Sheridan Riley photo by Lisa Hagen Glynn

**[earshot.org/donate](http://earshot.org/donate)**

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

## Jazz is the Lens: A Sit-down with Paul de Barros & Alexa Peters

BY ERIC OLSON

Channeling a quote from the saxophonist Eric Dolphy, writer Paul de Barros concluded his magnum opus of early Seattle jazz, *Jackson Street After Hours: The Roots of Jazz in Seattle*, with the line, “And then it was gone.”

“It,” in this case, was Seattle’s legendary Jackson Street jazz scene, which de Barros and his research assistants had investigated down to its most elusive nook and cranny. For de Barros, the sentiment pertained in equal measure to his book-writing career. (“And then it was gone.”) Asked if he thought about penning another full-length work right away, he barks, “Hell no!” Then he laughs and repeats himself. “I had absolutely no plans for a sequel.”

As time heals wounds, it wears on convictions. *Jackson Street* came out in 1993. The same year de Barros stepped away from his role as *Seattle Times* pop music editor, 2016, his former book editor sent him an email regarding the staying power of the Seattle jazz scene. So many great musicians spent time here – Bill Frisell, Julian Priester, Ernestine Anderson, Wayne Horvitz – there had to be more worth writing about. The editor wondered if de Barros might focus a longer work around Frisell and Horvitz.

De Barros, in classic fashion, figured that if he was going to do this thing then he’d do it right – another magnum opus, picking up approximately where the last left off. Today, eight years after the ramifications of that phone call, he’s neck-deep in research for *After the Bottle Clubs Closed: Seattle Jazz in the Modern Era* (The History Press).



Paul de Barros and Alexa Peters photo by Daniel Sheehan

This time, de Barros, 77, knew he’d need a steady assistant from the start. With some help from a 4Culture grant, he hired fellow journalist Alexa Peters, 32, a contributor to *Rolling Stone* and *The Washington Post*, to aid him in sifting through six decades of Seattle history. Peters will be a coauthor for the finished product.

“Some books have touched on this stuff,” says de Barros. “But there’s never been a comprehensive history of this period of jazz in Seattle. There’s interest in it because we have a singular scene. We’ve got our own record company, Origin Records. We’ve got nationally known artists. We’ve got an important jazz generation from Cornish. The city has produced amazing stars. And there’s a lot of variety.”

The titular “Bottle Clubs” were 1940s and ‘50s establishments, that, sidestepping post-Prohibition liquor laws, set up outside city limits and encouraged patrons to bring their own spirits. Those venues shuttered in the years leading up to the 1962 World’s Fair, which transformed the Emerald City and, along with it, music venues.

“Jackson Street was about a localized Black jazz scene in Seattle,” says de Barros. “But that scene disappeared in the ‘50s and ‘60s. The next phase, you have a more modern, integrated jazz scene. Jazz became an art thing, a bohemian thing for Black and white audiences. We still live in that era.”

Peters expanded on this concept, prioritizing research on gender as well as

racial integration. “Women in jazz is as close to a major theme as we have in this book,” she says. “This is a story about jazz becoming something for everyone.” The women highlighted include Jay Clayton, Greta Matassa, Jessica Williams, and Peggy Stern.

Peters and de Barros have spent years combing historic Seattle print sources for jazz stories and listings. Their examination runs the gamut, from the obvious *The Seattle Times* and *Seattle Post-Intelligencer* to smaller (but often more jazz-heavy) periodicals like *The Facts*, *Helix*, and *The Argus*. Most of these collections aren’t digitized. When Peters was hired on in 2016, she worked part-time for a year at a microfiche machine at the University of Washington Library – “The one near the door,” she says with a patient grin – scanning rolls of *Seattle P-I* microfilm dating back to the ‘50s. Peters stepped away from the project in late 2018 because of a full schedule but returned in 2022. Now she’s working on *Seattle Weekly*.

For an idea of scope: the library’s *P-I* archives are stored in eight head-high pullout cabinets, each holding 15 rows of microfilm. A row consists of 21 rolls. A typical roll includes about two weeks’ worth of papers. There’s some math you could run here; de Barros made an early call to his publisher and said, “There’s no way we’re going to meet our original timeline for this thing.”

Still, de Barros and Peters have maintained their momentum and are optimistic about a 2026 pub date. Along with document study, they run regular interviews that de Barros says, “take anywhere from thirty minutes to four hours – people love to tell stories.” They’ll interview more than 150 subjects in support of the project. After our weekday sit down, de Barros will drive out to the Blue Ridge neighborhood to track down a manager of a short-lived 1970s venue called The Gallery. “I have an address. I’m just going to go knock on the door,” he says. “A bit of shoe leather reporting!”

Along with the aforementioned musical greats, de Barros lists off some names that arise frequently in the timeline of modern Seattle jazz: “Jim Knapp, Dee Daniels, John Bishop. Oh, Jay Thomas – he spans the whole book. And one of the local heroes, of course, is John Dimitriou.”

There’s plenty of material here. The trick will be culling it to the most imperative narratives. On that front, Peters says that *After the Bottle Clubs* is being written as a larger cultural history, one that charts the city’s path from relative backwater to international recognition. She thinks the story should draw a broad audience.

“This is a book about jazz,” she says, “but it’s also about Seattle. Jazz is the lens through which we look at the city.”

As far as their process goes, Peters says, “The book writes itself if you do good research.”

De Barros agrees, with a caveat. “Countless books have not been written because of the over-fastidiousness of the research,” he says. “If you don’t cut off the research at some point, you don’t write the book. Our investigation is part of a fabric. People will continue to find stuff out after we’re done here. Sometimes, you have to put aside your ego and let that happen.”



**JAZZ NIGHT SCHOOL**

Combos,  
Big Bands,  
and more.

[jazznightschool.org](http://jazznightschool.org)

A 501(c)(3) community nonprofit, Jazz Night School does not discriminate on the basis of race, color, gender, national or ethnic origin in administration of its educational policies.

Photo by Richard Walker



**HAMMOND ASHLEY VIOLINS**

**New! Daily pick up and delivery in Seattle and North Lake Washington areas**

**7 Luthiers, double bass set up and restoration experts, and makers on site**

**Free consultation in shop or by appointment in Seattle**

**Lessons**

Since 1964

970 5th Ave NW  
Suite 100  
Issaquah WA 98027  
[www.HammondAshley.com](http://www.HammondAshley.com)

# Brittany Anjou

BY PAUL RAUCH

The music career of Brittany Anjou is a multi-directional tale of overcoming obstacles and tough-it-out persistence. It is not unlike the jazz stories of many musicians who leave their hometowns to pursue the jazz life in New York City. The recent visit in March of the now Gotham-based pianist/vibraphonist to her native digs in Seattle was the first for her since 2019, before the pandemic shutdown. She was in town to lead a quartet for a performance at the Seattle Jazz Fellowship and two dates in Vancouver. Teaming up with fellow bi-coastal musician Jessica Lurie and Seattleites Matt Jorgensen and Kelsey Mines, Anjou utilized the mini-tour to present an amalgam of her two very different projects in both jazz and punk.

Anjou's Seattle story includes her time in Scott Brown's storied program at Roosevelt High School. The 2002 grad found herself buried in a piano depth chart that included current jazz piano superstar Aaron Parks and the formidable Brian Kinsella. The situation prompted her to take up the vibraphone to gain

a spot in Brown's nationally acclaimed juggernaut, studying with Seattle vibraphonist Susan Pascal.

Her sojourn to New York was next, studying with vibraphone icon Stefon Harris and earning a degree in jazz performance from New York University. Along the way, her piano studies continued, as did a fascination with Ghanaian master xylophonist Bernard Woma, which led to studies in Ghana. This period was, in essence, a time of gathering for Anjou, melding together a multi-faceted musical personality.

Anjou's time on the New York scene has seen her perform jazz in a variety of ensembles, as well as the formation of her punk band, Bi TYRANT. In 2019, she released a highly regarded recording on the Seattle-based Origin Records label. *Enamigo Reciprokataj*, meaning "reciprocal love" in the international Esperanto language, is clearly in the



Brittany Anjou photo courtesy of the artist

piano trio lineage. The album received high marks in *DownBeat* and *All About Jazz* reviews.

In the midst of all this activity in New York, Anjou accepted a position as director of jazz and piano at the Sheikh Jaber Al-Ahmed Cultural Centre Music School in Kuwait from 2018 to 2020. The experience added non-Western context to her creative palette and gave her an opportunity to sharpen her skills as an educator.

## THE NEW WORKS ENSEMBLE

A Workshop with **WAYNE HORVITZ**  
 Approaches to Modern Music Performance and Composition  
 With an Emphasis on Improvisation  
 All Instruments Welcome!  
 Intermediate and Advanced Skill Level

JULY 8-12 2024

Information: [wbhorvitz@gmail.com](mailto:wbhorvitz@gmail.com)

The pandemic shutdown of 2020 was a time of reflection and self-evaluation for many. In Anjou's case, her whole purpose was to understand the struggles and pitfalls of freelance musicians in NYC and articulate those fears. She did so via dissertation, but most importantly, she researched and earned a master's in music psychology, education, and well-being with merit from the University of Sheffield. In working to obtain a degree to teach, her research data on NYC musicians during the pandemic helped the New York state legislature to approve a \$200 million grant for independent art workers in 2022. She currently serves on the steering committee of the fair pay advocacy group, Music Workers Alliance. "It's opened my eyes to how much work is required for legislation to get changed. That's what really needs to get done," she observes.

Her studies focused on a deep dive into music development in the first fourteen years of life, performance psychology and cognitive load memory retrieval. They revealed the impact of fair pay to musicians as a mental health crisis, the ever-evolving issue of gender justice in jazz, and the devaluation of Black music.

Anjou is currently in the process of recording a new album with New York producer Martin Bisi. The musical premise is the same as her current tour: fusing her jazz and punk projects and writing lyrics for issues she feels passionate about. She plays piano, organ and vibes, with Lurie joining on baritone saxophone and flute. Drummer Laura Cromwell, guitarist Rich Bennett, and bassist Mary Feaster round out the cast.

Jazz music has always been about change and social relevance. It acts like a conduit of revolution, in terms of sound and social justice. Anjou is an agent of change in that sense, a strong female presence in an art form that has traditionally been male-dominant. In blending musical intelligence with social conscience and an activist mind, she is shedding light on a clearly pronounced path forward.

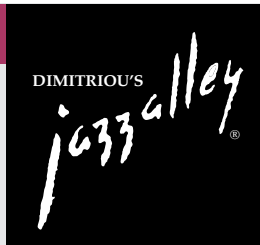
**MUSIC FACTORY RECORDS**  
SPRING RELEASES 2024

**PETER DANIEL - MILES AROUND**  
MARINA ALBERO HEATHER THOMAS MARINA CHRISTOPHER

**ROMAN ANGELOS - TROPICAL NITES**  
Rich Bennett, Brittany Anjou, Ben Zwerin, Spencer Cohen, Dennis Boolyoins, Rose Rutledge, Kai Sandoval, Nadav Niremberg, Deidre Rodman

**PLUS 7 MORE RELEASES FEATURING:**  
JOHN KIMOCK, ANDY HESS, EDEN LADIN, RAAR TRIO, RUSS LAWTON, RAY PACZKOWSKI, SPACE OWL, ARI JOSHUA, SKERIK, DELVON LAMARR, GRANT SCHROFF, JOE DORIA, BRAD GIBSON, SWAMPDWELLER and more...

MUSIC FACTORY RECORDS  
PETER DANIEL  
**MILES AROUND**  
COMING APRIL 26



**RESTAURANT & NIGHTCLUB**

2033 6th Avenue  
Seattle, WA 98121  
(206) 441-9729

**Making their Jazz Alley debut this spring:**



**JUNE 4 - 5**  
**Takuya Kuroda**  
Post-bop, neo soul, hip-hop, and electronica



**JUNE 20-23**  
**GoGo Penguin**  
English break-beat trio channeling jazz, pop and rock

**Free Parking | All Ages**  
**Tickets and Info: [jazzalley.com](http://jazzalley.com)**

# Conor Byrne Pub Moving to Innovative Co-Op Model

BY DEVON LÉGER

Though the doors of the venerable Conor Byrne Pub closed in Ballard a few months ago, plans are afoot already to reopen under a radical new format. The new non-profit Conor Byrne Cooperative aims to bring the venue back as a co-op, supported by the artists and fans themselves, and beholden to its own members. It's a bold vision that could be a saving grace for any number of beloved Seattle venues as rising rents and decreasing alcohol sales start pushing them under.

Amidst a shower of pints on St. Patrick's Day and a flood of singer-songwriters for one more of their famous open mic nights, Conor Byrne Pub quietly closed the doors at the end of March, ostensibly ending a 120-year-long run as a beloved pub in the heart of Seattle's Ballard neighborhood. Though they may have taken a break for a few years during Prohibition, alcohol has poured through this bar since it opened as the Owl Saloon in 1904. When I first

moved to Seattle in 2004, this was the place for Irish traditional music.

An Irish fiddler, Conor Byrne, had bought the pub and turned it into a truly authentic Irish pub under his own name. Byrne was a ferocious fiddler who loved to jump into the middle of jam sessions with abandon. Though he returned to Ireland some years later, the pub kept its Irish ownership and its traditional values. It became more of a focal point in Ballard for the burgeoning folk and Americana scenes, hosting smaller bands on their way up and developing a fabled open mic night that led to the discovery of major bands like The Head and The Heart.

Jazz bands have also long held court between the brick walls of this pub and under the beautiful, antique chandelier above the stage. "Conor Byrne has always held the door open for new music," says local neo-soul and jazz band Nodaphone. "It's the first stage we ever played on as a band and we fell in love with the warmth



Conor Byrne Pub photo by Brady Harvey

of the place, the staff, and that chandelier! Our music draws on a wide range of genres and styles, and we've seen so many shows on the Conor Byrne stage that have shaped our sound and how we write together." Local music producer,

CONTINUED ON PAGE 10

A promotional poster for the film 'UTERINE FILES'. The central image shows a woman's face with a glowing blue aura, set against a stylized, colorful landscape of rolling hills and mountains. The title 'UTERINE FILES' is written in large, glowing green letters. Text on the poster includes 'LANGSTON presents' in the top left, 'MAY 25 - JUNE 2' in the top right, 'Written by Jourdan Imani Keith' in the bottom left, 'Directed by Sadiqua Iman' in the bottom right, and 'www.langstonseattle.org' at the bottom right. The bottom center text reads 'Episodes 1 &amp; 2'.



# COMMUNITY CORNER

## "FATHER TIME"

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

This month, writer and musician Stephen Reed Griggs shares an excerpt of a chapter from his forthcoming memoir, *A Love Extreme: Passions of a Part-Time Musician* (w.t.).

BY STEPHEN REED GRIGGS

*"I like to be moved. I like to feel things. I like to feel music because that is the way I am... I want to enjoy myself."*  
— Elvin Jones

When 70-year-old jazz drummer Elvin Jones arrived in Seattle to record with me, I waited anxiously at the airport gate. Last off the plane, Elvin and his wife, Keiko, emerged in tandem, their regal presence casting a charismatic spell.

Elvin ambled over, flashing an immense, toothy grin. He locked his dark eyes on mine, broad shoulders and gigantic hands wrapping me in a bear hug, lifting me off the ground. He squeezed out my self-doubt. His growling, stuttering laugh washed me in warm familiarity. I hadn't played a note of music with him — he had never even heard me play the saxophone — but already he welcomed me like family.

Elvin was two years older than my own father. They both came from farming families in northern states, and I admired their successes in non-farming careers. My father expanded knowledge of the heart as a scientist. Elvin expanded joy through sharing his heart as a performing artist.

I loved Elvin's artistry as a pioneering percussionist propelling the John Coltrane Quartet to worldwide popularity in the

'60s. Elvin agreed to record with me on the endorsement of a mutual friend in the regional family of Pacific Northwest musicians.

A cynic might label this recording a vanity project because I financed it myself and filled many roles: performer, composer, producer, publisher, and promoter. But I had invested years in my craft and could finally afford to organize this ambitious project to serve my passion. I did not relish being the center of attention, however. My bold step could have made me a big target for criticism, even from myself. Undaunted, I forged ahead.

Early the following morning, I drove with my wife, Doris, to a comfortably renovated barn 20 miles northeast of Seattle. I prepared a handful of fresh bamboo tenor saxophone reeds and warmed up my lungs before others arrived at the studio. My isolated saxophone sound echoed off four surfaces of the 40-foot-high gambrel ceiling, adding an attractive glow to my tone. There was a lot of air in the barn, and soon, it would be vibrating with my breath and Elvin's motion.

Silence. Sunlight streamed in through the skylights. There was nothing to do but be present. No more planning. No more remembering. I had assembled all the right ingredients for fate to smile on me. Elvin casually smoked cigarettes



CLASSIC PIANOS IS PROUD TO PROVIDE WORLD-CLASS PIANOS TO ARTISTS AND PERFORMANCE VENUES LIKE THIS THROUGHOUT THE PACIFIC NORTHWEST

425-462-1888

[ClassicPianosSeattle.com](http://ClassicPianosSeattle.com)

Visit our showroom at  
13013 NE 20th Street in  
Bellevue to see, hear & play  
an extraordinary selection  
of new and used pianos



Bösendorfer



SCHIMMEL  
PIANOS

PREMIUM PRE-OWNED  
STEINWAYS

deftly held between his puffy fingers. We sat on a bench outside, talking about some of the scores over which we would improvise. He playfully kicked a ball with his size 13 EEE feet to a little white dog. We moved into the large studio room.

When Elvin beheld the size of Doris' eight-month pregnant belly, he opened his eyes wide, looked side to side, and rumbled, "My playing *has* been known to induce labor."

Doris chuckled. "I *hope* not, because Steve would have to leave and drive me to the hospital!" Our first and only child, Ruben, was due in two weeks.

Elvin had accompanied Coltrane's 1964 transition into fatherhood during their recording of *A Love Supreme*, soon after Alice McLeod gave birth to John Jr. Thirty-four years later, I was approaching the same liminal life event as Coltrane with the same master musical companion. The unconditional love and awe a father feels for his first biological child lifted Coltrane's artistry to transcendent resonance. I wanted to ride that wave, too.

Elvin's groove choreographed a new dance of time for me. Time switched from Chronos—the Greek depiction of a cruel, weary elder carrying an hour-glass to measure time—to Kairos—the

mischievous winged youth carrying a razor to measure the perfect moment of opportunity. Instead of a ticking second hand jerking around a clock's face, Elvin's second hand swept smoothly, sometimes quicker, sometimes slower, each stroke melting into a liquescent stream. So much open space grew between one moment and the next that time felt slow. I could understand why musicians referred to Elvin's beat as "wide." It invited me into the moment. Everything was now. Elvin's focus on the present moment gave me a generous gift. His slowness offered a rubato freedom to transcend trouble, relax, and rejoice.

CONOR BYRNE, FROM PAGE 8

Kevin Sur of Artist Home, points out that venues like Conor Byrne that are willing to take chances on rising artists are a critical part of a local music ecosystem. "Every band needs to work their way up the ladder," he says, "and Conor Byrne and venues of that size offer the first few rungs of the ladder that they climb." If smaller venues like Conor Byrne disappear, he points out that it can have a critical impact on the local music scene, something he's seen previously in the Bay Area. Angela Moorer of neo-soul group Ava Blue agrees, "Conor Byrne holds a special place in our hearts as the first

public venue in Seattle to embrace Ava Blue's sound. The pub's commitment to fostering a vibrant, community-oriented music scene has not only nurtured emerging talents like us but has been instrumental in keeping the spirit of live jazz alive in Seattle."

Following Conor Byrne's closing, a coalition of employees and industry workers put out a call to action to raise money to start a cooperative venue under the Conor Byrne name and in the same space. They've already blown past their initial fundraising goal, and seem to be on track to reopen soon as a co-op. The group is currently raising money

through membership pre-sales, offering a suite of exclusive membership perks like member events and voting rights. The venue's president, Adria Dukich, says that this is a new model for music venues and hopes that this model "could also create a path for smaller venues facing the same fate." According to her, this is a "business model that is held and shaped by our community, where we all share in the successes, support, and growth and have a say in what's important to us. Our hope and belief is that this model can and will be more sustainable for everyone and fit into the values of the artistic and creative community."



**Rosé en Black**  
Wine Tasting experience featuring Rosé wines from Black Winemakers

**June 29, 5-9pm**  
Northwest African American Museum  
2300 S Massachusetts St, Seattle  
Performance by Alex Dugdale 5-6pm

**Tickets: [urbanconnoisseurs.com](http://urbanconnoisseurs.com)**

*Another Urban Connoisseurs event benefitting the Bridge Builder Initiative Tour*

Alex Dugdale photo by Lisa Hagen Glynn



  
**GEORGETOWN  
INN**  
georgetown seattle usa

[georgetowninnseattle.com](http://georgetowninnseattle.com)

## Jessica Williams, *Orgonomic Music*

Sundazed Music, March 2024

BY PAUL DE BARROS

The dazzling, Baltimore-raised pianist Jessica Williams moved to Seattle from California in 1991, and while she stayed only a couple of years, she returned to the Northwest often and spent her last years in Yakima, where she died of cancer in 2022. When she first arrived, Williams was already highly respected for albums such as *Orgonomic Music* (Clean Cuts, 1979), which has been reissued in vinyl, CD and in digital format by Sundazed Music.

The album features a septet, unusual for an artist who would become known chiefly for trio and solo recordings, and in the experimental spirit of its time, features two bass players, one electric, one acoustic. The tunes, mostly by Williams, are wildly energetic, with jagged, telegraphic melodies for tenor saxophone, trumpet, and guitar that push at the edges of free jazz. There are also some lyrical pieces, such as a gorgeous, heart-on-sleeve solo piano version of the standard “I’ll Always Be In Love With You.” The album’s tumultuous emotions speak to its inspiration, psychologist Wilhelm Reich, who believed that sexual repression in youth led to depression and violence and that cosmic energy could be accumulated by sitting in an “orgone box,” background that helps to illuminate the esoteric track titles. On the spoken word piece, “Orgone,” Williams invokes Reich’s philosophy directly.

The way Williams cracked each note on the keyboard with discrete precision, no matter how fast she was playing – and she played fast! – was reminiscent of the classical concert pianist Sviatoslav Richter. Combined with her love of Thelonious Monk and a bluesy streak, this was a dis-

tinctive combination. The album kicks off in a deep, Elvin-Coltrane groove on “The Weapon of Truth,” with strong solos by Williams, San Francisco stalwarts Eddie Henderson (trumpet) and Jim Grantham (tenor saxophone) and drummer Dave Tucker, whom Williams knew in Baltimore. The haunting “Power Of Love” features one of several attractively atonal, single-note guitar solos by Sacramento legend Henry Robinett. Williams injects Coltrane’s “Dear Lord” with warmth and fire, with acoustic bassist Richards Saunders walking and Williams offering passages both tender and rhapsodic.

On the jauntily staccato “Up The Entropy Slope,” Williams breaks up lickety-split runs with sudden, odd groupings; the tempo rises to scribbling warp speed on the celebratory “Experiment XX,” with overblowing tenor and a tutti stutter. “All Strange,” previously unissued, is



also jaunty but with a delightfully swinging, straight-ahead feel. Electric bassist Kim Stone’s “Krieselwelle” gets the most out of the two-bass set-up, with Stone waxing Jaco-ish. “Gratitude,” also previously unissued, nods to Monk, nicely off-kilter. “The Children Of The

Future” builds ceremonial suspense but, in the end, promises more than it delivers.

Two other solo piano pieces, “Longing” and “The Shroud,” help create balance in intense band tracks. The former draws thundering chimes from the piano, managing to be both tender and percussive. The latter starts with a daring unison figure played at the extremes of the keyboard, then flows into a bluesy, minor three feel.

All in all, an impressive historic retrieval that will be welcomed by Seattle fans who long adopted Jessica Williams as their own.



# JAZZ AROUND THE SOUND

## JUNE 06

### Saturday, June 1

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 HS Caitlin Sherman, 6pm  
 CC James Murray, 7pm  
 TP Cascadia Big Band, 7pm  
 CM Criminal Squirrel Orchestra, 7pm  
 JA Emmet Cohen Trio (early show), 7:30pm  
 JF Machado Mijiga, 7:30pm  
 NC Jhasmine Rabara, 8pm  
 BX Kolke | Gabrielson | Schatz Trio, 8pm  
 JA Emmet Cohen Trio (late show), 9:30pm

### Sunday June 2

HS Jazz Brunch with Evan Captain, 11am  
 CM LC Quartet, 12:30pm  
 CZ Jazz Jam w/ Kenny Mandell, 2pm  
 JF All Ages Jazz Jam w/ D'Vonne Lewis, 4pm  
 SM Randy Weeks, 4pm  
 FB Seattle Jazz Vespers: Danny Quintero Big Band, 6pm  
 CC Mike Horsfall Trio, 6:30pm  
 DT Jazz Jam w/ Kevin McCarthy, 7pm  
 GA Racer Sessions: Michael Owcharuk / Jim Knodle, 7pm  
 JA Emmet Cohen Trio, 7:30pm  
 ZZ Michael Owcharuk Trio / Jacob Zimmerman 3 (alternate Sundays), 8pm  
 RR Pierre Bensusan (early show), 8pm  
 OW Patrick Rifflin & Friends, 9pm  
 SM Ron Weinstein Piano Trio, 9pm  
 RR Pierre Bensusan (late show), 10:30pm

### Monday June 3

RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm  
 NL Mo' Jam Mondays, 7:30pm  
 OW Aqualizer, 9pm  
 RR New Music Mondays: Jazz Jam, 9pm

### Tuesday June 4

AQ Martin Ross, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 RN Jazz Jam w/ Sheila Kay & Tess Guerzon-Cabrera, 7pm  
 JA Takuya Kuroda, 7:30pm  
 TD Yolanda Brown, 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 June 5

NC Shapeshifter, 5pm  
 MQ Swing 3PO, 5pm  
 AQ Martin Ross, 5:30pm  
 EB Tom Kellock, 5:30pm  
 EH Bob Antolin, 6pm  
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm  
 CW Jon Batiste, 7pm  
 JA Takuya Kuroda, 7:30pm  
 AU Jazz Jam w/ Rebecca Jaymes, 7:30pm  
 TD Jane Monheit, 7:30pm  
 RR The Elnah Jordan Experience, 7:30pm  
 SM Celestial Navigation, 7:30pm  
 SM Ron Weinstein & Friends, 9:30pm  
 AS Jam Session Wednesdays, 10pm

### Thursday June 6

AQ Jerry Frank, 5pm  
 NC Happy Hour w/ Frank Kohl, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 BL New Orleans Jazz Jam & Speakeasy Night, 6pm  
 HA Dina Blade and Bossa J6ia Trio, 6pm  
 RR Jazz Night School, 6pm

CC Jean Lenke w/ Jeremy Bacon, 7pm  
 EG Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores, 7pm  
 NC Tim Lerch Trio, 7pm  
 JA Monty Alexander, 7:30pm  
 TD Rachel Z Trio feat. Omar Hakim, 7:30pm  
 JF Phil Sparks, 7:30pm  
 IB Jacob Zimmerman, 8:30pm  
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

### Friday June 7

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 Jazz Night School, 6pm  
 CC Bruce Cosacchi, 7pm  
 TP Northwest Swing, 7pm  
 CM 85th Street Big Band, 7pm  
 EG Nancy Erickson Lamont, 7pm  
 JA Monty Alexander (early show), 7:30pm  
 CZ Creative Music First Friday: New World Ensemble / Don Berman Quartet, 7:30pm  
 WE St. Bees, 7:30pm  
 TD Colin James, 7:30pm  
 JF Bill Anschell, 7:30pm  
 LS Pedro Martins and Chris Fishman, 8:30pm  
 BP Umami Jazz Fusion, 9pm  
 OW First Friday w/ Freddy Fuego, 9pm  
 JA Monty Alexander (late show), 9:30pm

### Saturday June 8

JF Julian Speaks w/ Julian Priestler, 1pm  
 AQ Jerry Frank, 5pm  
 MQ The How Now Brown Cow III, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 HS Caitlin Sherman, 6pm

## Calendar Venue Key

|                                 |   |                                    |  |
|---------------------------------|---|------------------------------------|--|
| AQ AQUA by El Gaucho            | EG Egan's Ballard Jam House             | IB Il Bistro                       | RR The Royal Room                        |
| AS a stir                       | EH Embassy Suites by Hilton Bellevue    | IP Immanuel Presbyterian Church    | SG Seattle Drum School Georgetown        |
| AU Aurora Borealis              | ES El Gaucho Seattle                    | JA Dimitriou's Jazz Alley          | SM Sea Monster Lounge                    |
| BL Black & Tan Hall             | ET El Gaucho Tacoma                     | JF Seattle Jazz Fellowship         | ST Stage 7 Pianos                        |
| BP Bake's Place Bellevue        | FB Seattle First Baptist Church         | LA Latona Pub                      | TD The Triple Door                       |
| BX Boxley's Jazz Club           | FH Frederick Holmes and Company Gallery | LS Le Stu                          | TP Third Place Commons                   |
| CC Cellar Cat                   | FR FireHouse Arts & Events Center       | MQ Triple Door MQ Stage & Lounge   | UB Underbelly                            |
| CH Chapel Performance Space     | GA Gallery 1412                         | MV Marine View Presbyterian Church | VE Vermillion Art Gallery & Bar          |
| CM Crossroads Bellevue          | HA Harissa Mediterranean Restaurant     | NL Nectar Lounge                   | VV Various Venues                        |
| CW Chateau Ste. Michelle Winery | HS Hotel Sorrento                       | NP Neptune Theatre                 | WE Wonder Ethiopian Restaurant Sport Bar |
| CZ Couth Buzzard Books          |   | OW Owl 'N Thistle                  | ZZ Zig Zag Caf6                          |
| DT Darrell's Tavern             |   | RN Rumba Notes Lounge              |  |
| EB El Gaucho Bellevue           |   |                                    |  |

VV Edmonds Jazz Walk, 6pm  
 RR Jazz Night School, 6pm  
 CC Chuck Easton & Jon Green, 7pm  
 TP Folichon Cajun, 7pm  
 CM Ranger and the "Re-Arrangers", 7pm  
 EG Lady 'A' – "Welcome to the Porch", 7pm  
 FH Greta Matassa, 7pm  
 JA Monty Alexander (early show), 7:30pm  
 TD Colin James, 7:30pm  
 JF Bill Anschell, 7:30pm  
 BP BroHamM, 9pm  
 JA Monty Alexander (late show), 9:30pm

### Sunday June 9

HS Jazz Brunch with Evan Captain, 11am  
 CM Scott Cossu, 12:30pm  
 CZ Creative Music Jam / Free Improv Session, 2pm  
 SG Youth Open Mic & Mo' Jam, 3pm  
 MV Rebecca Jade, 5pm  
 AU Portage Bay Big Band, 6pm  
 HA Chorando na Chuva: Brazilian Jazz Night, 6pm  
 CC Greta Matassa Quartet, 6:30pm  
 DT Jazz Jam w/ Kevin McCarthy, 7pm  
 JA Monty Alexander, 7:30pm  
 ZZ Michael Owcharuk Trio / Jacob Zimmerman 3 (alternate Sundays), 8pm  
 OW Patrick Riffin & Friends, 9pm  
 SM Ron Weinstein Piano Trio, 9pm

### Monday June 10

RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm  
 NL Mo' Jam Mondays, 7:30pm  
 OW Aqualizer, 9pm  
 RR New Music Mondays: Open Jam, 9pm

### Tuesday June 11

AQ Martin Ross, 5:30pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 RN Jazz Jam w/ Sheila Kay & Tess Guerzon-Cabrera, 7pm  
 JA Marc Seales Quartet w/ Ernie Watts, 7:30pm  
 UB Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm  
 OW Jazz Jam hosted by Eric Verlinde, 9pm  
 SM Joe Doria Presents, 9:30pm

### Wednesday June 12

NC Happy Hour w/ Frank Kohl, 5pm  
 MQ Kareem Kandi, 5pm  
 AQ Martin Ross, 5:30pm  
 EB Tom Kellock, 5:30pm  
 EH Bob Antolin, 6pm  
 FR Comfort Food Band, 6:30pm  
 PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm  
 JA Marc Seales Quartet w/ Ernie Watts, 7:30pm  
 AU Emerald City Jazz Orchestra, 7:30pm  
 JF Prohibition Night w/ T.O.P. Jazz Band, 7:30pm  
 AS Jam Session Wednesdays, 10pm

### Thursday June 13

AQ Jerry Frank, 5pm

MQ New Age Flamenco, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Paul Richardson, 6pm  
 ET Kacey Evans, 6pm  
 HA Dina Blade and Bossa J6ia Trio, 6pm  
 CM JazzClubsNW – High School Jam Session, 6pm  
 CC Jonas Myers & Jonathan Doyle, 7pm  
 GA Kenny Mandell JazzWorks Showcase, 7pm  
 EG Elizabeth Jennings' Student Showcase, 7pm  
 CH Mason Lynass + WMD + Party Store + Shelf Nunny, 7pm  
 JA Bill Frisell Trio feat. Tony Scherr & Rudy Royston, 7:30pm  
 RR Ripple Effect / Carter Eng, 7:30pm  
 JF Kelley Johnson / Butch Harrison, 7:30pm  
 SM Manazma Sheen, 7:30pm  
 IB Jacob Zimmermann, 8:30pm  
 OW X-Presents: Xavier Lecouturier & Friends, 9pm

### Friday June 14

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  
 CC Bruce Cosacchi, 7pm  
 TP Gin Creek, 7pm  
 CM The Unknowns, 7pm  
 JA Bill Frisell Trio feat. Tony Scherr & Rudy Royston (early show), 7:30pm  
 WE St. Bees, 7:30pm  
 JF Matt Williams, 7:30pm  
 NC Left Hand Smoke, 8pm  
 BP The True Romans, 9pm  
 JA Bill Frisell Trio feat. Tony Scherr & Rudy Royston (late show), 9:30pm

### Saturday June 15

AQ Jerry Frank, 5pm  
 EB Eric Verlinde, 5:30pm  
 ES Martin Ross, 6pm  
 ET Sandy Harvey, 6pm  
 HS Caitlin Sherman, 6pm  
 CC James Murray, 7pm  
 TP 85th Street Big Band, 7pm  
 IP EntreMundos, 7pm  
 CM JC Big Band, 7pm  
 JA Bill Frisell Trio feat. Tony Scherr & Rudy Royston (early show), 7:30pm  
 TD BlueStreet Jazz Voices, 7:30pm  
 JF Matt Williams, 7:30pm  
 CH St Celfer + Raica, 8pm  
 BP Al Nesbitt & the Academy, 9pm  
 JA Bill Frisell Trio feat. Tony Scherr & Rudy Royston (late show), 9:30pm

### Sunday June 16

HS Jazz Brunch with Evan Captain, 11am  
 CM McQuigg Group, 12:30pm  
 CZ Jazz Jam w/ Kenny Mandell, 2pm  
 SM Randy Weeks, 4pm

CC Deseo Carmin, 6:30pm  
 CZ Kenny Mandell JazzWorks Showcase, 7pm  
 DT Jazz Jam w/ Kevin McCarthy, 7pm  
 JA Bill Frisell Trio feat. Tony Scherr & Rudy Royston, 7:30pm  
 RR Jonah Hieb: Two Trios, 7:30pm  
 ZZ Michael Owcharuk Trio / Jacob Zimmerman 3 (alternate Sundays), 8pm  
 OW Patrick Riffin & Friends, 9pm  
 SM Ron Weinstein Piano Trio, 9pm

### Monday June 17

RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm  
 NL Mo' Jam Mondays, 7:30pm  
 NP Madaraka Festival, 8pm  
 OW Aqualizer, 9pm  
 RR New Music Mondays: Jazz Jam, 9pm

## JAMS & SESSIONS

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

#### Sundays

CZ 2pm, Jazz Jam w/ Kenny Mandell (6/2, 6/16)  
 CZ 2pm, Creative Music: Free Improv (6/9)  
 SG 3pm, Youth Open Mic & Mo' Jam (6/9)  
 GA 7pm, Racer Sessions (6/2)  
 DT 7pm, Jazz Jam w/ Kevin McCarthy

#### Mondays

NL 7:30pm, Mo' Jam Mondays  
 RR 9pm, New Music Mondays: Jazz Jam (6/3, 6/17)  
 RR 9pm, New Music Mondays: Open Jam (6/10, 6/24)

#### Tuesdays

RN 7pm, Jazz Jam w/ Sheila Kay & Tess Guerzon-Cabrera (6/4, 6/25)  
 OW 9pm, Jazz Jam w/ Eric Verlinde

#### Wednesdays

AU 7:30pm, Jazz Jam w/ Rebecca Jaymes (6/5)  
 AS 10pm, Jam Session Wednesdays

#### Thursdays

BL 6pm, New Orleans Jazz Jam & Speakeasy Night (6/6, 6/20)  
 CM 6pm, JazzClubsNW – High School Jam (6/13, 6/27)  
 EG 7pm, Jazz Vocal Jam w/ Pat Johnston & Arlene Sanvictores (6/6)  
 EG 7pm, Jo's Jazz Jam w/ Joanne Klein (6/20)

## Tuesday June 18

AQ Martin Ross, 5:30pm  
EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 6pm  
ET Kacey Evans, 6pm  
RN Jazz Jam w/ Sheila Kay & Tess Guerzon-Cabrera, 7pm  
JA Spencer Day, 7:30pm  
SM Foleada, 7:30pm  
UB Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm  
OW Jazz Jam hosted by Eric Verlinde, 9pm  
SM Joe Doria Presents, 9:30pm

## Wednesday June 19

NC Shapeshifter, 5pm  
MQ Dmitri Matheny Group, 5pm  
AQ Martin Ross, 5:30pm  
EB Tom Kellock, 5:30pm  
EH Bob Antolin, 6pm

FR The Jazz Explosion! w/ Marina Albero, 6:30pm  
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm  
VE Noel Kennon, 7pm  
JA Spencer Day, 7:30pm  
RR Juneteenth: The Music of Tina Turner feat. Ayesha Brooks, 7:30pm  
SM Celestial Navigation, 7:30pm  
AS Jam Session Wednesdays, 10pm

## Thursday June 20

AQ Jerry Frank, 5pm  
MQ Tenderpile's Smile Aisle, 5pm  
EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 6pm  
ET Kacey Evans, 6pm  
BL New Orleans Jazz Jam & Speakeasy Night, 6pm  
HA Dina Blade and Bossa J6ia Trio, 6pm  
CC Bill Anshell & Stephanie Porter, 7pm  
EG Jo's Jazz Jam w/ Joanne Klein, 7pm

VE The Music Laboratory w/ Christian Pincock, Guest & Scrambler, 7pm  
JA GoGo Penguin, 7:30pm  
RR Womxn & Blues: Music of "Ma" Rainey, Koko Taylor, Ruthie Foster, 7:30pm  
JF Jack Radsliff, 7:30pm  
SM Glen Teriyaki, 7:30pm  
NC Joan Penney, 8pm  
IB Jacob Zimmerman, 8:30pm  
OW X-Presents: Xavier Lecouturier & Friends, 9pm  
SM Jason Cressey & Friends, 9:30pm

## Friday June 21

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  
PD The Djangomatics, 7pm  
CC Bruce Cosacchi, 7pm  
TP Two Eyes Jazz, 7pm  
CM Soul Shack, 7pm  
JA GoGo Penguin (early show), 7:30pm  
WE St. Bees, 7:30pm  
RR Freddy Fuego, 7:30pm  
JF Joe Doria Trio, 7:30pm  
NC Jovino Santos Neto Quinteto, 8pm  
SM Tikkadoom, 8pm  
BP Caety Sagoian, 9pm  
RR Reposado / Midpak, 9pm  
JA GoGo Penguin (late show), 9:30pm

## Saturday June 22

RR James Falzone Division Ensemble: Improvisation in Music and Life, 3pm  
AQ Jerry Frank, 5pm  
EB Eric Verlinde, 5:30pm  
ES Martin Ross, 6pm  
ET Sandy Harvey, 6pm  
HS Caitlin Sherman, 6pm  
CC Trevor Hanson Trio, 7pm  
ST Solstice Celebration of Music and Light, 7pm  
TP Two Scoops Combo, 7pm  
CM Quarter Past 8, 7pm  
EG Ian Hughes Trio, 7pm  
FH Susan Pascal, 7pm  
JA GoGo Penguin (early show), 7:30pm  
JF Alex Baird, 7:30pm  
NC Pearl Django, 8pm  
BP Jazz Overhaul, 9pm  
JA GoGo Penguin (late show), 9:30pm  
SM Danny Godinez & Friends, 10pm

## Sunday June 23

HS Jazz Brunch with Evan Captain, 11am  
CM Shawn Schlogel, 12:30pm  
SM Annie Eastwood w/ Kimball & the Fugitives, 4pm  
AU Rebecca Jaymes and Friends, 6pm  
CC Milo Petersen Trio, 6:30pm  
DT Jazz Jam w/ Kevin McCarthy, 7pm  
JA GoGo Penguin, 7:30pm  
ZZ Michael Owcharuk Trio / Jacob Zimmerman 3 (alternate Sundays), 8pm  
OW Patrick Riffin & Friends, 9pm

CONNECT TO

# MIDDAY JAZZ

ON 88.5 KNKX

WEEKDAYS 9 AM - 3 PM

STREAMING

SM Ron Weinstein Piano Trio, 9pm

### Monday June 24

RR New Music Mondays: Royal Room Collective Music Ensemble, 7:30pm  
NL Mo' Jam Mondays, 7:30pm  
OW Aqualizer, 9pm  
RR New Music Mondays: Open Jam, 9pm

### Tuesday June 25

AQ Martin Ross, 5:30pm  
EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 6pm  
ET Kacey Evans, 6pm  
RN Jazz Jam w/ Sheila Kay & Tess Guerzon-Cabrera, 7pm  
JA Karrin Allyson, 7:30pm  
UB Thomas Marriott/Rick Mandyck/Jeff Johnson/John Bishop, 8pm  
OW Jazz Jam hosted by Eric Verlinde, 9pm  
SM Joe Doria Presents, 9:30pm

### Wednesday June 26

NC Happy Hour w/ Frank Kohl, 5pm  
MQ Kim Archer, 5pm  
AQ Martin Ross, 5:30pm  
EB Tom Kellock, 5:30pm  
EH Bob Antolin, 6pm  
PD Matt Weiner, Jacob Zimmerman & Tony Foster, 7pm  
VE Noel Kennon, 7pm  
JA Karrin Allyson, 7:30pm  
TD Eliane Elias, 7:30pm  
AU North Sound Jazz, 7:30pm  
RR Isak Gaines & Jack Swiggett, 7:30pm  
SM Comfort Food, 9:30pm  
AS Jam Session Wednesdays, 10pm

### Thursday June 27

MQ The Djangomatics, 5pm  
AQ Jerry Frank, 5pm  
EB Eric Verlinde, 5:30pm  
ES Paul Richardson, 6pm  
ET Kacey Evans, 6pm  
HA Dina Blade and Bossa J6ia Trio, 6pm  
CM JazzClubsNW - High School Jam Session, 6pm  
CC Birch Pereira Trio, 7pm  
JA Danny Seraphine & CTA feat. Jeff Coffey, 7:30pm  
TD Eliane Elias, 7:30pm  
JF Rocky Martin / Roman Goron, 7:30pm  
SM Manazma Sheen, 7:30pm  
IB Jacob Zimmerman, 8:30pm  
OW X-Presents: Xavier Lecouturier & Friends, 9pm  
SM Dylan Hayes, 9:30pm

### Friday June 28

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  
CC Bruce Cosacchi, 7pm  
TP Chris Stevens Blues Band, 7pm

CM Cascadia Big Band, 7pm  
SM Luca Benedetti Trio w/ Tony Scherr & Tony Mason / Jonti Siman Trio, 7pm  
JA Danny Seraphine & CTA feat. Jeff Coffey (early show), 7:30pm  
WE St. Bees, 7:30pm  
TD Carl Verheyen Band, 7:30pm  
JF FRIENDSHIP Trio, 7:30pm  
BP Powerhouse, 9pm  
JA Danny Seraphine & CTA feat. Jeff Coffey (late show), 9:30pm

### Saturday June 29


AQ Jerry Frank, 5pm  
EB Eric Verlinde, 5:30pm  
ES Martin Ross, 6pm  
ET Sandy Harvey, 6pm  
HS Caitlin Sherman, 6pm  
CC Chuck Easton & Jon Green, 7pm  
TP Moonlight Swing Orchestra, 7pm  
CM Doubleshot, 7pm

EG Yulia Sadakova & Roxanne Laino, 7pm  
JA Danny Seraphine & CTA feat. Jeff Coffey (early show), 7:30pm  
JF FRIENDSHIP Trio, 7:30pm  
BP Andy Stokes, 9pm  
EG Greta Matassa Quartet, 9pm  
JA Danny Seraphine & CTA feat. Jeff Coffey (late show), 9:30pm

### Sunday June 30

HS Jazz Brunch with Evan Captain, 11am  
CM Guitar Gil, 12:30pm  
RR Cherrie Adams & the Forman-Finley Band, 6pm  
CC Francesco Crosara Trio w/ Kareem Kandi & Osama Afifi, 6:30pm  
DT Jazz Jam w/ Kevin McCarthy, 7pm  
JA Danny Seraphine & CTA feat. Jeff Coffey, 7:30pm  
ZZ Michael Owcharuk Trio / Jacob Zimmerman 3 (alternate Sundays), 8pm  
OW Patrick Riffin & Friends, 9pm  
SM Ron Weinstein Piano Trio, 9pm

**Open to All - Free**



**Last Concert of the Season**

**SEATTLE JAZZ VESPERS**

---

Sunday, June 2, 6pm

**Danny Quintero w/ the Critical Mass Big Band**

*Vocalist Quintero with his big band!*

*5 saxophones, 4 trombones,  
5 trumpets, piano, bass,  
guitar, and drums*

---

PLUS presentation of the "Shirley Cline Memorial Young Jazz Artist Scholarship" during the interlude between sets

---

100 Minutes of professional jazz  
Family friendly concert  
Free Parking available on SE corner of  
Boylston and Spring Streets

---

**Seattle First Baptist Church**  
1111 Harvard Avenue  
(Seneca and Harvard on First Hill)  
Seattle, WA (206) 325-6051

**SeattleJazzVespers.org**



**June 2 Pierre Bensusan**

**June 5 The Elnah Jordan Experience**

**June 13 Ripple Effect//Carter Eng**  
Aidan Siemann, Lola Miller, Josh Setala

**June 14 EntreMundos**

**June 16 Jonah Hieb**

**June 19 Juneteenth**  
South Hudson Music Project Presents: The Music of Tina Turner, featuring Ayesha Brooks

**June 20 Hear Me Talkin' to You**  
Womxn & Blues: The Music of "Ma" Rainey, Koko Taylor, Ruthie Foster

**June 21 Freddy Fuego**

**June 21 Reposado//Midpak**

**June 26 Isak Gaines**

**June 27 Andy Coe Band**

**June 30 Cherrie Adams**

**New Music Mondays Jam Sessions**  
Live Music, Food, Drinks  
5000 Rainier Ave S  
[www.theroyalroomseattle.com](http://www.theroyalroomseattle.com)



Alexa Peters and Paul de Barros photo by Daniel Sheehan

## IN THIS ISSUE

|   |    |
|---|----|
| Letter from the Director:<br>Volume 40, No. 06                              | 2  |
| Notes   | 3  |
| Profile: Jazz is the Lens: A Sit-down with<br>Paul de Barros & Alexa Peters | 4  |
| Catching up With: Brittany Anjou  | 6  |
| Feature: Conor Byrne Pub Moving to<br>Innovative Co-Op Model                | 8  |
| Community Corner: "FATHER TIME"   | 9  |
| For the Record: Jessica Williams,<br><i>Orgonomic Music</i>                 | 11 |
| Jazz Around the Sound Calendar  | 12 |

## EARSHOT JAZZ

3417 Fremont Ave N #221  
Seattle, WA 98103

Change Service Requested

NON PROFIT  
US Postage  
PAID  
Permit #241  
Wenatchee, WA 98801

## Membership

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

### Become a member today!

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



### Other

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

NAME

.....

ADDRESS

.....

.....

CITY/STATE/ZIP

.....

PHONE #

EMAIL

.....

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

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