

Let the Record Play: Exploring the Stories of Northwest Black
Musicians
A Report and Podcast by Nyles Green

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Abstract

The Pacific Northwest is known for its diverse music scene. In Seattle specifically, punk and grunge are king while other music scenes are in the backdrop. The purpose of this project is to tell the untold stories of musicians in the Northwest, specifically black musicians, exploring their successes and struggles during a time when gentrification is rapidly changing the demographic make-up of Seattle. Because music is an auditory experience, I created a podcast that allows listeners to hear the music, stories and voices of black musicians in a conversational format. Each episode of the podcast features interviews and discussions with musicians about their craft and their lives. Scholarship from University of Washington's American Ethnic Studies is also incorporated into the research process and preparatory work for each episode. Together, the episodes create an overarching narrative of Seattle's music scene from the perspective of black musicians and their music that gives audiences a greater understanding of Seattle music and the experiences of the black community. This podcast aims to preserve the stories of African-American musicians during a time when communities of color are facing drastic change, while also highlighting the talent and successes of emerging local musicians. Link to podcast: <http://uwpodcast.com/category/let-the-record-play/>

Introduction

Background history of the Podcast Industry

The podcast industry was first established in 2004 when Adam Curry and Dave Winer used a really simple syndicating (RSS) feed to distribute their shows on the Internet. There's a continuing dispute on who should be credited with the invention of the medium since Dave Winer was the one who invented the first RSS feed to distribute his content while Adam Curry is noted as the one who popularized podcasts. The term podcast first appears in an article from *The Guardian* by Ben Hammersley.¹ In his article, Hammersley is crediting the boom of online radio to cheap or free audio production and the invention of mp3 players like Apple's iPod. In fact, the term podcasting is a mash-up of the words iPod and broadcast.²

The growth of the podcast industry goes hand-in-hand with the development of the Internet and invention of smartphones. Since their conception in the early 2000's, podcasts familiarity among the US population has risen from 22% to 70% with an estimation of 144 million people having ever listened to a podcast.³ The age demographic of podcast listeners illustrates that Millennials and Generation Z have higher rates of listening to podcasts than Generation X. This trend could be because of different generations having varying familiarity levels with technology. Data on the location of podcast consumption shows that 52% of people listen to podcasts at home, 18% in the car, 12% at work, 3% while riding public transit or at the gym or while on walks, and 9% list other.⁴ The variety of consumption locations and their frequency could be an indicator of podcasting becoming the new radio.

Just like radio shows, podcast can inform you of places you've never been. They can take you to other countries and cultures and explore the customs of different people; however, radio and podcasts differ in their approaches to delivery of information. Because radio a form of media and is distributed on radio waves which are a public amenity, radio is regulated by the Federal Communications Commission (FCC).⁵ Since their regulated by the FCC, radio shows have to follow certain laws like censorship and licensing. Podcasts on the other hand, don't have to follow the same rules and regulations as radio because of their distribution source, the Internet. As long as a podcast has an RSS feed, it can be sent to any podcast distributor to be circulated on the Internet and is subject to no censorship or government control.

Another difference between podcasts and radio is their advertising. Ads on radio shows are a must since advertising helps fund the radio station the show is a part of. Time allotted for ads ranges between 15 – 60 seconds per ad with 18 minutes of ads per hour. Radio stations will charge more for ads during mornings and evenings since those are often are often peak commute hours and listening times.⁶ In contrast to radio ads, podcast ads are optional. If a podcaster doesn't care for ads, they don't have to run them; however, one of the benefits of podcast ads is

¹ Hammersley, Ben. 2004. "Why Online Radio Is Booming." *The Guardian*, February 12, 2004, sec. Media. <https://www.theguardian.com/media/2004/feb/12/broadcasting.digitalmedia>.

² Watson, Stephanie. 2005. "How Podcasting Works." *HowStuffWorks*. March 26, 2005. <https://computer.howstuffworks.com/internet/basics/podcasting.htm>.

³ Research, Edison. 2019. "The Infinite Dial 2019." *Edison Research* (blog). March 6, 2019. <https://www.edisonresearch.com/infinite-dial-2019/>.

⁴ Research, Edison. 2017. "The Infinite Dial 2017." *Edison Research* (blog). March 9, 2017. <https://www.edisonresearch.com/infinite-dial-2017/>.

⁵ SparkNotes: The Media: Government Regulation of the Media." n.d. SparkNotes. Accessed June 6, 2019. <https://www.sparknotes.com/us-government-and-politics/american-government/the-media/section3/>.

⁶ "The Secrets to Effective Radio Advertising." n.d. *Business Town*. Accessed June 6, 2019. <https://businesstown.com/articles/the-secrets-to-effective-radio-advertising/>.

the ability to monetize your content. When the content is monetized, advertisers are charged based on how many plays the episode is listened to. The success and reach of an ad are tied with the plays of the podcast episode, the more an episode is played, the greater likelihood the ad is listened to. After considering the cost for running ads, advertisers also need to be aware of who the audience the podcast/ radio show is targeting to make sure their ad is hitting the target audiences.

The most important difference between podcasts and radio shows is their longevity. There are a number of factors that go into the assessment of whether or not a radio show will survive like its ability to draw listeners, sponsorships and ads, and value of content. If all of the boxes aren't being checked, it's likely that a radio show will be cancelled. Management of radio files comes into question since radio stations only have so much data storage and will likely delete files from cancelled shows to make room for new content. For podcasts, the criteria that determines the life and death of a show is completely different. What really is the determining factor in the life of a podcast is the creator's drive to keep producing content. Podcasting is so cheap nowadays that virtually anyone can do it if they have access to a microphone, laptop, and audio software. Since the distribution of podcasts is already on a digital platform, podcasters don't have to worry about material decay. As long as the host is willing to keep making episodes, the podcast will continue to live.

Since their invention, podcasts have been on track to overcome radio shows in popularity and influence. While most radio shows remain dedicated to entertainment through talk shows and music stations, podcasts illustrate the full potential of what audio media can be. Unlike radio where listeners have to tune in weekly to hear a show, podcast listeners have the ability to listen to episodes at their convenience. The advent of the Internet and podcasting platforms increased distribution rates and replay value that is unavailable to radio. Audio journalism is present in both radio and podcasts; however, the bounds of audio journalism are pushed in podcasts. Amateur and professional journalists bring a storytelling aspect to their stories that are enhanced by the incorporation of different audio clips and sound. "[The]seamless integration of podcasts in people's lives might be the key feature of what is otherwise a relatively low-tech medium that pretty much recycles the codes and craft of radio".⁷

⁷ Maeyer, Juliette De. 2017. "Podcasting Is the New Talk-Radio." The Atlantic. May 24, 2017.
<https://www.theatlantic.com/technology/archive/2017/05/how-podcasting-is-shaping-democracy/524028/>.

Historical context of the Black Community in the Pacific Northwest

Since the freeing of slaves and ending of the Civil War in 1865, African-Americans families have relocated from rural to urban areas in hopes of living better lives in what is known as the Great Migration. From the early 1920s to 1960s, huge waves of African-American families moved to the West Coast and Northern Cities to escape the blatant racist South; however, what they found in their new cities was still racism, but in different forms such as redlining and Jim Crow Laws. The term “redlining” comes from a series of maps made by the Federal Housing Administration that ranked different neighbors and sections of a city. The color assigned to a neighborhood indicated whether or not it was safe for a bank to insure mortgages. Given the time and social context of the United States, neighborhoods where blacks and other people of color lived were designated as “too risky to insure” and were marked as red.⁸ When you also take into account the effect of Jim Crow laws on society at the time, African-American families faced tough times as they tried to teach their children morals and life lessons.

In Seattle specifically, the area that migrant black families moved into was called the Central District. The land that Central Area rests on, was first owned by William Grose.⁹ As an early settler in the Pacific Northwest, land was widely available for those that claimed it. Because Grose was black, he settled on the outskirts of the newly establish Seattle Downtown. Black families that later came to the city would also establish homes on and around the land Grose bought when he first came to the area. As Seattle grew and expanded city bounds, the city annexed Grose’s land to be part of Seattle. Because Grose’s land was near Downtown and in the middle of Seattle, the land would later be called the Central District.

Despite the rough social conditions, black families faced during Jim Crow, they were still able to form communities and live happy lives. Major city newspapers didn’t report on the events happening in black communities, so a variety of black newspapers sprung up across the US to cover stories happening in black neighborhoods. Through church and community events, black communities were able to foster a life and community that celebrated their culture. One such individual that documented black life in Seattle was Al Smith Sr.¹⁰ Smith wasn’t a trained photographer or journalist, but his love for photography would push him to teach himself skills to document life in the Central District and around Seattle. The photographs Smith took captured the range of emotions of what it meant to be black in the Northwest as Smith photographed everything from weddings and nights at jazz clubs to civil rights marches.¹¹

Redlining and other racist housing practices were struck down by the Fair Housing Act of 1968. The Fair Housing Act of 1968 prohibited discrimination in housing and opened the doors for people of color to have more choice in deciding where they wanted to live since redlining and racial covenants no longer excluded people of color from living in certain areas of a city. The next phenomenon that would rock communities of color is gentrification. Gentrification is a process where single-family houses are bought and sold to developers who tear down houses and replace them with townhouses, condominiums, or apartment buildings.

⁸ Gross, Terry. 2017. “A ‘Forgotten History’ Of How The U.S. Government Segregated America.” NPR.org. May 3, 2017. <https://www.npr.org/2017/05/03/526655831/a-forgotten-history-of-how-the-u-s-government-segregated-america>.

⁹ Taylor, Quintard. 1994. *The Forging of a Black Community: Seattle’s Central District from 1870 through the Civil Rights Era*. Seattle, Washington: University of Washington Press.

¹⁰ Blecha, Peter. 2015. “Smith, Al (1916-2008).” August 6, 2015. <https://www.historylink.org/File/11095>.

¹¹ Smith, Al. 2017. *Seattle on the Spot*. Seattle, Washington: Museum of History & Industry.

In the Central District specifically, gentrification is changing the demographics of the area. As developers buy homes that were once home to black families, the residents that are moving into these new homes are often in a higher tax bracket. Because they're in a higher tax bracket, the land value of surrounding homes is increased. With higher land values comes higher property taxes which can push long-time residents to move out if they can't afford higher property taxes. The added effect of gentrification has intensified the decline of the black community in the Central District. In the 70's, the Central District was home to 73.4% of Seattle's black population.¹² Now, only less than 20% of the black population resides in the Central District. It should also be noted that gentrification doesn't only affect black people. If you're a lower-class white person, the effects of gentrification can and will affect you.

As gentrification changes the demographics of an area, so too is the neighborhood feel and culture. More people with higher tax brackets means they can afford to shop at more expensive stores and restaurants. Over time, the neighborhood that was once home to local "mom and pop" stores are replaced by modern and high-end shops. Former residents that are visiting the area for church or family gatherings are returning to a place that is drastically different from the one they grew up in. Long-time residents that have established roots in the Central District are experiencing a loss of community as long-time neighbors move out and are replaced with new neighbors that aren't always friendly.¹³

There are groups fighting the effects of gentrification. One such group is AfricaTown, a community land trust. A community land trust is a nonprofit organization that focuses on community stewardship through affordable housing, commercial and retail development, and other assets that are intended to preserve the affordability for future low to middle-income families.¹⁴ As a community land trust, AfricaTown differs from other developers by including a community aspect in their developments. Whether it's for community development or local business development, the partnerships that AfricaTown helps facilitates offer long-term, sustainable solutions to the effects of gentrification.

¹² Beason, Tyrone. n.d. "Central District's Shrinking Black Community Wonders What's next | The Seattle Times." Accessed June 7, 2019. <https://www.seattletimes.com/seattle-news/central-districts-shrinking-black-community-wonders-whats-next/>.

¹³ Tyrone, Beason. "Central District's Shrinking Black Community Wonders What's next"

¹⁴ "Community Land Trusts (CLTs)." 2012. Community-Wealth.org. June 21, 2012. <https://community-wealth.org/strategies/panel/clts/index.html>.

Significance

Beyond being an academic project, my podcast holds significance in several ways, the first being as a source of oral history. My project is based on collecting personal stories from musicians about their life and pathway to music. By recording and editing interviews from musicians into a story narrative, I'm preserving their stories to be passed down to the next generation. The stories of musicians could be passed down through written history in a book; however, the subject matter and its relation to music wouldn't feel right. Because music is an auditory experience, it would be best to preserve the stories of musicians by use of the voice.

My podcast also serves as a way to highlight black musicians in the Pacific Northwest. Looking back to when I grew up in Portland, OR, I can only name a few black musicians to come out of the Northwest and make it "big", while other music hubs like Los Angeles, New York, Chicago, and Atlanta produce numerous musicians that have gone on to leave their mark on the musical community. My primary ambitions behind this project are two-fold: to explore the local music scenes in the Northwest and to highlight the black musicians in the region that are doing good work. Just because an artist isn't mainstream doesn't mean the music their work isn't worth listening to. I want to spotlight black musicians in the area that are producing excellent work and feature them on a medium that is continuing to grow. Since podcasts are widely accessible through the Internet, the stories I collect will have a greater reach on a podcast medium than if I were to publish the stories of musicians in a blogpost or book.

Creative Foundations

When I first began this project, I thought it best to listen to a wide variety of podcasts so I could get my bearings on what podcasts are, the different formats being used, and the range of genres.

Solo-cast (5 most popular formats, 6 popular podcast)

The solo-cast is ideal for people that want to share their thoughts and feelings about a subject.¹⁵ Depending on the topic, the solo-cast could be a defining aspect of the podcast or disastrous. A podcast that finds success using the solo-cast format is *Dissect*. *Dissect* finds success using solo-cast format because the host, Cole Cuchna, is able to conduct in-depth album analysis by having each episode examine a song's context, lyrical inspiration and meaning, and overall development of an album's narrative.¹⁶ To do this, not only does Cuchna use audio clips from the song, but he also pulls in clips from interviews, quotes from magazine articles, and scholarship on music theory to sketch out the concepts and ideas an artist packed into a song.

Using the solo-cast format for my podcast would be difficult for various reasons. The first reason being that my podcast is not a solo feature on myself or on me talking about others. My podcast is all about *interviewing* black musicians about their life and career. Doing a solo-cast would completely change how I do my podcast by changing from collecting first-person narratives to discussing stories in a third-person context. Another fault I have with doing a solo-cast, is production demands of the format. Because it's just one voice in the podcast, the writing and sound clips need to be at their highest level to keep listeners entertained for 20 – 40 minutes. If not done right, episodes would sound like me rabbling on about musicians when I could instead talk to them face-to-face about their music and gather first-person accounts. I'm still figuring out the tricks to podcasting, so doing an entire podcast with my own voice narrating isn't feasible. That doesn't mean I'll rule out the idea of doing a solo-cast episode in the future.

Multi-hosts

This podcast structure is best used for podcasts that want to tackle an array of ideas or themes by using a panel of hosts.¹⁷ The show can use hosts and their viewpoints to discuss a subject or bring in multiple guests to further expand the collection of voices.¹⁸ A podcast that does this well is *The Friend Zone*.¹⁹ The show talks about mental health and wellness as the hosts (Dustin, Fran, and Assante) offer their own reflection on experiences in hopes of pulling advice that others can use. Topics can sometimes get heavy on the episodes, but because the show has three hosts, banter between hosts can lighten the mood or bring alternative perspectives to contemplate a situation.

¹⁵ Cawley, Christian. n.d. "5 Most Popular Podcast Formats: Which One's Right for You?" MakeUseOf. Accessed June 10, 2019. <https://www.makeuseof.com/tag/popular-podcast-formats/>.

¹⁶ Cuchna, Cole. n.d. "Dissect – A Serialized Music Podcast." Podcast. Accessed June 10, 2019. <https://dissectpodcast.com/>.

¹⁷ Prangley, Charli. 2017. "6 Popular Podcast Formats: Which One Is Right for You? | Issue 09 | Podcasting for Beginners." ConvertKit. September 19, 2017. <https://convertkit.com/podcast-formats/>.

¹⁸ Leonard, Mark. 2017. "The Seven Most Common Podcast Formats: With Examples." *Medium* (blog). June 20, 2017. https://medium.com/@mark_leonard/the-seven-most-common-podcast-formats-87bbc3ecf40d.

¹⁹ Ross, Dustin, Francheska Medina, and Palo Santé Santé. n.d. *The Friend Zone*. Podcast. Accessed June 10, 2019. <http://loudspeakersnetwork.com/shows/the-friend-zone/>.

Multi-host podcasts thrive because of the different perspectives and banter between hosts. Alluding to the saying “too many cooks in the kitchen”, having several hosts on each episode would crowd the show and make interviews more difficult than they need to be since everyone would want to be involved in the conversation. I envision my podcast having the guest as the main focus and having too many personalities with their own takes would take attention away from the guests and possibly diminish the meaning and takeaways from a guest’s story. By having one host, interviews are simplified since the guest only needs to concentrate on me and not deal with possible distractions caused by other people.

Podcast Interview

The interview format is the most common format amongst podcasters because it’s easy to pull off. The only things you need are a host, guest(s), recording equipment, and a set of questions. Interviews are not like the typical question and answer format structure associated academic scholarship; interviews are structured in a way to have a conversational aspect to make the guest feel more comfortable.²⁰ In an interview, complex, formal questions are woven into the conversation by being broken down into simplified talking points that build on to each other. The conversation will flow naturally when done correctly. It takes time and practice to learn how to interview people in a conversational manner, but there are online resources like NPR Audio Training that help guide newcomers like myself in the process.²¹

Podcasts like *It’s Been a Minute with Sam Sanders* use the interview format to bring in an informative and narrative story-telling perspective to the show.²² In his podcasts, Sanders talks to a range of people from artists to writers to comedians about their own careers and topics relating to their specialty. To bring a conversational atmosphere to the podcast, Sanders uses an energetic, journalistic personality to keep his guest and listeners engaged. By using an interview format for the podcast, listeners are gaining first-person accounts similar to “a day in the life” with the feel of a causal conversation.

Another use of the interview format is to drive and personalize episode themes. A podcast that does this is *The Stoop*.²³ Hosted by Hana Baba and Leila Day, *The Stoop* is a podcast that explores stories across the black diaspora. To do this, episodes begin with a conversation between Baba and Day then flow into an interview with someone to personalize the story. Only sections or snippets of interviews are use since they are used as jumping points into a discussion of larger ideas. Clips from interviews of experts or quotes from research are woven into the episode to bring in factual evidence of what’s being talked about. Interviews, sound bites, and transitions are done so cleanly that episodes seem like a roundtable interview. By using the interview format, *The Stoop* personifies episodes and their content to be relatable to the everyday person.

My podcast will implement an interview format because it’s focused on interviewing black musicians in the pacific northwest to highlight their stories and work. My interview style will first resemble the interview style from *It’s Been a Minute*. What I like about the interview style of *It’s Been a Minute* is that it follows a simple format. Interview questions have a clear

²⁰ Prangley, Charli. “6 Popular Podcast Formats: Which One Is Right for You?”

²¹ “NPR Training » Audio.” n.d. NPR Training. Accessed June 10, 2019. <https://training.npr.org/category/audio/>.

²² Sanders, Sam. n.d. *It’s Been a Minute with Sam Sanders*. Podcast. Accessed June 10, 2019.

<https://www.npr.org/podcasts/510317/its-been-a-minute-with-sam-sanders>.

²³ Baba, Hana, and Leila Day. n.d. *The Stoop*. Podcast. Accessed June 10, 2019. <http://www.thestoop.org/>.

beginning and end and are all woven together in a conversational manner. If you weren't paying attention, episodes seem like chat between two friends. In the future, I would like to create episodes that take inspiration from *The Stoop*. These episodes wouldn't be features on a single artist but would instead start with an interview from one musician, transition to a discussion of a larger topic backed by professors and experts, and then transition back into the original interview and end with closing statements by the guest and myself. This kind of episode would take hours of research, interviewing, and editing to get right so I will need to spend weeks planning the execution of the episode and/ or put together a team to delegate tasks and lighten the workload.

True-Story podcast/ Non-fiction Narrative

The true-story podcast format combines audio journalism with story-telling. What's unique about the format is that stories are told from a first-person perspective about experiences and observations on life.²⁴ True-story podcasts can come in two forms: long-form or short-form.

Long-form true-story podcasts will follow one story for an entire season and look at the story through a variety of lens as the story builds up. One podcast that does this is *Serial*, a podcast is an in-depth exploration of crimes and mysteries that are actually much larger than what they appear to be.²⁵ For the long-form true-story podcast to work, episode production and cohesion need to be at the highest level possible since each episode will build on what happened in the previous episode.²⁶ It's advised that listeners don't jump into an episode at random since they won't have knowledge about what's previously happened in the story and would be at risk of spoiling surprises and twists.

Short-form true-story podcasts focus multiple episodes or an entire season to a theme illustrated by short 15 – 20-minute podcast episodes. A podcast that exemplifies the short-form true-story podcast is *StoryCorps*.²⁷ The podcast dedicates entire seasons to exploring a range of themes like family and relationships to loss and success. *StoryCorps* works as a successful podcast because every episode is able to standalone without knowledge of what happened in the previous episode. While having the ability standalone separately from other episodes, each episode is connected by the theme of the season to be a coherent package.

Even though true-story podcasts are successful from the aspect of story-telling, they're difficult because of the research and man-power required to produce high-quality episodes. Months of prep work to find stories, conducting interviews, and many editing sessions are needed to create a single season of a true-story podcast. For this project, I will not attempt to do a true-story podcast. I will, however, bring in the standalone aspect of short-form true-story podcasts so listeners will have the ability to start a season at any episode. The true-story podcast format would serve as a type of "bonus" episode. In the future, I would like to try my hand at creating a mini-run of short episodes that are all connected by a central theme like legacy or silver-linings in failures where guests are narrating a personal experience.

Fictional story-telling (6 popular podcast, 7 most common)

²⁴ Cawley, Christian. n.d. "5 Most Popular Podcast Formats: Which One's Right for You?"

²⁵ Koenig, Sarah. n.d. *Serial*. Podcast. Accessed June 10, 2019. <https://serialpodcast.org/>.

²⁶ Leonard, Mark. 2017. "The Seven Most Common Podcast Formats: With Examples." *Medium* (blog). June 20, 2017. https://medium.com/@mark_leonard/the-seven-most-common-podcast-formats-87bbc3ecf40d.

²⁷ "StoryCorps Podcast." n.d. Podcast. Accessed June 10, 2019. <https://storycorps.org/podcast/>.

Similar to audiobooks, fictional story-telling podcast use voice actors and storylines to create an oral story-telling experience.²⁸ The genre of the podcast format can range anywhere from thriller (*Welcome to Nightvale*) to improv (*Mission to Zyxx*).²⁹³⁰ The story-driven aspect of the fictional story-telling format calls for an assortment of sound effects and editing techniques to create an ambience that enhances the story.

My podcast centers on interviews from black musicians in the Pacific Northwest so using the fictional story-telling format would be counterintuitive to my goal of airing stories about the black musicians.

Re-purposed content

The re-purposed content format style is a select format typically used by television shows. The concept behind the re-purposed content format is that a televised show takes their recorded audio from a broadcast and turns it into a podcast.³¹ Shows like *The Daily Show with Trevor Noah* and *NBC Nightly News* are able to transition their material into an “ear edition” because the shows already follows a structure that fits into a podcast framework: the host talks, tv ad, segment, tv ad, segment, tv ad, host ends show. The primary difference between re-purposed content and a tv show, minus the visuals, is the run-time of the ads. On podcasts, ads can range from 15 seconds to one minute, while television ads run long enough to fit shows into a tv time-slot. Ads on podcasts can also be skipped while television ads cannot.

The re-purposed content format style isn’t usable for my podcast because I don’t have any content to repurpose. If I was creating a video series instead of a podcast, I could create a podcast by stripping away the visuals. In the future when I’m making a mini-run of podcasts using the true-story podcast format, I may re-use content from other episodes if they work in the context of the story I’m scripting.

Hybrid Podcast

All podcast, one way or another, are a hybrid podcast where multiple formats are present. By combining formats, the show becomes more appealing and versatile compared to an “one-stop show”. Hybrid shows have a flexibility and ability to pivot, if necessary, not afforded to single-format podcasts.³²

For this phase, my podcast will be based on the interview format. I will be bringing in guests to talk about various subjects in an interview format that feels more like a conversation between people rather than a Q&A session. By having the interview be more conversational, I can get better sections and sound bites that can be edited into a narrative. In future plans, I want to diversify my podcast’s characteristics by drawing inspiration from other formats. This includes being influenced by podcast episodes I listen to and creating varied episode structures. By adding elements from other formats, future episodes will have the potential to bring in new audiences as well as keeping current subscribers engaged and excited for what’s to come.

²⁸ Cawley, Christian. n.d. “5 Most Popular Podcast Formats: Which One’s Right for You?”

²⁹ Fink, Joseph, and Jeffrey Cranor. n.d. *WELCOME TO NIGHT VALE*. Podcast. Accessed June 10, 2019. <http://www.welcometonightvale.com/>.

³⁰ Bent, Jeremy, Alden Ford, Allie Kokesh, Seth Lind, Winston Noel, and Moujan Zolfaghari. n.d. *Mission to Zyxx*. Podcast. Accessed June 10, 2019. <https://www.missiontozyxx.space/>.

³¹ Leonard, Mark. “The Seven Most Common Podcast Formats: With Examples.”

³² Leonard, Mark. “The Seven Most Common Podcast Formats: With Examples.”

Methodology

Podcast research and analysis

For this project, I listened to podcasts both as a consumer enjoying the content and also as an analyst dissecting podcasts. My overall goal is to get a better grasp on the different methods podcasts use. When I listen to podcasts with my technician hat on, I'm listening for how podcasters are doing their intros, outros, transitions, incorporating different sound effects, and splitting interviews into different portions and segments. My own podcast is currently based on the podcast *Ebb & Flow*, a mini podcast that interviews musicians about their life and music career.³³ *Ebb & Flow* has a simple podcasts structure: intro, music, interview, music, outro. *Ebb & Flow*'s interviews are overviews of the artist's career, so the episode time of the podcast stays short. My podcast will differ by taking the time to talk about the artist's early life, beginnings in music, current music career, and next steps for the guest.

Equipment familiarization

Here I began experimenting with audio software and recording equipment. My in-field recording equipment was the Zoom h4n Pro with XLR lavalier microphones. The audio software I considered for this project was a narrow competition between Audacity and Adobe Audition.³⁴ Both programs are popular amongst podcasters. Audacity is a free, open source program that can be used for recording, editing, and mixing tracks. The program has a basic look, low learning curve, and is good for quick and easy editing. To learn the basic foundations of Audacity, I watched YouTube tutorials and went to an editing workshop at PodCon2. Audition is part of the Adobe Creative Cloud and is a subscription-based program. The program has the same functions of recording, editing, and mixing tracks together as Audacity. To learn foundations in Audition, I used Lynda.com, a website that offers free tutorials and walkthroughs on hundreds of programs.³⁵ Access to the website is free through the Seattle Public Library and I highly recommend Lynda.com if you need to learn a software relatively quick with step-by-step breakdowns of what each feature and does.

The two programs differ when it comes to post-production editing. A big difference between the two programs is destructive editing verses non-destructive editing. Audacity uses destructive editing; changes are made to the files are permanent and can't be undone without undoing previous changes first. Audition uses a non-destructive editing where you have the ability to edit your content without making permanent changes to your original wav file.

Another difference between the programs is noise reduction. Imagine you have a fan on in the background and doors are occasionally opening and closing during your interview. Your recording picks up the fan and now you have a low rumble playing throughout your entire interview and sound level spikes because of the doors. Noise reduction can be used to eliminate unwanted noises. In Audacity, noise reduction is applied to the entire track, so you lose certain frequencies in the entire interview. To balance out the levels, you have to use 3rd party

³³ *Ebb & Flow*. n.d. Podcast. Accessed June 10, 2019.

<https://open.spotify.com/show/3X0Elz0TmNh0t6AOr6WPMi>.

³⁴ "Audacity Vs Adobe Audition CC." 2017. The Podcast Host. May 31, 2017.

<https://www.thepodcasthost.com/editing-production/audacity-vs-adobe-audition-cc-where-should-i-record-edit-my-podcast/>.

³⁵ "Audition - Online Courses, Classes, Training, Tutorials on Lynda." n.d. Lynda.com - from LinkedIn. Accessed June 10, 2019. <https://www.linkedin.com/learning/iphoto-5-essential-training>.

applications. Editing out individual noises like doors is not possible in Audacity. In Audition, noise reduction can be applied to the entire track get rid of the fan running in the background. Audition also has the ability to delete individual sound spikes in your audio to edit out the door opening and closing.

The software I ultimately choose for this project is Adobe Audition. It's higher capabilities for editing in post-production and offered templates based on the product your making makes it a front-runner for mixing episodes together. My access to Audition is through the University of Washington's Media Arcade. The Media Arcade is a space in Suzzallo-Allen Libraries that offers various video and audio editing software for free to students and patron

I've connected with The Daily to make my podcast a mini podcast on their platform. Because The Daily is hosting my podcast, I have access to their podcast studio and will receive help from their Podcast Editor on producing my podcast. My podcast will be hosted on uwpodcast.com, The Daily's website for their podcasts.

PodCon2

PodCon was a two-day conference located in Seattle, Washington dedicated to the world of podcasting. Panels and roundtables were marketed to everyone interested in podcasting from fans to creators to businesses. There were two ticket options for PodCon: remote attendance and physical attendance. The remote attendance option gives people who aren't able to physically attend the conference recordings of all events and workshops that happened.

I went to PodCon to get a behind the scenes view of the podcast world. The panel discussions I attended included conversations around inspirations for starting a podcast, lessons learned from podcasts, next steps to stay motivated, and the role of the audience. PodCon was packed with a full schedule of simultaneous panels and live shows so I wasn't able to attend all of the panels, workshops, and live shows that I wanted, but because I bought a physical attendance ticket, which includes remote attendance, I have access to digital recordings of all of the events and workshops that happened at PodCon and can go back to listen to them at my convenience.

Finding Artist

I find artists and guests through word of mouth and the Internet. In the beginning stages, I cold emailed artists with a short blurb about my project and request for an interview. A majority of artists don't reply back if I'm cold emailing them. My method for contacting artists has expanded to finding artists through mutual connections. Everyone knows someone that's a musician, so I restrict the potential artist pool by choosing artists that have produced a body of work. I approach people by introducing myself and give a short project blurb, I then say who our mutual connection is and give a brief reason why I want to interview the person specifically. Once I get the interview scheduled, I begin preparing for the interview. After the interview is done and wrapped up, I then ask the guest who else I should contact for an interview. I do this because if I want to grow my own network and credibility up from scratch, I have to tap into another people's network. By continually asking artists for who they recommend I talk to next, artists are giving me a curated selection of artists that are more willing to be interviewed since a mutual acquaintance is doing the introduction.

Interview Preparatory Work (Background research on artist)

Prior to interviewing artists, I do a Google search of the artist's name to find past media coverage. I go through as many articles and videos I can find to gain a better sense of who the artist is. Another objective I have while going through an artist's media coverage is to figure out what hasn't been covered. For example, when prepping for an interview with Michael Wansley, I noticed a majority of his media coverage was in relation to his work with Macklemore. Not much of his music career and life prior to Macklemore was talked about, so I knew I had to needed to spend part of his episode talking about his early upbringing and music path. I also listen to an artist's music prior so I can get an idea of who they are musically.

Once I feel that have a general knowledge about the artist, I begin writing the interview outline. I outline the interview into three sections: early life, music path, and next steps. Questions for the third segment relatively stay the same from artist to artist. Questions about an artist's early life and music path are typically specific to the artist. A few questions are transferable between artists because questions were framed in a general matter so artists can interpret them differently depending on their perspective.

I've included my interview preparatory work in my appendices beginning on page 21.

Interview Session

The interview session begins with letting the guest get comfortable in the podcast studio or wherever the interview session is being held. Once the guest is settled in, we go over the interview outline and questions. Before the actual interview starts, I ask my guest(s) a set of questions that pertain to the consent to be recorded, allowance for use of this interview for my podcast, and sets the expectation that the guest(s) is being interviewed voluntarily and will receive no monetary compensation.

For the first interviews I conducted, I hadn't shared the interview questions prior to the recording session. Guests were thinking on their feet to answer questions which brought a sense of uncut rawness as they answered questions to the best of their ability; however, sometimes guest(s) stumbled or needed clarifying questions because they weren't sure what exactly I was asking them. Guests are always allowed retakes on questions if they feel they didn't answer the questions to the best of their ability. This first method of conducting the interview puts has a higher level of difficulty in the post-production phase since the guest will sometimes answer questions in a roundabout way and go on tangents. When editing, cuts between sections are considered based on their transition and overall development of the episode.

Another interview method I've developed begins with sharing questions several days before the interview is conducted. By giving my questions to the guest before we sit down and record, I'm allowing guest to script out their story and answers to my questions. When the guest outlines their answers, they're effectively self-editing themselves. Having guest self-edit themselves before the interview puts less work on my plate in post-production editing as the guest already knows what they're answers are going to be. Again, retakes are always allowed if they feel they didn't answer the questions to the best of their ability.

As the interviewer, it's a challenge to weave the formal questions I have into conversational talking points, so the interview is less of a strict Q&A and more of a flowing conversation from beginning to end. I have no journalistic training whatsoever, so I'm learning and refining my techniques through trial and error. I continue to refine my interview skills by listening to interview style podcasts to learn their methods. I also watch interview videos from people like David Letterman, Barbara Walters, Jon Stewart, Oprah Winfrey, and Trevor Noah since their interviews often breakdown complex arguments and ideas into layman terminology.

R.E.P (Review, Edit, Publish)

I call my post-production editing R.E.P: Review, Edit, Publish. Before I open Audition, I listen through the raw interview and notate different aspects of the conversation through timestamps. By listening through the interview and focusing solely on the content, I'm figuring out which parts fit together in a narrative that is cohesive from beginning to end.

Moving into the editing portion, I use Audition to put the actual episode together. Beginning at the top of the interview, I use my notes to sequentially edit out what doesn't need to be in the episode; for example, I edit out the interview consent request and first takes. It should be noted that I'm not jumping between segments and talking points. I'm starting from the beginning of the episode and editing as it naturally progresses, not 1.5x or 2x speed. I also edit out a majority people's "um's" and other filler words and dead space between thoughts and questions since they only add time to episode and have no value; however, I do leave in filler words on occasion ease transitions between talking points.

The publish portion of R.E.P. is self-explanatory. Once I'm done editing an episode, I pass my episode content to my editor. My editor listens through the episode, make a few minor edits, bookends my podcasts with my intro/ outro takes, adds intro/outro music, and then publishes the episode to uwpodcast.com.

Product

Link to podcast: <http://uwpodcast.com/category/let-the-record-play/>

Below is my line-up of episodes for season one.

Episode 1 – Eva and Cedric Walker of The Black Tones

Episode 2 – Jacqueline Tabor

Episode 3 – Michael “Wanz” Wansley

Episode 4 – Paul De Barros

Episode 5 – Matt Sullivan

Episode 6 – Robbie Hill

Episode 7 – Benjamin Hunter

Lessons Learned

After conducting various interviews, I noticed general trends starting to appear. The first trend I noticed was the trend of being “mis-genred”. The concept first appeared during my interview with Eva and Cedric Walker of The Black Tones. Because they’re black, audiences will assume The Black Tones are a soul or funk. This assumption of black musicians being in a certain genre stems from the effect of race records. Race records were created in the early 20th century to give black musicians their own genre on music charts. The genre typically included bands in Soul, Funk, Rhythm and Blues, and Jazz. While race records did help black musicians get into the music business; however, the after effects of the music category has codified genres. Because black musicians were put into certain categories, their presence was infrequently seen in other genres like classic or rock while white performers had the luxury of performing in any genre of their choice.³⁶ Bands that were Rock ‘n’ Roll would be relabeled as soul or funk bands so record companies would have an easier time selling albums and marketing them on radio stations. Musicians like The Black Tones and Benjamin Hunter are fighting against being mis-genred by actively having a presence in the genres of their choice. They’re expanding the black representation in “white genres” and paving the way for future black musicians to break out into the scenes that have little black representation scene.

Another trend I’ve observed is the ability of black musicians to tap into a credibility source that’s unavailable to white musicians. Black artists have been innovators in the music scene for generations. Blacks created the Blues, R&B, Jazz, innovated Rock ‘n’ Roll, and created Hip-Hop. The long list of contributions from black musicians has built up a legacy and credibility not afforded to non-black musicians. In my interview with Jacqueline Tabor, she told me that she honestly gets some gigs because people see her face and they see Jazz. Tabor’s fortune can be afforded thanks to black female jazz singers like Ella Fitzgerald, Billie Holiday, and Nina Simone who have impacted generations of people with their music. By tapping into the legacies of past black musicians, current and future black musicians are given an advantage in genres that have historically been popularized by black musicians.

After making and producing episodes, there are lessons learned that I will carry with me as I continue the podcast. The first lesson learned is that having a production team streamlines the entire process of making an episode. By having a production team, people can specialize in different aspects of the creative process and technical side of an episode. Through specialization, the editing time for a single episode is cut down tremendously. If I had multiple people contributing to the production of the podcast, my job as the host and creator would be to conduct the interview and oversee the shaping of each episode. Right now, I’m a one-man show so all of the interview process and editing falls on to my shoulders. Because I’m doing everything myself, it takes more time to complete an episode. I estimate that it takes me between 6 – 10 hours to complete one episode when I have to do the interview prep, conduct the interview, and then edit down content. While the whole editing process is hard, a unique aspect of it doing myself is that I have full creative control over the production process. I can bring in outside people for editing here and there, but ultimately, I have the final say in how episodes turn out.

Another lesson learned is to have a line-up of episodes made before airing the first one, I made the mistake of airing my first episode after it was completed. Because I only had one made,

³⁶ Blakemore, Erin. n.d. “How ‘Race Records’ Turned Black Music Into Big Business.” HISTORY. Accessed June 10, 2019. <https://www.history.com/news/race-records-bessie-smith-big-bill-broonzy-music-business>.

I was put in a position where I was scrambling to make the next episode. The added pressure was a good thing since it pushed me to immediately start working on the next episode; however, the pressure wasn't sustainable. The pressure forced me to spend long hours at night working on the podcast and with the added workload coming from another class, something had to give. I diverted two weeks to interview prep for two interviews I had upcoming. I've found that my best rhythm for producing an episode is to take one week to make an episode, then take a breather for a week to decompress from the editing process and clear my head for the next episode.

A third lesson I've taken away from this whole project is to always keep refining the process. I saw a post on reddit that went along the lines of "the first product you create may or may not be good, but that shouldn't keep you from getting it out there". My takeaway from the post was that you shouldn't let the fear of criticism keep you from getting your material out there. In fact, the criticism will help me progress and develop my podcast. Listening to audience feedback and incorporating it will help me keep my current listeners while also giving me notes on what to change. Continuing to make new content and fine-tuning the process through practice is the best way to gain experience. I'll keep attending workshops and events so I can learn from professionals the tips and tricks they use to make content for their projects. In my creative foundations, I consciously made the effort to listen to podcasts and analyze what makes them work. In the future I will carry on this activity and apply what the professionals are doing to my own podcast so it can be taken to the next level. Through trial and error, I'm figuring out what methods work for me as I continue to refine my podcast.

Next Steps

As of completing this report, the current plan is to continue doing the podcast. Because I was making my podcast for an academic project, there was the added pressure of a timeline and assigned grade to the project. Without the tension from school, creating content for episodes will take the form of a hobby that is meant to stand as a creative outlet. While it serves as a creative outlet, my podcast will also help me continue developing my writing, research skills and people skills. These skills will help me grow in my professional development and personal development.

My collaboration with The Daily was a right place at the right time type of deal. Because I connected with The Daily, I had access to their podcast studio and platform for distributing my podcasts. The podcast editor and I have a spoken deal that if I make content over the summer, they'll air it in the Fall. I do appreciate the offer, but I think the best step moving forward is to switch to platforms like Spreaker or Libsyn. Spreaker and Libsyn offer hosting and publishing services that can be used distribute a podcast to an array of podcast apps. By switching platforms, I'm thinking about the longevity of my podcast's lifespan. Once I graduate from the University of Washington, it's only a matter of time before all of my files get wiped from The Daily's website. Transitioning to a new platform will give me creative control of my podcast's online data management. I also plan on building a website for my podcast so that there is an Internet presence for my podcast beyond numerous podcast apps.

In Summer 2019, I will finish producing episodes with the interview materials that I have collected. I've aired two episodes so far but have enough content for seven episodes. Once those episodes are created, I will then do long-term planning to figure out what direction I want the podcast to go in. Long-term planning will include looking at distribution options, marketing, and grant funding to support studio time for interviews. The summer period is going to be the ending of phase one of my podcast with episodes airing in the Fall. Phase two will begin in Spring 2020 after I take a rest period to plan for season two.

Appendices

Paul De Barros Interview Prep Work

Paul de Barros Research

Earshot Jazz Festival 2018 brings both the traditional and the eccentric (mid-festival review)

Citation:

de Barros, Paul. *Earshot Jazz Festival 2018 Brings Both the Traditional and the Eccentric* | *The Seattle Times*. 18 Oct. 2018, <https://www.seattletimes.com/entertainment/music/earshot-jazz-festival-2018-brings-both-the-traditional-and-the-eccentric/>.

- Earshot lives up to its reputation
 - Emphasis on groups led by women this year (2018)
 - +40% of groups are led by women
 - Tributes to women pioneers and movements
 - Iverson and Turner
 - Deconstructed Coltrane's "Giant Steps" sounded like a nursery rhyme
 - Sometimes jazz leaps forward, other times it re-grounds itself
- Article is basically a review about the artists there
 - Keyon Harrold
 - Set was a theatrical arc
 - Tracks segued back-to-back
 - Same show he put on in Montreal
 - Might offend old heads, attracts youths
 - Boshnack
 - Compositions are familiar to local fans
 - Wrote Siesmic Belt
 - Inspired by Pacific Rim geology

What Earshot Jazz Festival does and doesn't offer Seattle jazz fans (2017)

Citation:

de Barros, Paul. "What Earshot Jazz Festival Does and Doesn't Offer Seattle's Jazz Fans." *The Seattle Times*, 8 Nov. 2017, <https://www.seattletimes.com/entertainment/music/what-earshot-jazz-festival-does-and-doesnt-offer-seattles-jazz-fans/>.

- 58 concerts over 5 weeks at 25 locations
 - Best part is going to so many different venues
 - Jazz Alley, SAM, Neptune Theatre, Chapel Performance Space, Royal Room, etc.
 - Earshot offers a cross-section of the region's diverse music venues
- Upsides of the festival
 - Festival connected fans while accenting musical and cultural diversity
 - Bringing fans together from different neighborhood, ages, musical tastes, and ethnic backgrounds
 - Showcase local talent
 - Marc Seales played with his brother, Jesse, on electric guitar and ex-Seattle drummer Moyes Lucas

- Jazz is for pleasure, not just furrowed brows
- Introduces Seattle listeners to new national talent
 - Chicago trumpeter Marquis Hill played with vibraphonist Joel Ross
- Did a lot with a small budget (\$225,000)
- Will always have a memorable experience at Earshot
- Downside
 - Didn't attract a lot of recognizable names
 - Two of the most recognizable names didn't bring it this time around
 - Gregory Porter (vocalist) got ill and left after 35 minutes
 - Brad Mehldau (piano) did classic 60s rock hits after Porter left
 - Even die-hard fans saw the festival had a little downturn

Paul de Barros Interview Questions

Ice Breaker questions

How was lunch?

How was Honolulu?

What's your favorite childhood story?

Actual questions:

1. How did you first get into jazz and writing for the *Seattle Times*?
2. Tell us about your writing career?
3. What prompted you to write *Jackson Street After Hours*?
4. What was the research process like?
5. How do you view Earshot Jazz now compared to when you first started? Could you imagine what it would become when you first started it?
6. From a critic and jazz writer's perspective, where do you see Seattle Jazz or Jazz in general going?
7. Which direction do you think jazz should move towards to be accessible? More academic, social, or dance?
8. How would you describe Seattle Jazz's atmosphere then and now?

Robbie Hill Interview Prep Work

Robbie Hill Questions

Ice Breaker/ soft questions

- How's your day going?
- How's retirement?

Questions

- Who are/were your role models growing up? Music idols?
- Who were you listening to when you were my age?
 - Did they influence your band's music?
- What genre would you place your band in?
- What's your main instrument?
- Tell me about your band?
 - Successes?
 - Failures?
 - How did you find work as a band?
- What's it like being a bandleader/ top dog in the band?
- Lessons learned?
- Can you tell me about your role/ perspective on Wheedle's Groove?
 - Why the move to California?
 - What did they cut out that they wish you included?
 - What was the reunion concert like?
- Did you ever leave the scene?
- Where do *you* go to find local music?

Scribbled down questions on paper

Tell me/ audience about yourself. Band? Instrument? Genre?

Do you collect vinyls?

Favorite record/ album?

Did you band make any vinyls?

The Black Tones Interview Prep

Research on The Black Tones

Confirmed: The Black Tones Are Going to Be Huge

Citation

Segal, Dave. "Confirmed: The Black Tones Are Going to Be Huge." *The Stranger*, 21 July 2018, <https://www.thestranger.com/slog/2018/07/21/29471498/confirmed-the-black-tones-are-going-to-be-huge>.

- The buzz is accruing
 - When you see them live, you'll see why
- In the family band. Singer – Eva Walker, Drummer – Cedric
- Not innovative in the song sense. Innovative in the energy sense
- Gets the crowd going through crowd participation
- "The Key of Black (They Want Us Dead)"
 - Protest music
 - Response to controversy around 50th anniversary of MLK assassination
 - Brought mom, aunt, and sister up to sing backups
- Journalist is looking forward to the Black Tones' debut album
 - They're working with Jack Endino (producer)
 - Small venues can't hold them much longer

The Black Tones' First Album Is Finally Coming

Citation

Milne, Stefan. "The Black Tones' First Album Is Finally Coming." *Seattle Met*, 26 Feb. 2019, <https://www.seattlemet.com/articles/2019/2/26/the-black-tones-first-album-is-finally-coming>.

- Eva and Cedric are twins
- "Knack for alchemizing hellacious subject matter into a hell of a good time"
- Website: theywantusdead.com
- Video game accompanied the first single released on their debut album, *Cobain and Cornbread*
 - First single is "The Key of Black (They Want Us Dead)"
 - This shit is groovy
 - Draws from Billie Holiday and Jim Morrison for vocal aspiration
 - Most played track of the day on KEXP when song was released
 - Eva is a DJ at KEXP
 - Band will accept success of the song, but questions why that sort of protest song is still relevant
 - Album drops in April
- Family first saw Eva sing and play guitar at Northwest Folklife in 2011
 - Fam was amazed
 - Cedric wanted to back her on drums
 - Eva taught Cedric drums
 - Got him a drum kit from Goodwill and had first show in the U District
- Self-release songs on SoundCloud and Bandcamp

- Jake Uitti, Eva's fiancé, is snuck one of their songs to Jack Endino
 - Jack Endino worked with big bands like Nirvana, Soundgarden, and hundreds of others
 - Jack saw them and was hooked
 - "They're a great live band. There's just no denying it. A good singer is the rarest thing...especially in the indie rock world."
- Recorded "The Key of Black" and "Plaid Pants" with Jack Endino
 - The tracks success led to studio sessions
 - Resulted in Cobain and Cornbread
 - Album title nods to Walkers' southern roots (Southern family in Seattle)
 - They're a rock band that specializes in a brand of rock that's glory days was in 70s.
 - Influenced by 70s Nigerian psychedelic rock, Delvon Lamarr Organ Trio, George Clinton's Funkadelic, and Kraftwerk
- Think of themselves as a rock 'n' roll band
 - "Because they're black, they must be funk or one of them has to rap"
 - Someone said they're a world rock band
 - What the fuck does that mean?
- Eva and Cedric play off each other when talking just like siblings do
 - Deep family bond
 - Invite family members on to the stage to sing at big shows
 - Performance flair
- Series of press exposure for the band
 - Opened for Death Cab for Cutie at Paramount Theatre's 90s anniversary
 - Played with Red Fang and Thunderpussy
 - Did the gig in their underwear
 - Mom didn't approve of it, but sang with the kids anyway
 - Eva tossed bra into crowd and did last song topless while singing with mom
 - Eva and mom high-fived
 - "and I was just like this is what Female empowerment looks like"

Q&A: Eva Walker of The Black Tones talks grunge, DJing and fighting fascism

Citation

Friesen, Peter. "Q&A: Eva Walker of The Black Tones Talks Grunge, DJing and Fighting Fascism." *Missoularian.com*, https://missoularian.com/entertainment/music/q-a-eva-walker-of-the-black-tones-talks-grunge/article_d5bda508-8e81-5edb-bf21-eb2c4c69bde3.html. Accessed 15 Mar. 2019

- Working with Jack Endino
 - Eva listened to Nirvana growing up, but didn't know their full catalog
 - Jack recorded/ produced Nirvana
 - Working with Jack developed their sound

- Walkers have lived in the PNW their entire life, but have southern upbringings
 - Working with Jack helped bring out PNW influences
- Performing
 - Stripped-down set-up
 - Eva uses whatever distortion is on the amplifier she's using
 - Likes to stay vulnerable (bare) when playing live or in studio
 - Only uses wah pedal and tuner pedal
 - Doesn't use pedals for various reasons
 - Doesn't have them
 - Doesn't know how to shop for them
 - Can't afford that kind of stuff
 - Got a reverb pedal
 - Used it on the album
 - Says she's not the greatest guitarist and would never claim to be
- Releasing "The Key of Black (They Want Us Dead)"
 - 8-bit computer game accompanied the single's release
 - Cedric and Eva are playable characters
 - Based off of Nintendo's "Kung Fu" game
 - Pretty much a replica, except "backwards"
 - Progress backwards in time in each level to the root of the problem for hate groups
 - Levels
 - MAGA and Trump
 - Ku Klux Klan
 - Nazis and Hitler
 - Confederates
 - Song didn't use metaphor to disguise its message
 - A blunt message
 - Hate groups want them dead
- Eva's day job
 - DJ hosting Audioasis at KEXP
 - Audioasis is longest running local music show at KEXP and in Seattle
 - Sees the other side
 - Gets music from people she's followed for years asking to get put on
 - Brings to the table diversity
 - Genre, race, identity
 - An inclusive show, don't have to conform to norms or rock stereotypes to get put on
 - Just do your thing
 - If it's a good song, she'll put it on the air

SEATTLE-BASED ROCK-N-ROLL TRIO THE BLACK TONES MARRY SOUTHERN BLUES AND PUNK

Citation

Sound Check. “Seattle-Based Rock-N-Roll Trio The Black Tones Marry Southern Blues and Punk.” *AFROPUNK*, 7 Mar. 2017, <https://afropunk.com/2017/03/seattle-based-rock-n-roll-trio-the-black-tones-marry-southern-blues-and-punk/>.

- Links to two videos and a SoundCloud song
 - Soundcloud song – Mr. Pink (2016 version)

Spend 24 Hours with Eva Walker, The Radio Host and Frontwoman of the Black Tones

Citation
Duma, Ma’Chell. “Spend 24 Hours With Eva Walker, The Radio Host and Frontwoman of the Black Tones.” *She Shreds Magazine*, 20 Nov. 2018, <https://sheshredsmag.com/eva-walker/>.

- Occasionally play as a three-piece, but love playing as a duo
 - Get big sound even as a duo
- Not gear snobs
 - People give compliments about their sound, then are surprised when they hear they don’t use pedals
 - Folk-blues guitar heroes played on worn out guitars and equipment
 - They can do it too
 - Don’t need fancy equipment to be good
 - What you hear is what you get
- Black people don’t play guitar
 - Lack of representation for black rockers
 - Eva’s sound combines classic blues with Hendrix-inspired moves
 - Eva inspired by Jimi Hendrix to pick up the guitar at 17
 - “I could see myself as the skinny awkward girl version of him”
 - Eva plays a white Strat named Ruth
 - Also plays the harmonica
- Hosting KEXP
 - Making a musical space for everyone
 - When combing through submissions, looks for something she’s never heard for
 - Could be instrumental, rap, punk, electronic, etc.
 - People can produce amazing things regardless of skill level
 - It’s all about the soul
 - Showcase music from everyone regardless of race, culture, or gender identity
 - Didn’t see a lot of black people in the rock world growing up
 - She’d show up at gigs and people would assume they’re a R&B group or a rap group
 - White girls with guitars taken more seriously as a rock group than black people because of lack of representation
 - Have to include race when referencing history
 - Can’t exclude race in conversations about gender equality

A Chat with Eva Walker: Lead Singer of The Black Tones & the New Host of Audioasis on KEXP

Citation

Uitti, Jake. *A Chat with Eva Walker: Lead Singer of The Black Tones & the New Host of Audioasis on KEXP*. <https://www.kexp.org/read/2018/8/14/chat-eva-walker-lead-singer-black-tones-new-host-audioasis-kexp/?t=1552685750966>. Accessed 15 Mar. 2019.

- Band members
 - Eva Walker on guitar
 - Cedric Walker on drums
 - Robby Little on bass
- Responsibilities as new host of Audioasis
 - Introduce people to music that's in their backyard
 - Appreciate sounds of PNW
 - Music heroes don't have to be distant
 - NW known for Grunge, but should also highlight other sounds
 - People songs that the community wants to hear
 - Not just what Eva likes
- "Plaid Pants" about Grandparents and their influences on writing
 - Grandparents influenced mannerisms and style
 - Sure, music out there inspires writing, but there are things outside of music that inspires her
 - Example: Wood paneling on walls of house they grew up in influenced aesthetic of The Black Tones
 - Upbringing influenced music
 - Grandparents had southern dialect and would sometimes use words and phrases they made up
- Impact of "Key of Black (They Want Us Dead)"'s refrain
 - Grandparents grew up South in 20s, 30s, 40s
 - People wanted them dead simply because they were black
 - Fast-forward to today, people still want others to die because of race, sexual identity, etc.
 - Surprised we still have things like this around
 - Didn't go through what her grandparents went through, but still felt like she needed to write a song that says we still have a long way to go
- Brings more representation for black, brown, and mixed people

Seeing Myself Reflected: Eva Walker of The Black Tones on Black History Month and Blackness in Rock Music

Citation

Santillan, Alina. *Seeing Myself Reflected: Eva Walker of The Black Tones on Black History Month and Blackness in Rock Music*. <https://www.kexp.org/read/2018/2/28/eva-walker-black-tones-black-history-month/?t=1553192586007>. Accessed 21 Mar. 2019.

- Importance of black history month
 - It's a celebration of the people that came before and paved the way
 - Learn about all types of black history
- Vision of her black future
 - Wants to inspire black youth, especially those in rock and roll world
 - Growing up, not a lot of black rockers for her to look up to
 - Called acting white for liking rock

- Inspired by Jimi Hendrix
 - Got a bit into history of rock and roll, Rolling Stones got name from a Muddy Waters song
 - History of rock is very black and not “white”
 - Got called white by black and white people in her community
- Representation and black fluidity
 - Being black doesn’t and shouldn’t limit you be and fit certain categories and jobs
- Artists that influenced Eva growing up
 - Jimi Hendrix
 - Specifically, for entrance into rock and roll
 - Alanis Morissette
 - Female role model
 - Billie Holiday
 - Jazz and swing music
 - Selena
 - Erykah Badu
 - Macy Gray
 - Kelis
 - Sister Rosetta Tharpe
- To young black girls that just want to rock, do it
 - Follow your dreams
 - Fuck what others think you should, you make your own deathbed
 - It’s your experience
- Music matters
 - It’s always been there since before we could speak
 - It’s a common denominator

DOPE Interviews | The Black Tones

Citation

Reyna, Luna. “DOPE Interviews | The Black Tones: Calling Out Racism With Rock and Roll.” *DOPE Magazine*, 2 Aug. 2018, <https://dopemagazine.com/the-black-tones/>.

- Mixture of Kurt Cobain and cornbread
- Music education
 - Eva grew up dancing, self-taught herself guitar at 15 and later drums too
 - Teacher loaned her a guitar
 - Took lessons for 3 months, but then they couldn’t afford them anymore
 - Taught Cedric how to play the drums
 - Cedric just wanted to back her somehow after seeing her sing at the Folk Life Festival
 - First drum lesson was on their birthday
- Getting Robbie
 - Robbie was part of the band, The Black Chevys
 - Both bands would watch each other play
 - A year later, Robbie got the chance to be in the band

- Liking rock music while being black
 - Called out for “acting white” just because she (Eva) likes rock music
 - Walkers were born in Seattle
 - Not gonna front or put on an accent to fit a preconceived notion that people have
 - Black is very diverse – black fluidity
 - Gets a little backlash for talking about their identities and race
 - Rock comes from the blues and gospel, which comes from black people
 - “The Key of Black (They Want Us Dead)” influences
 - Song inspired by Trayvon Martin and others killed because of police brutality
 - Police getting away with shooting black and brown people
 - Justice not being served
 - Call and response
 - We want peace
 - They want us dead
 - Feel obligation to talk about race?
 - Writes songs about all kinds of stuff
 - Uses platform to talk about certain issues
 - Uses self-care and judgement
 - At some points, just wants to play the show and not talk about issues

Family bond carries Seattle favorites the Black Tones through breakout year

Citation

Rietmulder, Michael. *Family Bond Carries Seattle Favorites the Black Tones through Breakout Year*. 20 Dec. 2018, <https://www.seattletimes.com/entertainment/music/family-bond-carries-seattle-favorites-the-black-tones-through-breakout-year/>.

- On a trajectory for a big break
- First started playing in a band in grandma’s basement
- Eva’s guitar heroes
 - Jimi Hendrix
 - Jimmy James of Delvon Lamarr Organ Trio
 - He turns his back when she first showed up at his shows
 - Eva would film his hands
- Song, “Welcome Mr. Pink”, inspired by their dad being in prison
 - They don’t hold grudge against dad for being in prison

The Black Tones's Interview Questions

Tip: Tell her the general structure of the episode you've outline, but really the interview and conversation can go anywhere

Remember to ask for consent for the interview before it starts

Segment #1 - Black in Seattle/ music

Questions/ Topics

- Where you from? Neighborhood, school?
- Any fun childhood stories of you and Cedric?
- How'd you first get into music?
- How'd you get into hosting Audioasis at KEXP?
 - Connecting the dots from when you were growing up to now your time hosting Audioasis, has Seattle's music scene changed since you've grown up?
- When you're not doing KEXP or The Black Tones, what do you do?
- What are some of the challenges you've faced as a black musician?
 - Especially in rock world since rock was a black invention and has now been whitewashed
 - What's it like being in a genre that's dominated by white performers?

Segment #2 - Trial by Fire

Questions

- What were those open mics like growing up before you started The Black Tones?
- Once you started the band, what was your mindset for getting on stage?
- Could you imagine taking the band to where it is today?
- Stories of silverlining in failures
- How has your stage presence evolved over the years?

Segment #3 - What's next for The Black Tones

Questions

- You guys got the opportunity to work with Jack Endino who produced bands like Nirvana and Soundgarden, what was it like working with him?
- Ghetto Spaceships
 - What was the process for making the song?
- Future shows
 - When a fan comes to a Black Tones show, what do they get that they can't get anywhere else

Questions that made it into the Podcast:

Segment #1 - Black in Seattle/ music

Questions/ Topics

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- How'd you first get into music?
- How'd you get into hosting Audioasis at KEXP?
 - Connecting the dots from when you were growing up to now your time hosting Audioasis, has Seattle's music scene changed since you've grown up?
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- Especially in rock world since rock was a black invention and has now been whitewashed
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- How has your stage presence evolved over the years?

Segment #3 - What's next for The Black Tones

Questions

- You guys got the opportunity to work with Jack Endino who produced bands like Nirvana and Soundgarden, what was it like working with him?
- Themes of Cobain and Cornbread
- What's your typical venue circuit?

Matt Sullivan Interview Prep Work

Matt Sullivan Interview Questions

- Tell me about yourself. Life growing-up
- What's your formal background in?
- Go-to genre?
- Favorite album?

- Light in the Attic Records
- How did Light in the Attic Records start?
- Odds and ends of running a record company?
- Challenges of running a records company now that streaming services are taking over the music business?

- Wheedle's Groove
- How did you get to the Wheedle's Groove project?
- What was it like working on that project? Ins and outs of the project?
- How'd you boil down all of your interview content to fit a 90-minute documentary?
- Patterns of discrimination learned from Wheedle's Groove?
- Was there any content/ segments you had to cut, but wished made it into the movie?
- After finishing Wheedle's Groove, what happened to the musician?

Michael “Wanz” Wansley Interview Prep Work

Michael “The Wanz” Wansley Research

‘Thrift Shop’ star Wanz returns to software testing job after ‘surreal’ year on tour with Macklemore

Citation

Soper, Tyler. “‘Thrift Shop’ Star Wanz Returns to Software Testing Job after ‘surreal’ Year on Tour with Macklemore.” *GeekWire*, 7 Aug. 2015, <https://www.geekwire.com/2015/thrift-shop-star-wanz-returns-to-software-testing-job-after-surreal-year-on-tour-with-macklemore/>.

- Overwhelmed and started crying when he realized how big his show with Macklemore in San Francisco was gonna be
- Sings chorus on Macklemore’s “Thrift Shop”
 - The entire session took 45 minutes
- He quits his day job and tours several months around the world with the group
 - Performs world-class venues and on The Ellen DeGeneres Show
- Starts new job as a quality-assurance engineer at Tableau Software
- Grew up working for dad at TV sales and services store
 - Spent Saturdays answering calls from people with broken TVs
 - He gets tech-savvy and develops people skills (customer service skills)
 - Music was still his number one passion
- Attends Central Washington University
 - Major in Music Education and Business and Promotions
 - Had two jobs and helping to raise two kids while doing school
 - Writes and performs in down town
 - Learned how to record music on a hard drive back then from a friend
 - Got into computers so he could record and use them better
 - Gets part-time job at CompuCare (computer job)
 - After some time, gets in at Microsoft’s Redmon company as a software tester thanks to a friend working for Microsoft’s digital music team
- Throughout different jobs, music still remains Wansley’s love
 - Make beats and write music during downtime and while away from work
 - Ben Haggerty and Lewis pick Wanz to sing Nate Dogg-like hook for “Thrift Shop”
 - Did the hook, did a few US shows and expected to be back at his everyday job
 - Jumped at opportunity to tour abroad since it was a once-in-a-lifetime opportunity
- Channels momentum from year with Macklemore and Ryan Lewis to become Wanz
 - Records EP called “Wander” and drops a few music videos
 - Didn’t take off like he thought it would
 - Music business is harder than he thought
- Next phase

- Return to the tech world
 - Out of the tech world for 2.5 years and testing skills were kinda rusty and was getting older
 - Didn't have high hopes for finding a new job
 - Gets call back from Tableau Software and lands the job
 - Loves his job as a tester because of its importance
 - Emphasis on the user and making software usable and understandable
- Get lucky
 - Short music stint with Macklemore was fun and felt like a summer vacation
 - Had to end at some point and he had to return to the real world
 - Use of music and technology to explain his life philosophies
 - They'll always be there for him
 - He's ready for whatever comes next
 - His mantra come through in "Get Lucky"

Seattle Music Artist Wanz Graduates from Central Washington University

Citation

Central Washington University. *CWU | Seattle Music Artist Wanz Graduates from Central Washington University*. <https://www.cwu.edu/seattle-music-artist-wanz-graduates-central-washington-university>. Accessed 23 Mar. 2019.

- Wanz graduates from Central Washington University
 - Sings the national anthem at CWU's graduation
 - Feels blessed and honored
- Teams up with Andrew Joslyn, longtime friend and producer
- Performs with Federal Way Symphony Orchestra
 - Singing holiday tunes and contemporary songs
 - Bringing and combining pop-sensitivity
 - It's a mash-up

Wanz, 52, is an overnight star thanks to the magic of 'Thrift Shop'

Citation

Brodeur, Nicole. "Wanz, 52, Is an Overnight Star Thanks to the Magic of 'Thrift Shop.'" *The Seattle Times*, 22 Dec. 2013, <https://www.seattletimes.com/seattle-news/wanz-52-is-an-overnight-star-thanks-to-the-magic-of-thrift-shop/>.

- Hard to imagine anyone else but Wanz singing the hook in Thrift Shop
 - Singing the hook got him a Grammy and the music breakthrough he's been dreaming of
 - "Has nothing but the notoriety of the guy who sings on said song"
 - Trying to carry his momentum and turn it into his own solo music career
 - Doesn't want to sound pretentious or boozy
- Music career took a back seat
 - Father of two sons, 25 and 20 now
 - Drove a delivery truck and worked as a software testing-engineer
 - Kept music spirit alive by writing songs and recording hooks for friends

- Sung “Porgy and Bess” at Seattle Opera Summer 2013
- Work with Macklemore and Ryan Lewis
 - Gets connected through mutual friend
 - Session took 45 minutes to sing and record Nate Dogg-like hook
 - Gets a call a few weeks later, trying on suits with Macklemore’s approval
- Everything deserves a second chance, strike while the iron is hot
 - He record and released a dance-beat cover of “The Christmas Song” that debut on “Late Night with Jimmy Fallon” blog on Nov. 15
 - About to drop a song and video called “Party Don’t Stop
 - Thinking about writing a book about his journey
 - It all starts in Alaska where his earliest musical performances were
 - Low point came in 2008 when he broke-up with youngest son's mother
 - Stopped believing himself
 - Lost himself to find himself
 - The lows make you appreciate the highs
- Touring with Macklemore didn’t change him, it was a life experience
 - Got him to do many firsts, crossing off items on the bucket list
 - Frist time overseas
 - First time in arena with screaming fans
 - First time in Fillmore Theater
 - First time performing on SNL

Beautiful Thinkers: Tee Wanz, Recording Artist

Citation

Hadlock, Carolyn. “Beautiful Thinkers: Tee Wanz, Recording Artist.” *Eunoia*, 5 Sept. 2018, <https://medium.com/eunoia-by-carolyn-hadlock/beautiful-thinkers-tee-wanz-recording-artist-719f7a7f6524>.

- Recording the hook for “Thrift Shop”
 - Gets call from producer asking if he’s heard of Macklemore
 - Wanz hadn’t
 - Hour later in the studio making small talk and recording
 - 45 minutes from time in booth to writing the check
- Initial thoughts on the song
 - Thought it was cute
 - Got to be in the music video
 - He forgot the lyrics
 - Jaw drops he he sees the YouTube views skyrocket
 - Get on the tour for a few shows
 - Macklemore asks him to be on the tour permanently aka the rest of the US tour and entire world tour
 - At the Fillmore, cries because he dreamed of performing there since he was a kid, his music idols sang there
 - Quits job and drops practically to tour with Macklemore
- Touring with Macklemore
 - Wanz is a side piece, Macklemore is the main dish

- Macklemore constantly working, while Wanz chills
 - Takes some pressure off Mack by engaging the fans
 - Fans were devoted to the artist
 - Devotion
 - Devotion to craft and its power to empower
 - Example: *Other Side* and a story of sobriety
 - Show personal side to others and people connect to it
- Wanz leaves the tour
 - Thrift Shop comes out 2012, Wanz leaves the tour in 2015
 - Hard for Mack to keep liking the song for 2.5 years
 - Wanz still likes the song,
 - He gets his five minutes of fame
 - Returns to normal life
 - Dilemma of what to do next
 - How to repackage self in music industry
 - People don't want to develop someone; they're looking for someone that's already developed, and they just have to pull the trigger
 - Writing songs isn't the same anymore
 - Harder to write a song with repeat-value
 - Doesn't know the audience that will listen to the song
- Next steps
 - Figure out what makes him happy since he's practically finished his bucket list

'Thrift Shop' singer Wanz to perform with Seattle Opera

Citation

Moreno, Amy. “‘Thrift Shop’ Singer Wanz to Perform with Seattle Opera.” *KING*, <https://www.king5.com/article/news/thrift-shop-singer-wanz-to-perform-with-seattle-opera/281-582266048>. Accessed 23 Mar. 2019.

- Wanz is part of the Seattle Opera's production of “Porgy and Bess”
 - He didn't think he would sing opera at all
 - Been in every other genre tho
- “Thrift Shop” made his other dreams he's had since he was 6 happen

You, Too, Can be a Unicorn | Michael “The Wanz” Wansley | TEDxOrcasIsland

Citation

TEDx Talks. *You, Too, Can Be a Unicorn | Michael “The Wanz” Wansley | TEDxOrcasIsland*. *YouTube*, <https://www.youtube.com/watch?v=JGPpy-bbpRfM&t=248s>.

Michael “TeeWanz” Wansley Interview Questions

Tip: Tell her the general structure of the episode you’ve outline, but really the interview and conversation can go anywhere

Remember to ask for consent for the interview before it starts

Story of observation, chance, and being a unicorn

Segment #1 – Observation, general life questions

- Where you from?
- Childhood stories/ experiences that still affect you today
 - Stories from childhood about early life lessons that you still carry
- How long have you been in Seattle?
- How is Seattle different from other places you’ve lived?
 - Race
 - People
 - Culture

Segment #2 – Chance/ music

- Could you ever imagine that chance encounter with Macklemore would take you so far?
- What was that 45-minute recording session like?
 - Get into the details of what it’s like being in a studio with Macklemore and Ryan Lewis
- Best place you traveled too?
- Musical inspirations and influences?
- What instruments you play? Is it just piano?
- Time at Central Washington University’s music department
 - Top vocalist in Jazz Choir, what even is a jazz choir?
 - What was it like to be on stages with Joe Williams and Dizzy Gillespie?
 - And then leader of your own band?
- Writing songs and your process?
- Your primary a songwriter and R&B singer, now how’d you get into singing with the Seattle Opera?
 - What was that like since it’s a bit different from what you’re used to?

Segment #3 – Being a Unicorn/ Next steps

- Talk about the TedTalk
- Talk about his book, *#TheBookOfWanz*
- Future shows and songs?
- Seems like you’ve done what most musicians dream of in just a few years, what’s next on your bucket list?

Before we end, is there anything I forgot to ask, anything you want to expand on, or anything else you want to tell me

Jacqueline Tabor Interview Prep Work

Woman in Jazz Research

Women in Jazz History

Citation

Muscato, Christopher. "Women in Jazz History." *Study.com*,
<http://study.com/academy/lesson/women-in-jazz-history.html>. Accessed 17 Apr. 2019.

Women and Jazz

- Use of royal titles in jazz music
 - Example: Duke Ellington, Count Basie, Benny Goodman – King of Swing,
- Jazz focuses on freedom of form, improvisation, and skill
 - However, not much freedom and equality in Jazz's history for women
 - Remember a lot more men in jazz than women
 - Who are the queens of jazz?

Female singers

- Billie Holiday
 - Had the title of Lady Day
 - She set vocalist standards
- Sarah Vaughn
 - Helps redefine Jazz in 40s, 50s, and 60s,
- Ella Fitzgerald
 - The first lady of Jazz
 - Sets international standards and raises the bar
 - A role model for future generations

Female Instrumentalists

- History usually remembers the cream of the crop
 - Doesn't really focus on the many that contributed and helped define the genre and standards
- Dolly Jones
 - One of the first female trumpeters to achieve national recognition for her skills
- Vi Redd
 - Saxophonist
 - Considered to be a pioneer in breaking gender stereotypes
- Mary Lou Williams
 - Pianist in 20s, 30s, and 40s
 - Wrote songs for performers like Duke Ellington,
 - Helped train Monk, Charlie Parker, Miles Davis, Dizzy Gillespie, and others
 - An entire generation can trace their beginnings to her
- Rules and Exceptions
 - All women talked about above were fighting gender and racial stereotypes
 - And are often more exceptions to the rule
 - Wide array of experiences in Jazz and not everyone had the same experience
- Early Jazz
 - Early women in Jazz were generally pianist
 - Background/ supporting roles
 - Many performed in churches
 - As Jazz grew, more areas provided environments for experimentation

- More women as vocalists and instrumentalists
- Only a few achieved national fame
 - More opportunities around Harlem than other places
 - Connection to the 20s and the Harlem Renaissance

Jazz After the 1920s

- Great Depression represents a national shift
 - Less opportunities for women since men had to find jobs
- Women formed their own all-female jazz bands
 - Being a pianist in male bands was still an option
- World War II, men go off to war
 - New jobs and opportunities for women
 - Especially in the workforce and in bands
 - Musicians still held to strict standards of feminine behavior and beauty

Why is there so little space for women in jazz music?

Hope, Cat. “Why Is There so Little Space for Women in Jazz Music?” *The Conversation*, <http://theconversation.com/why-is-there-so-little-space-for-women-in-jazz-music-79181>. Accessed 17 Apr. 2019.

- Female singers like Nina Simone to Kate Ceberano are some of the most recognizable and celebrated jazz performers
 - However, across the entire jazz industry, women are under-represented
- Relatively few female jazz composers and instrumentalists
 - Often, women feel they have to be better than men to get gigs
 - “some musicians even believe certain instruments are more suited to men than women”
 - Drums, trumpet, and trombone seen as masculine
 - Flute, clarinet, and violin seen as feminine
- Jazz largely conforms to masculine stereotypes when it comes to women performing
 - Women have to deal with situations and comments that men don’t have to
 - Example: dress choice and body shape
- Studies in the US shows that men take more solos than women in jazz, but musical quality/ skill virtually remained unchanged regardless of gender
- Women are less likely to be found in jazz leadership roles
 - On and off stage, judged more harshly than their male counterparts
 - Women have to deal with a “likeability tax”
 - Labeled “bossy”, “assertive”, or “overly ambitious” for just being successful
- Lack of female representation as role models for aspiring jazz musicians
 - Survey commissioned by the Australia Council in 2009
 - Estimates women represent 32% of musicians
 - 50% of Australian music students are female, but only around 205 of artists registered to receive APRA royalties are women
- How to improve visibility of women in jazz gigs and education faculties
 - 1st step, recognize the scale of the problem
 - Upcoming students have few role models

- Many influential people in industry “don’t see a problem”
 - Acknowledging the issue would be an important step
 - Quotas?
 - Terrible idea
 - Don’t want to tokenize
 - Select artists based on their merit
 - Blind auditions
 - “Research shows that women orchestral musicians are 50% more likely to be selected in such environments”
 - All-women ensembles
 - Designed to aid the development of young instrumentalists
- In Jazz?
 - Groups don’t really audition
 - Rely more on informal networks to fill spots
 - Networking habits of male jazz musicians don’t suit women
 - Deals and arrangements usually made post-gig at a bar
 - Not the best environment for men-women business interactions
 - Research shows that men are more likely to mentor men than women
 - Not that many women can list older male figures as mentor or supporters
- Supporting women
 - By going to their concerts, buying their albums, and acknowledging the issues they face
 - Update the work taught to ensure women are being represented
 - Educators be mindful of the perceptions that may exist around jazz as “men’s music”
 - Women can be featured playing instruments in promotional materials for jazz events
 - Encourage women to participate rather than wait for them to ask
 - Spend a little extra time looking for women musicians

Jacqueline Tabor Interview Questions
Interview scheduled: 4/19/19 @ 3:30pm

General structure of the episode I've outlined. Conversation can still go on interesting tangents
Remember to sign the consent before the interview starts

Segment #1 - Growing Up (life experiences) in Seattle

- Adolescent life
 - How long have you and your family been in the region?
 - (ask only if interviewee is not from the Northwest originally)
 - Childhood events that shaped who you are today?
 - Community shaping who you are? How did the communities you're part of shape you?
 - Black community?
 - Church?
- Seattle then and now
 - Comparing Seattle now from when you were growing up, any distinct changes?
 - Good ones?
 - Bad ones?
 - How has the music scene changed?

Segment #2 - Music and Woman in Jazz (aim is to get a woman's perspective since Jazz can be seen as "masculine" genre and has a male majority. Jacqueline can personify certain aspect of a woman's experience, but she does not speak for all women.

- First musical experience you can remember?
 - Who/ what got you into Jazz?
- Has anyone ever tried to persuade you from not pursuing Jazz?
- Women have been historically under-represented in the Jazz scene.
 - When you walk up to the bandstand, are there certain expectations or unspoken rules you have to follow?
 - Through your time as a Jazz singer, have you seen these rules change or go away all together?
- Role models and mentors
 - Who are your mentors (or people that you go to for support)?
 - Who do you look to for inspiration?
 - In everyday life and in the music world?
- Original compositions
 - What's your song writing process like?
 - Where do you draw inspiration from?
- Once you started singing, what was your mindset for getting on stage? How has it evolved?
- Who is consuming the music you produced? (demographics of people in audience)
- In your opinion, how does race play a role in the production and consumption of Jazz?

Segment #3 - Next Steps/ Wrap Up

- Lessons learned through experience
 - From success

- From failure
- What's next for your band?
- What do you bring to a performance that no other band does?
- Any remaining thoughts? Anything you want to expand or say before we end?
- Can you go acapella and sing a little something to close out the show?

Closing thank yous, "Thank you so much for....

Any websites or social media tags?

Benjamin Hunter Interview Prep Work

Benjamin Hunter Research

The Culture-Bearer: Ben Hunter

Citation:

Baltus, Leah. "The Culture-Bearer: Ben Hunter." *City Arts Magazine*, 23 Dec. 2015, <https://www.cityartsmagazine.com/culture-bearer-ben-hunter/>.

- Born in Lesotho, raised primarily in Phoenix
 - When formally established in Seattle?
- Exploring different regions to understand American music
 - Get music from recordings
 - Understand roots and foundations of songs
 - Interview musicians while on tour
 - Hear how music is passed on, to whom it's passed on to, and why it's passed on
 - Gonna start bringing a cinematographer to shoot footage for a documentary series
- Education
 - Hunter raised classically on violin
 - Moved on to fiddle
 - Roots, folk, bluegrass, blues, gospel, etc.
 - Music he plays spans history
 - Use music as a tool to learn about people
 - Hillman City Collaboratory
 - Hunter co-founds the community
 - Home to 29 partners and coworkers, a progressive church, and a co-working space that serves various community organizers
 - One of which is Hunter's non-profit, Community Arts Create
 - Mission "is about "instilling a pride and ownership and comfort in the vulnerability of your expressions."

'Make America Again, the way it was meant to be' (notes based on his speech)

Citation:

Hunter, Benjamin. "Make America Again, the Way It Was Meant to Be."

<https://crosscut.com/2017/01/make-america-again-the-way-it-was-meant-to-be>. Accessed 17 Apr. 2019.

- Speech at Mount Zion Baptist Church in Seattle celebrating life and dream of MLK Jr.
- His work centered on looking into the past to navigate the present and future
 - US founded during the Age of Reason (the Enlightenment)
 - Reason main motivator for action, help determine ideals of life, liberty, and pursuit of happiness
 - Everyone treated as rational beings that can think and live for themselves. Can develop own identity
- American social behavior
 - Talk of freedom and right of self-determination, but have slavery and indentured servitude
 - Country founded on hypocrisy and contradiction

- If you're not a rich, white male, you're gonna get stepped on
 - Formation of social structures based on power and privilege
 - Keep certain groups in power, dismantle movements that would disrupt system
 - Electing a black president doesn't mean we've changed
 - Still lock up POCs at higher rate than whites, price up healthy food, criticize low-income neighborhoods for not having things they need
 - You have right of self-determination, except if your black, a woman, gay, poor, etc.
- US built on foundations that only considered a few people/ groups
 - Don't know how to acknowledge others outside the main group
 - Technology and internet haven't helped
 - Maybe worsened it, less likely to have conversations in person
 - Trust robots than are designed to give us what we want more than actual people
- Don't how to have debates or talk with people that have different opinions
- Acknowledge need for altering our system of values
 - Currently value money and power. Everything US does is based on money and power
 - First step to changing is redefining our values. Drawing a line in the sand
 - Have to challenge the system we live in and the foundations country is built on
 - Collective is stronger through distinctness and uniqueness
 - Love for each other strengthens individuality
 - Use love, not reason to recalibrate
 - Love links histories, cultures, colors, and futures. A unifying principle of life
 - Commitment to establishing better relationships
 - With ourselves, neighbors, and nature
 - There are people already at work changing the system
 - Creative alternatives to teaching kids
 - Revisiting traditional farming techniques
 - Grassroot movements tackling system of oppression
 - Allowing more voices and representation in government

When Folk Music Speaks: Ben Hunter at TEDxRainier

Citation:

When Folk Music Speaks: Ben Hunter at TEDxRainier - YouTube.

<https://www.youtube.com/watch?v=VjcPSAIQuEE&t=62s>. Accessed 26 Apr. 2019.

- Folk music is about storytelling
 - Music speaks to who we are as people
 - Teaches us lessons
 - Speak to us as people
 - Stories define us as a community
 - Help us relate to each other

- US has been recorded through song
 - African-Americans and their slave songs
 - Evolve into gospel
 - Then blues
 - Then jazz
 - Then rock n roll
 - Music evolves as people and their culture evolve
- Stories are everywhere, but are we listening? Are we trying to find those stories?
 - Not really, more engaged with phone screens then looking around at who is around us
 - Forgotten what it's like to cut loose?
 - People think it's a problem to be crazy
 - Being crazy means you're a dreamer and have imaginations and you're not afraid to let people know
- Folk music built on notion that everyone can participate
 - Its accessible and appeals to a wide audience, communal
 - Play for self-expression and enjoyment
 - Growing trend in human disconnection
 - Turn to phone rather than hold a conversation
 - Use whatever is around you to make a sound and a story
- Bob Dylan. Traditional music is about plagues, bibles, death, vegetables, legends, etc.
 - Too real to die, will live on forever
 - Music is alive, is alive in everyone
 - Everyone has different ways of telling stories
- Rethink how we tell stories and talk with people
 - Not just listening and talking
 - **Rewatch last 5 minutes**

Community Arts Create (CAC)

Citation:

“Community Arts Create.” *CAC Website*, <https://www.communityartscreate.org>. Accessed 17 Apr. 2019.

- About
 - Started in 2011 with goal of using art as a tool for community development and social engagement
 - Explores intersection of the arts, community, and culture
 - Reinforce support systems that allow us to grow individually and find strength in our vulnerability
 - Foster values in:
 - Collaboration
 - Patience
 - Sensitivity
 - Celebration of similarities and differences
 - Exploration
 - Self-discovery
 - Compassion

- Backstreet Bazaar Friday @ The Hillman City Collaboratory
 - All-ages monthly festival featuring art in South Seattle
 - Fosters environment for artistic expression and community participation
- Rhapsody
 - Goal: strengthen communities through song and spread the message of folk and blues music
 - Integration of performance and teaching through public events and school workshops
 - Facilitate cross-generation, cross-culture interactions through music
 - Don't have to be a professional
 - Goal is for everyone to participate and tell their story
- Mural Project
 - Focus on art installations throughout SE Seattle
 - Collaborate with community and actively seek their input
 - Reach out to local businesses, organizations, and individuals
 - Puts community in charge of the direction of the mural
- Taste International
 - Program focused on exploring history and culture through growing food and cooking lessons
 - Connect to cultural roots and ancestral identity
 - Foster environment that fuses individual histories into a collective identity that celebrates customs and cultures of past to forge a better, more inclusive and respectful future

Seattle Voices with Benjamin Hunter

Citation

Seattle Voices with Benjamin Hunter | *Seattlechannel.org*.

<https://www.seattlechannel.org/seattle-voices-episodes?videoid=x28713>. Accessed 17 Apr. 2019.

- Community Arts Create
 - A series of projects that interact with each other rather than being a one-stop place
 - Columbia City Art Walk
 - Variety of art disciplines
 - Taste International
 - Teach kids how to cook, farm, taste of international cuisine
 - Experience art with an international context
- Community
 - What does it mean to build community?
 - Being able to share oneself
 - Share stories and day-to-day experience
 - Doesn't have to be on a deep level
 - You grow it, invest in and get to witness the magic grow
 - All sorts of different backgrounds of people at the Hillman City Collaborative
- Seattle Freeze
 - People zoned into phone or floor, not interested in seeing each other or talking to each other

- Want to be able to regard people like humans
- How to build trust early in a community?
 - We've dug ourselves into a hole
 - Technology has taken as apart. Pop culture has taken as away from things that matter
 - Not necessarily brought up to knock on neighbor's door, interact with neighbors
 - Brought up to engage in technology
 - Best way to get out of hole is by example
 - @CAC, have events that allow people to be vulnerable and expose themselves
 - What we do with diversity to help illustrate greatness of USA?
 - Problem, development of South Seattle
 - Everyone flocked to idea of S. Seattle being the most diverse places in country
 - How to celebrate diversity correctly?
- Through years of musician training, when did you learn to music is more than a performance? Can do work in the community
 - Came subconsciously as a child
 - Moved to Zimbabwe as a kid
 - Grew up listening to world music, learned classical music traditionally
 - Jam Session
 - Talked to people in jam sessions and heard their stories
 - Storytelling rooted in folk music
 - Generational exchange
 - Being black and playing bluegrass
 - Bluegrass came from earlier forms of music
 - Earlier forms of music came from African-American roots
 - Hard for people to except that he's black and playing violin with traditional music
 - Find some derivative of violin all across the world
 - Why the violin?
 - Went through the motions of hating it and loving it as a kid
 - Once old enough, realized he could do so many different things with music
 - Reality of making it in music
 - Want to interact, learn and teach music
 - Duty of artists to help kids learn about
- Surprising interactions since CAC formed
 - Amazed on how much people want to participate
 - People approach creativity differently
 - Founded Hillman City Collaborative
 - People grasped on to idea of a community space, art space, creative space
- How much of it is "you build and they will come" or setting up connections and events?
 - 50-50
 - Most of it is play

- Community participation
 - Want everyone to feel like they have some kind of ownership
- What around us can be used for the arts?
 - Trying to inspire a DIY mentality
- Channel community, art, diversity, creativity towards civil action?
 - It's about citizenship
 - Goes farther than volunteering
 - It's your approach to engagement
 - Exhibit actions from volunteering into everyday life
 - Help and ensure growth of Hillman City doesn't see gentrification that's affect areas of Seattle
 - Have to be aware of meetings and councils that affect city planning

Benjamin Hunter Interview Questions

Interview scheduled: 4/29/19 from 1pm-3pm

General structure of the episode I've outlined. Conversation can still go on interesting tangents

Remember to sign the consent before the interview starts

Segment #1 - Growing Up/ Life experiences/ Being a Community Organizer

- Adolescent life
 - How long have you and your family been in the region?
 - (ask only if interviewee is not from the Northwest originally)
 - Childhood events that shaped who you are today?
 - How did the communities you're part of shape you?
 - Black community?
 - Music community?
- Community Arts Create
 - How did that whole project start?
 - Through your non-profit, how are you building community?
 - Why such a huge focus on social engagement and cross-culture exposure?
 - How are you building a space where people can be themselves and vulnerable?
 - Where does equity come into play?

Segment #2 - Black folk music and Storytelling

- Experiences being a black folk musician
 - Why the violin?
 - What are people's first reaction when they see you play the violin?
 - What do you tell these people?
 - Have people said anything hurtful to you just because you're black and played the violin?
 - How did you get past what they said?
 - Role models and mentors
 - Who are your mentors (or people that you go to for support)?
 - At what point did you realize music's power went beyond a stage performance?
 - How do you spread the power of music? (potentially talk about CAC's Rhapsody)
- TedTalk
 - How did you approach creating your presentation?
 - Why talk about the relationship between folk music and storytelling?
 - In your TedTalk, you say there are stories everywhere, but we're not listening. What do you mean by that?
- Original compositions
 - So when your writing new songs or arranging old ones, how are you incorporating storytelling?
 - What's your creative process like for new songs?
 - How much do you draw on from older pieces of music when you're writing new songs? What are you drawing from?
- Who is consuming the music you produced? (demographics of people in audience)

- In your opinion, how does race play a role in the production and consumption of folk music? Can expand that thought to other genres? (don't have to go into second question if interviewee doesn't want to)
- Seattle then and now
 - Comparing Seattle now from when you first got here, any distinct changes?
 - Good ones?
 - Bad ones?
 - How has the music scene changed?

Segment #3 - Next Steps/ Wrap Up

- Lessons learned through experience
 - From success
 - From failure
- What's next for your band?
- What do you bring to a performance that no other band does?
- Any remaining thoughts? Anything you want to expand or say before we end?
- Can you play something on your violin to close out the show?

Closing thank yous, "Thank you so much for....

Any websites or social media tags?

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