

## BALTIMORE JAZZ ALLIANCE

# August 2015

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VOLUME XII

ISSUE VII

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

## BJA Spreads the Word (JAZZ) at Artscape

By Bob Jacobson

For the twelfth year in a row BJA spread the word about Baltimore jazz at an Artscape booth. Despite temperatures that rose into the mid-90s, twenty-five BJA volunteers gave it their all. Thanks to the following volunteers, nine of whom were new (N) and six of whom took multiple shifts (\*): Derrick Thompson, Alice Downs\*, George Yost\*, Sara Jerkins (N), Rhonda Robinson, Liz Fixsen, Vanessa Brooks (N), Mark

Osteen, Rob Winter (N), Michael Raitzyk (N), Karen Yarn, Rhett Snead (N), Marshall Booze (N), Mary Fair (N), Ted Turkle (N), Steve Alpern, Carolyn Williams, David McGarvey\*, Terry Koger, Ian Rashkin\*, Bob Jacobson\*, Vernard Gray (N), Robert Shahid, Todd Marcus\* and Gloria Gantt.

BJA was also represented at Artscape by Ebban and Ephraim Dorsey, who played a great set of jazz standards on stage at the Greater Baltimore Cultural Alliance tent.



PHOTO COURTESY OF GEORGE YOST

BJA volunteers Marshall Booze (outside booth in white shirt & cap) and Mary Fair (inside booth in sunglasses) engage Artscape-goers with information on Baltimore jazz.

The Baltimore Jazz Alliance is a 501(c)(3) tax exempt organization.

The Baltimore Jazz Alliance (BJA) is a grass-roots organization of jazz aficionados, musicians and venues dedicated to enhancing and promoting jazz in Baltimore and the surrounding areas. New members sharing this passion are always welcome as the BJA continues its efforts to build a stronger and better networked jazz scene. Together we can help this music thrive in the region and reward listeners and musicians alike.

### BJA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
- To improve media relations on behalf of the jazz community
- To bring greater visibility to the entire array of jazz offerings in the Baltimore region
- To provide greater access to performance opportunities for Baltimore-area jazz musicians

Visit [www.baltimorejazz.com](http://www.baltimorejazz.com) for information about our accomplishments and future goals.

### Baltimore Jazz Alliance

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Baltimore, Maryland 21201

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questions and comments to:  
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### BJA BOARD

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Liz Fixsen, *Secretary*  
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## BJA Spreads the Word (JAZZ) at Artscape

(continued from page 1)



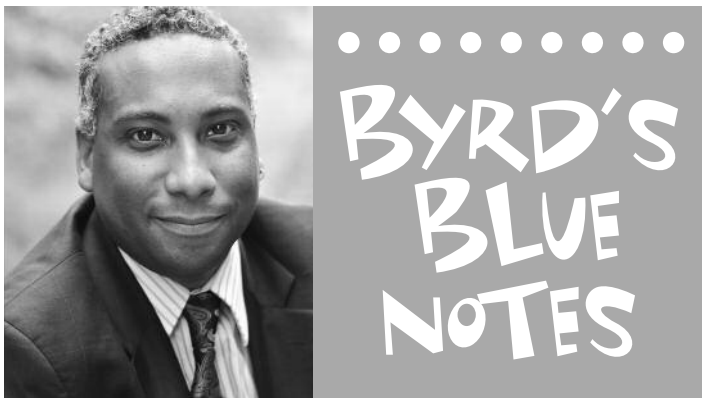
PHOTO COURTESY OF GEORGE YOST

Volunteers with Sara Jerkins and George Yost endured the hot weather, graciously representing BJA at the our booth during Artscape this year. They answered questions, distributed our newsletter and recruited new and renewing members. Michael Halstead, Rebecca Rothery, Nathan Browneagle, Rachel McGrain, Michael Andom, and Bill Waldman became BJA members. We welcomed back renewing members Blair Ruble, Terry S. Koger, George Yost, Vanessa Brooks, Philip Leaf and Ted Turkle.



PHOTO COURTESY OF MICHELLE GOMEZ, GBCA

Up and coming saxophone siblings Ebban and Ephraim Dorsey, recipients of BJA scholarships, represented us on the Greater Baltimore Cultural Alliance stage at Artscape.



# Be LEXUS

By Eric Byrd

In 2001 the Eric Byrd Trio, consisting of myself, the great bassist Bhagwan Khalsa and the profound drummer Alphonso Young, Jr. received the prestigious U.S. State Department Jazz Ambassadorship. We got paid to tour South America for six weeks and were treated like The Beatles. Literally. I remember everything about that tour and I don't remember carrying my luggage once. We signed autographs, played for thousands, gigged at private parties for foreign dignitaries and were playing better than ever. When we came home our international stock skyrocketed. Within the next few years we played the Montreux Jazz Festival, a jazz festival in Dubai. It was great!

Why, then, by the mid-2000s, was I considering retirement from major league jazz playing? I got sick and tired of the rat race. While the music was happening, everything else was certainly not. My family was growing and I wanted to roll around on the floor with my babies. Instead I had to pack up my equipment and go play a four-hour gig for \$80. I was thinking our international experiences would translate into higher paying and higher profile domestic gigs, but they had not. We played for an audience of 1,500 in Bolivia one weekend; the next weekend we played in some dark corner of a restaurant for no money—and we were playing the same songs in both locations. It didn't seem worth it and I was getting really down.

Sandy Oxx is the executive director of the Carroll County Arts Center in Westminster, MD. She is also a great friend and neighbor. She ran one of the few domestic venues that seemed to value the Trio, our music and me. She was convinced we could sell out her 263-seat theater and we did! More than once! But those gigs were few and far between and I found myself sitting across from Sandy, telling her it was time to quit. Ali had thrown his last punch. No more dunks from Jordan and I didn't even have baseball as a backup plan.

Sandy and I had lunch and it changed my life. She told me something I never forgot and now I will share it with all of you. It is simple, almost too simple. It is obvious, yet I had not heard it before. It is so eloquent, yet I felt dumb for not knowing it myself. I will share it with you here.

## BE LEXUS

I poured my heart out pathetically to Sandy about how we were overworked, underpaid, not respected, had no gigs, no plan and no future. Sandy listened intently and smiled with that little twinkle in her eye. She simply said, "Eric, be a Lexus. You are treating yourself like you are a crappy, used car. If you think you are worth more, don't settle."

The last article I wrote was called "The Enemy Within." It discussed how if we don't demand more we won't get more and my own mistake: I was taking EVERY gig, ANY gig for ANY amount of money. I placed more of a priority on working than on having a career. I hadn't decided who or what I wanted to be!

Now let me be clear: I'm not saying there is anything wrong with whatever jazz career path you choose. There is value to playing the clubs until 3 am and there is value in playing a concert that's over at 10 pm. You decide what you want to do. I am blessed to have a job, a family to support and talents outside of jazz which enable me to make a living. In any case, I took Sandy at her word: I wanted to be a Lexus.

What does that mean? Have you ever been to a high-end auto sales shop? Have you ever gotten your suit tailor-made? Have you ever gone shopping for something expensive? Sandy explained to me that when you go to a Lexus dealership their mission is simple: they believe their product is worth the price, they expect you to pay that price, they won't lower the price and they don't even want everyone to buy their car! They believe their product is so special, so valuable, that you will pay top dollar for it even though you can get a hundred other cars for \$30,000 less.

I left that lunch realizing I wanted to be Lexus. When I get a call for a gig that's below my financial threshold I politely refuse. I stopped taking just anything that came my way. I make sure that potential contractors know that if they want high quality jazz from a high quality jazz trio, it's going to cost them. My contract stipulates that I have to get paid within 30 minutes of the gig, we get food and drink, we get free parking and guess what? We ALWAYS get what we ask for. My Trio became Lexus because I demanded a certain level of respect from potential contractors.

Decide who you are—in and outside of the music—and make career decisions based on that mission. Demand a gig wage worthy of your talent. Be discriminating on your gig selections and by all means stop letting contractors/club owners define your financial future. You wield power, so use it! Thank God I didn't retire. My Trio is still very active and blessed. We've been together fifteen years and I suspect we'll stay together for at least another fifteen. It feels good to look at pictures and recordings and see the same guys on the journey with me. It feels even better to know they've been properly compensated for their immense talents.

Pianist/vocalist Eric Byrd has been an active performer of both jazz and gospel music for over 20 years. The Eric Byrd Trio was US State Department Jazz Ambassadors and is currently on the Maryland Performing Artist Touring Roster. He has appeared on over 30 recordings and their latest recording is called *21st Century Swing*. Eric can be reached via [www.ericbyrd.com](http://www.ericbyrd.com)



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## BJA NEEDS YOU!



If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably. See page 11 of this newsletter or at join at our website: [www.baltimorejazz.com](http://www.baltimorejazz.com).

### Attention: ALL MUSICIANS

If you have a personal webpage that's not listed at the BJA Website, please email your link to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

Where's the jazz in Baltimore?  
Check out the Jazz Calendar at  
[www.baltimorejazz.com](http://www.baltimorejazz.com)

35th  
Annual

## Central PA JAZZ Festival AUGUST 27 - 30, 2015

Thursday, August 27th - City Island, Hbg.

### RIVERBOAT CRUISE

"Jazzin' on The Pride" 5:30 - 8:30 p.m.

Dave Stahl Quintet featuring Tom Strohman (reeds)



## Friday, August 28th Jazz Party!

### RIVER CITY BLUES CLUB

819 S. CAMERON ST., HBG. PA

Adults \$12 - Members \$10

Introducing Vocalist  
*Alita Moses*



FOUR BANDS FROM 7PM - MIDNIGHT

## Saturday, August 29th, 7:30 p.m. JAZZ CONCERT

### Mt. Gretna Playhouse - A NIGHT OF LEGENDS

produced by the Central PA Friends of Jazz & Gretna Music

### Freddy Cole Quartet &

### the Eddie Henderson Quintet



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THIS CONCERT IS DEDICATED TO THE MEMORY OF LEESA CRNOGORAC



## CPFJ PICNIC

Sunday, August 30th 1 - 7 p.m.

### Indian Echo Caverns

368 Middletown Rd., Hummelstown, PA

Adults \$15 - Members \$10 - Students \$5

ANDY ROBERTS QUARTET - Tom Strohman, John Riley, Steve Meashey

THE HAMMOND BROTHERS - Phil Haynes, Paul Bratcher, Jim Yanda

Marko Marcinko LATIN JAZZ QUINTET

Central PA Friends of Jazz YOUTH BAND directed by Ron Waters

LOWER PAXTON TOWNSHIP VARIETY BIG BAND

& NO LAST CALL! (Harrisburg's Hit & Run Street Band)

CPFJ thanks TOM & DONNA WEIK for underwriting the August 29TH concert & ROBERT PUGLIESE and PREMIER WEALTH MANAGEMENT for their continuing support of our Festival.

FRIENDS OF JAZZ NIGHT @ THE DAUPHIN CO. JAZZ & WINE FEST

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## Todd Marcus's Journey to Egypt Through Baltimore

By George Colligan

Baltimore-based bass clarinetist, composer, and bandleader Todd Marcus has mastered his own destiny with his latest release, *Blues For Tahrir* (Hipnotic). On this new release, Marcus and his Jazz Orchestra hit all the crucial marks for ensemble playing and expressive improvisation to bring these compositions to life. Marcus's work here has a strong Middle Eastern influence, which is evident in many of the main melodies; indeed, the theme of the album is an exploration of Marcus's Egyptian heritage, as well as a programmatic expression of the recent political and social upheaval in Egypt. However, this above all is a modern jazz record that resembles the work of composers like Jamie Baum, Michelle Rosewoman, and Kenny Wheeler, if not John Coltrane and Duke Ellington. Furthermore, the improvisations from Marcus and alto saxophonist Russell Kirk (and to a lesser extent tenor saxophonist Greg Tardy) show the strong influence of Baltimore's own musical original, Peabody jazz program director and tenor saxophonist Gary Thomas. Add in other Baltimoreans—bassist Jeff Reed, drummer Eric Kennedy and percussionist Jon Seligman, as well as my former Peabody classmate and now Peabody professor, trumpeter Alex Norris—and this music is as much about the state of jazz in Baltimore as it is about the state of Egypt.

Although this is described as a Jazz Orchestra, it's really

more of a large chamber group, and the balance of ensemble playing and solo space throughout *Blues For Tahrir* is superb. Marcus knows how to combine bass clarinet, flute, trumpet, alto, and trombone in a way that is impressive without trying too hard. The bass clarinet in ensembles like this often doubles the bass line (or the piano, as on "Many Moons") or merely adds exotic color (I'm sure you could ask bass clarinetist Benny Maupin about that!), but Marcus insists that the bass clarinet can also be upfront. Marcus often solos in the mid to high register of the instrument, weaving complex lines that surely show the influence of Thomas's linear concept. Marcus features himself sufficiently without denying his excellent bandmates some chances to blow. I wasn't familiar with alto saxophonist and flautist Brent Birckhead but he takes a marvelous turn on "Protest," with an aggressive post-Coltrane, post-Kenny Garrett type of blowing against a modern version of stop-time.

"Alien" features solos from virtuoso trombonist Alan Ferber and pianist Xavier Davis, who throughout the album shows his considerable prowess as an accompanist. The rhythm section of Davis, Reed (who has a beautiful feature on "Tears On The Square"), Kennedy (who burns it up on "Washouli") and percussionist Seligman (who is also an incredible drummer) is the foundation of this group and helps to solidify the music. (One thing I noticed while listening to "Reflections" is that whatever drum Seligman is playing has an overtone that clashes with the G7 suspended sonority prevalent throughout the section. It's not a bad thing; it adds to the exoticism. I'm not sure if it was intentional but it sounds cool.) I was a bit concerned at first about where "Summertime," George Gershwin's classic, was going to fit on this recording, but Marcus puts his own stamp on it, and most importantly, gives Norris a chance to burn.

Todd Marcus has really come into his own with *Blues For Tahrir*. It's a showcase for Marcus's playing, writing, and thoughtful artistry.

George Colligan is a jazz pianist/composer/educator who grew up in Columbia, MD, and now resides in Portland, OR. His CD *Risky Notion*, with his new group, Theoretical Planets, was released in January of this year. Look for it at Origin Records: <http://originarts.com/recordings/recording.php?TitleID=8268>

Todd Marcus and his Jazz Orchestra  
will be celebrating the release  
of his new CD, *Blues for Tahrir*  
at several venues in August.

Look for dates and venues at:  
[www.toddmarcusjazz.com](http://www.toddmarcusjazz.com)





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### The John Lamkin "Favorites" Quintet Wednesday, August 19th 7 to 9 pm

**TAKOMA STATION**

6914 4th St NW, Washington, DC 20012

*featuring* John Lamkin, trumpet and flugelhorn

Todd Simon, piano / Blake Meister, bass

Craig Alston, saxophone / Jessie Moody, drums



### The John Lamkin "Favorites" Quintet Thursday, August 28th 7 to 11 pm

**PHAZE 10**

855 N. Howard Street, Baltimore, MD (410) 462-2012

Fourth Thursday

Straight Ahead Jazz Workshop

*featuring* John Lamkin, trumpet and flugelhorn

Todd Simon, organ / Michael Benjamin, guitar

Lionel Lyles, saxophone / Jessie Moody, drums

## Something to Say?

BJA members are encouraged to write articles for the newsletter. Send us your ideas and proposed topics. Relevant articles are assigned to interested, competent writers by the editorial staff.

Our focus is mostly on local jazz events and BJA members. Please check recent issues for content and style. (archives are at [baltimorejazz.com](http://baltimorejazz.com))

If you would like to be a contributing writer to the BJA newsletter, notify the editor at:  
[jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

**ONE NIGHT ONLY!**

Mike Binsky's **JAZZARTISTS**MANAGEMENT presents

# **ALTO MADNESS is coming to BALTIMORE August 15th!**

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**RICHIE  
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PHOTO CREDIT: VISUAL CHAMPAGNE

Grammy Award-winning  
saxophonist Gary Bartz

## **Native Baltimorean Gary Bartz to Receive 2015 Living Legacy Award**

**By Karen Newell, Director of External Affairs  
Mid Atlantic Arts Foundation**

Grammy Award-winning saxophonist Gary Bartz is our BNY Mellon Jazz 2015 Living Legacy Award honoree. He will be presented with the Legacy Award at a special ceremony at The Kennedy Center this October. Previous honorees include Benny Golson, Dr. Billy Taylor, Oliver Lake, Jimmy Heath, and Kenny Barron, among others.

Established by Mid Atlantic Arts Foundation in 1994, the Living Legacy Jazz Award honors living American jazz masters who have contributed to the development and perpetuation of the jazz legacy in the mid-Atlantic region. The award recognizes distinguished performers who have made a special commitment to jazz education, and who have worked to impart their unique knowledge of the art of jazz to emerging artists.

Gary Bartz has been known to many as a trail blazer in the music business from the moment he started playing with Art Blakey at his father's jazz club in his hometown of Baltimore, MD. Since then he has inspired listeners and other musicians for some fifty-seven years. As if his Grammy Award with McCoy Tyner in 2005 (*Illuminations*) wasn't enough to carve out a place for Bartz in the jazz genre, he has broken the mold with more than 40 solo albums and over 200 as a guest artist.

**W W W . B A L T I M O R E J A Z Z . C O M**

# Do I Really Need a Website?

By Gail Marten



You probably feel like you have a ton of “sites” online. You’re on Facebook, Twitter, SoundCloud, and handfuls of other places you barely remember creating an account for. Yep, you’re out there. And so is everyone else.

Their profiles and feeds look just like yours, because you signed up for the same service, were given the same general design, settings and options, and you all follow the same rules and guidelines, because you’re part of a community. And that’s totally cool. Services like these are integral to a musician’s success these days, and they’re absolutely useful and beneficial.

But what these services are NOT is something that is completely yours, and maybe more importantly, something you’ve taken the time to create, maintain, and take pride in. And that matters. A lot.

## WHY YOU SHOULD HAVE YOUR OWN BAND WEBSITE:

Ask anyone who writes about music, books bands, or works in the industry. Sure, you might not be completely written off if you don’t have your own site, but you’re going to be taken much more seriously if you do, and you’re going to build a bigger email list, see more social traction, and get more gigs. Here’s why:

- Having your own site makes you look professional. It shows that you put in the extra effort and are taking your career (or at least your music) seriously.
- People want a one-stop destination. If I’m checking out a new band, I hit their website first. It’s the easiest way to get a quick overview of what they’re about, where else they’re active (through links to social sites), and to sign up for a mailing list if I’m feeling intrigued enough.
- You are at the center of the experience. Along those same lines, a stand-alone website is really the only place a band or artist can effectively display its brand. Other sites may let you mess around with color schemes and other elements, but your own site is the only place where people can get the full experience of you and your work.
- Your own site gives you total control, meaning you never have to wonder if people are actually seeing your updates, or if they’re getting lost in the shuffle. Anything you post will be right there until you don’t want it to be.
- Social media platforms come and go. While website styles may change, having your own site isn’t going to go out of style. Ask the tons of bands who pressed up their CDs a few years back with their Myspace URL on them.



ZAGAT 25 (food)

## GRANO EMPORIO

### “Hampden’s Exquisito Little Gem!”



★★★★★ “...a fabulous little Italian place in Hampden. We started with a bottle of white wine since they were running a 40% special and the marinated olives (a nice little preview before our meals). We had spaghetti and meatballs, and sausage risotto, and it was delicious! The chocolate flan dessert was very decadent, topped with a light caramel sauce that made it all the more delicious. We will definitely be back! – Liz J. Baltimore

★★★★★ “Grano Emporio has changed our perspective of Italian food. The food is uniquely and memorably delicious—without even including any tomato sauce (which I thought was a given). I got a pesto-filled pasta, and my husband a wild-mushroom ravioli. Both were fantastic, but the mushroom ravioli... was like being transported to another flavor world. Each of us would take a bite, then lean back, savor, and wonder how it is that so much flavor could be packed in. Excellent. We followed it up with a chocolate flan, which was rich and tasty.” – Alex G., Baltimore

★★★★★ “We have eaten here twice recently and enjoyed it both times. We had the Burrata which is a special mozzarella with mixed greens, tomatoes, and a delicious dressing with basil olive oil. The other appetizer was a farro and lentil salad with sea salt, lemon, olive oil and red onion. Very tasty. I had the Pollo Marsala, Chicken with Shitake and Crimini Mushrooms, Marsala, Tomatoes and the option of Mushroom Ravioli. Delicious!! Another person had the Osso Buco and loved it. The Cassoulet Della Troia, which is a winter stew of wild boar, lamb and duck as well as white beans was also very tasty as was the shrimp and linguine. The Belgian chocolate flan and the mini canolis for dessert were to die for.” – Jock M., Baltimore

★★★★★ “We’ve eaten here many times and always have a great time. Homey yet elegant ambience, friendly people, excellent food. Last night we had the striped bass special, which melted in our mouths, really wonderful. They really do seafood well, and I love their pastas and desserts. In warm weather, the little porch out front is a lovely place to dine. – Glenn S., Baltimore

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# Dr. Anthony Villa, BJA Thanks You!

By Mark Osteen

Dr. Anthony Villa conducting the BJA Big Band



PHOTO COURTESY OF ANTHONY VILLA

The Baltimore Jazz Alliance would like to express its gratitude to Dr. Anthony Villa, Professor of Music at Loyola University Maryland, for creating and directing the BJA Big Band. The BJABB was Anthony's brainchild. Its mission: to perform only original compositions or arrangements by Baltimore-area artists. During its four years of existence, the BJABB performed more than thirty original compositions or arrangements by BJA members Paul Faatz, Todd Marcus, Phil Ravita, and Villa himself, along with charts by Hank Levy, Richard Orr, Mike Kamuf, Benny Russell, Reppard Stone, and others. Anthony did virtually everything: he solicited and selected the players and the music; he set up rehearsals and performances; he ensured that substitute players had music; he pro-

moted the concerts. Most importantly, he expertly guided the musicians through challenging original material. And he did all this pro bono: that is, for the love of jazz and for the benefit of the Baltimore jazz community.

Because of his efforts, the BJA Big Band successfully advanced three of the BJA's priorities: to provide performance opportunities for area musicians, to make visible the wealth of jazz offerings in Baltimore, and to develop new audiences for jazz. We thank him and we salute his efforts!

The BJA Big Band is currently on hiatus. If you are interested in taking over the directorship or know someone who might be, please contact me at [mlcost33@comcast.net](mailto:mlcost33@comcast.net).

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Have you been looking for jazz in all  
the wrong places?

The jazz calendar at  
[www.baltimorejazz.com](http://www.baltimorejazz.com)  
is the right place to find  
live jazz in Baltimore!

[www.baltimorejazz.com](http://www.baltimorejazz.com)

## bja member notes

**Congratulations** to board member Todd Marcus, who was named a Rising Star in the 63rd *DownBeat* critics poll, placing 13th out of 21 clarinetists.

**Congratulations** to Phil Ravita, who has been elected President of the Maryland Area College Music Association for two-year and four-year colleges.

**New Members** Steven Everette, Joseph Hall, Sharon Miller and Lenny Wachs became BJA members in July.

## bja member discounts

**An die Musik** offers 10% discount for BJA members for music purchases at the An die Musik record store.

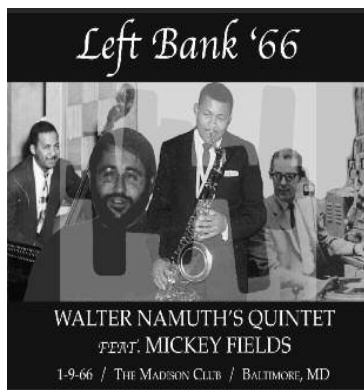
**Chamber Jazz Society of Baltimore** offers BJA Members a \$2 discount off the general admission price. Just indicate your affiliation when ordering tickets.

**Eubie Live!** at the Eubie Blake Cultural Center at 847 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.

**Jazzway 6004** offers BJA Members a \$5 discount on performances at their venue.

**Grano Emporio Italian Restaurant** at 3547 Chestnut Avenue in Hampden offers card carrying BJA members 50% off bottles of wine on Sundays & Tuesday.

## Left Bank '66 CD Available From BJA!



RECORDED IN 1966 at the Madison Club, *Left Bank '66* features Baltimore sax legend Mickey Fields and guitarist Walt Namuth, who joined the Buddy Rich Big Band the following year. These two huge talents were rarely recorded, adding to the value of this CD. In his *City Paper* review, Geoffrey Himes wrote, "If you care at all about the history of Baltimore music or the history of the jazz saxophone, this is a recording you need to hear."

Six tracks include Sam Jones's "Unit 7," Monk's "Well You Needn't," Miles Davis's "Pfrancin" and "The Theme," Benny Golson's "Stablemates," and Billy Reid's "The Gypsy." Phil Harris is on bass, Claude Hubbard on piano and Purnell Rice on drums. Total playing time = 67 minutes.

To purchase *Left Bank '66*, you may pay \$15 via PayPal at [www.baltimorejazz.com](http://www.baltimorejazz.com) OR write a check in the amount of \$15 payable to: BJA, 847 No. Howard Street, Baltimore, MD 21201. Please make sure to type or print your street address. We will then send you the CD by U.S. mail.

## JAZZ JAM SESSIONS

where the cats congregate  
to groove and grow.

**\* NOTE: As these events may be subject to change, it's always a good idea to CALL AHEAD for CONFIRMATION!**

### MONDAYS

**NEW! Amy's Place** – Monday Open Mic hosted by Spice. 5517 Ritchie Highway, Brooklyn Park. 8:30-midnight. \$5 cover (no cover for performers) 2-drink minimum. 410-725-9193

**Liam Flynn's Ale House** – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 22 W. North Avenue. 8-midnight. Call Michael Harris for more information at 443-884-2123.

### TUESDAYS

**Randallstown CC** – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

### WEDNESDAYS

**Café Noir** – Every Wednesday jam session with Open Mic hosted by Scott Strother with Spice. 3627 Offutt Road, Randallstown. \$15 cover with open bar 7-8 pm. \$10 cover 8-10 pm. Proceeds benefit non-profit organization. 410-952-4009

**49 West Café** – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. Hosted by John Starr and house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

**Homeslyce** – Todd Marcus leads jazz jam sessions every Wednesday. Musicians and singers welcome. 336 N. Charles Street. 8-11 pm. 443-501-4000

**Phaze 10** – Jam sessions at Phaze 10 hosted by April Sampe and The Next Level Band. 885 N. Howard Street. 8-midnight. 410-462-2010

### THURSDAYS

**Phaze 10** – First Thursday Straight Ahead Jazz Workshop Jazz Workshop hosted by John R. Lamkin II, 855 N. Howard Street. 7-11 pm. 410-462-2012

**The Place Lounge** – Jam session/open mic hosted by Spice. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

**If you know of local jam sessions, please share the information with our readers by emailing the details to the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)**

**If any of the jazz jam sessions listed are discontinued please inform the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)**

## display advertising

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## BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

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Your membership card will be mailed to you or the person named below.

**Note: All contributors of \$75 or more get a free BJA baseball cap.**



First Name \_\_\_\_\_ Last Name \_\_\_\_\_  
Street Address \_\_\_\_\_ Apt/Suite No. \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
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Please DESCRIBE yourself: (just one please) ☐ Music Lover ☐ Musician ☐ Producer/Promoter ☐ Agent

☐ Media ☐ Club Owner/Manager ☐ Non-profit or Educational Institution ☐ Other \_\_\_\_\_

AMOUNT OF CONTRIBUTION: ☐ \$25 Basic ☐ \$50 Sustaining ☐ \$50 501(c)3 Organization ☐ \$75 Other

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BJA has been granted 501(c)(3) status by the IRS. Anything pledged above the basic \$25 membership is tax deductible and greatly appreciated!



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## August 2015

*Dedicated to promoting* **JAZZ IN BALTIMORE!**



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