BALTIMORE JA	ZZ ALLIANCE

DECEMBER 2014

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

BCJS presents Rufus Reid Quintet at BMA

By Michael Formanek

assists who are also composers and bandleaders are no longer an exception in the jazz world. However, at the time Rufus Reid was playing his first professional gigs with saxophone virtuoso Eddie Harris in the early 1970s, they were few and far between. In those years, most bassists, other than Charles Mingus, were part of the rhythm section and worked as sidemen for other bandleaders who played saxophone, trumpet, piano, or almost any other instrument. Over the past twenty to thirty years there have been many significant changes in this imbalance of musical influence, and seeing a band with a bassist as the primary composer and leader is a much more common occurrence. Fortunately for us, Rufus Reid made that transition to bassist/composer/bandleader with dignity, authority, and a wonderful sense of imagination and creativity.

These qualities were demonstrated perfectly in his quintet performance at the Baltimore Museum of Art as the Baltimore Chamber Jazz Society opened its 24th season. The group featured some longtime collaborators, including Steve Alee on piano and Duduka Da Fonseca on drums. The front line consisted of trumpet player Freddie Hendrix and the Baltimore-born-and-raised, world-class alto saxophonist and improviser Gary

... Reid showed how important it is to play just the right note, in the right way, with the right tone, at the right time. . . . There were strong solos all around but Bartz in particular really impressed me throughout the whole evening with his warm tone, lyrical phrasing, and the thoughtful development of his ideas.



From left: Steve Alee, Freddie Hendrix, Rufus Reid, Gary Bartz and Duduka Da Fonseca

Bartz. I guess it's time for full disclosure here. I know Reid fairly well and presented him at Peabody, in 2006, as a guest with the Jazz Orchestra. I have also known Da Fonseca for more than thirty years, although we haven't even seen each other for more than twenty of those, and Bartz and I have crossed paths a few times over the years as well.

The two well-programmed sets of music flowed well from piece to piece. The first set opened with a Steve Alee original entitled "Ebony," from the Rufus Reid Trio's 2010 CD *Out Front*. It served a dual purpose of getting the audience to engage with something relatively familiar while also giving the musicians a chance to get a feel for the

(continued on page 2)

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.

BIA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
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- 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

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BCJS presents Rufus Reid Quintet at BMA

(continued from first page)

room and for each other in the space. There were strong solos all around but Bartz in particular really impressed me throughout the whole evening with his warm tone, lyrical phrasing, and the thoughtful development of his ideas. The first tune was no exception, and for me the other stand-out solo was by Reid himself. Throughout the performance there was a good balance of pieces, including some older ones by Reid, like the sweetly lyrical samba composed for a very warmly regarded relative, entitled "When She Smiles upon Your Face," as well as pieces composed by and dedicated to recently departed pianists Horace Silver and Mulgrew Miller. Other highlights in the first set were a gorgeous trio version of Tadd Dameron's "If You Could See Me Now," and a newer composition by Reid dedicated to a particular sculpture by the artist Elizabeth Catlett called "Glory," which featured the horns and bass playing a unison melody over nicely swinging ride cymbal by Da Fonseca.

As much as I enjoyed the first set, I found the second half to show much more of the leader's imagination as well as his broad range of compositional and improvisational skills. The set began with the drummer's composition, "Manhattan Style," in which he introduced the tune on the drums; Hendrix followed with a strong opening solo played very much in the spirit of another great trumpeter with the same initials. The set really started to open up after this tune, and there were many beautiful musical

moments that resulted from focused and meaningful interplay among all the musicians. The rhythm section in particular demonstrated that they have a history of playing together, which allowed the music to breathe in a very natural way. I felt that these moments, such as one during Reid's homage to the great pianist Hank Jones in which a richly orchestrated opening theme gave way to a beautiful set of ballad harmonies, were some of the best of the evening. Here Reid showed how important it is to play just the right note, in the right way, with the right tone, at the right time—not an easy task to accomplish, and I can tell you that from experience! The second set closed with a tune by Eddie Harris called "Cryin' Blues." This piece brought things back to the mood of the first half but with a looser and more relaxed feeling. Here again there were a lot of strong solos and even some energetic collective improvisation before the band took the theme out at the end.

This was a very good concert played by excellent musicians who balanced creativity and improvisation well, with enough known quantities to keep the audience in the musical loop and enough challenging and evocative material to allow the musicians to fully express themselves. Rufus Reid made this happen by choosing the musicians, by the way he structured his music and his program, and by the way he played the bass, which was really all anyone needed to hear.

www.michaelformanek.com



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Nels Cline and Julian Lage at Patterson

By Michael Raitzyk

he Creative Alliance's new performance director Josh Kohn has wasted no time in flexing his national music-booking chops by bringing an amazing concert of world-class jazz and forward-thinking improvisational music to Baltimore. On Tuesday, November 18th, guitarists Nels Cline and Julian Lage performed all selections from their new duo CD, Room (Mack Avenue Records). With just two guitars and no effects pedals, the pair explored the vocabulary of all things guitar. Sometimes it sounded like a Grateful Dead jam band ("Blues Too"); sometimes it sounded like Sonny Sharrock free jazz ("The Scent of Light"). With angular melodies ("Abstract"), post-modern funk melodies ("Racy") and angelic and pointillist melodies ("Whispers from Eve"), Cline and Lage weaved a tapestry of shimmering guitar tones that breathed as one musical idea.

Nels Cline is best known for his work with the rock band Wilco, which he joined in 2004. In addition, he has recorded with many musicians from the free jazz/avant-garde world. For example, in 1999 Cline paired up with jazz drummer Gregg Bendian to record a modern rendition of John Coltrane's 1967 album, *Interstellar Space*. On *Interstellar Space Revisited: The Music of John Coltrane*, Bendian and Cline reinterpreted Coltrane's music using their own distinctive approaches.

Julian Lage was a child prodigy. At age 13 he performed at the 2000 Grammy Awards and he has been a faculty member at the faculty member at the Stanford University Jazz Workshop since the age of 15. Lage has released two recordings as a leader—*Sounding Point* (2009) and *Gladwell* (2011)—and



PHOTO CREDIT: JUSTIN CAMERER

With just two guitars and no effects pedals, the pair explored the vocabulary of all things guitar

has recorded with Gary Burton, David Grisman, Taylor Eigsti, Eric Harland, Nicole Henry, and Dayna Stephens.

Cline met Lage at the "crony lunches" that guitarist Jim Hall used to hold with fellow musicians. Cline had written an article about Hall and was invited to hang out. (Anyone interested in this and other stories should go to Cline's website—he is a great writer.)

Watching Cline and Lage perform live is a study in contrasts. Cline, 58, plays with his picking wrist turned sideways, sometimes attacking the strings pretty hard. A certain rock guitar vibe emanates from his technique, regardless of what he's putting out. Lage, 27, was sitting up straighter, his fingering hand curved nearer the strings—a more "schooled" technique.

His picking hand floats above the strings at all times.

More than 100 people attended this concert and one could tell that at least half of them were guitar players. The ones I recognized play a wide swath of genres. This is testament to the power of a world guitar culture that brings us together. On March 20th, the Creative Alliance will bring in drummer Matt Wilson and keyboardist John Medeski. Get on their mailing list. Baltimore's great-sounding listening room is open for business. www.creativealliance.org

Since 1985, guitarist Michael Raitzyk has been active on the local music scene in a wide range of music genres. He has played and recorded with dozens of local musicians. http://www.mraitzyk.com

The BJA is dedicated to promoting Jazz in Baltimore www.baltimorejazz.com

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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

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

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

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

THURSDAYS

The Place Lounge – "Tho' Down Thursdays" jam sessions hosted by Jesse L. Powers, Jr. 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

If any of the jazz jam sessions listed are discontinued please inform the editor at: jazzpalette@gmail.com

Help promote live jazz in Baltimore by joining BJA.

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VERONNEAU'S SNOW TIME

By Ali Breckman

Veronneau's Snow Time is a richly textured, finely balanced jazz album fit for trimming a tree, drinking some egg nog or attracting a crowd to a booth to sell a pile of scented candles, which is to say, it's a holiday album.

There's no missing it: the track list is a quick romp through "Winter Wonderland," "Santa Baby," Joni Mitchell's "River," "Baby, It's Cold Outside" and "Feliz Navidad." If you enjoy these songs and vocal jazz, this album is the ticket for you. Lynn Veronneau's inflection is full, articulate and just plain fun.

Ken Avis's and David Rosenblatt's guitars lock beautifully with Pete Walby's sensitive, restrained drum work, from a swinging "Winter Wonderland" to the ruminative and folk-inflected "River." The latter is a highlight, showcasing the unstrained, unaffected purity of Veronneau's voice. "Baby, It's Cold Outside" features a beautiful guitar solo and cruises from start to finish as Avis steps in to handle the male side of the duet.

Would it be wrong to bring up plain fun again? That's the vibe this talented quintet exudes throughout, and it's on display in the kindred spirit of violinist Dave Kline as well. Kline shines with a singing sound in "Santa Baby" and "Baby, It's Cold."

This is a disc that clocks in at less than 20 minutes, but it would hold up throughout a three-hour holiday open house, if hosts were to keep it on repeat, with smiles and visitors coming and going, none the wiser.

Veronneau's Snow Time and their other CDs are available at CDBaby.

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Eubie Blake and Jazz Beyond Borders invite you to attend a

HOLIDAY CONCERT

Saturday, December 13 from 7 to 10 p.m.

The ERIC BYRD TRIO



Celebrate the season with jazz and holiday cheer at Eubie Blake Cultural Center in the Mount Vernon Cultural District. Get to know your Baltimore neighbors while listening to some of the leading names in jazz!

Featuring bassist Bhagwan Khalsa and drummer Alphonso Young, Jr., the Eric Byrd Trio performs music from their hit holiday show. Charm City flutist Delandria Mills and internationally respected saxophonist Jeff Antoniuk lend their fire and virtuosity.

The show features music from the trio's popular album *A Charlie Brown Christmas* and the Delandria Mills CD *Home for the Holidays,* and swinging renditions of tunes like "Winter Wonderland," and "Baby, It's Cold Outside." Antoniuk will lend his "considerable chops," (*Jazz Times*) with "style and substance" (*Washington Post*).

With Special Guests



DELANDRIA MILLS



JEFF ANTONIUK

Baltimore Jazz Alliance will host a Meet and Greet reception beginning at 6 p.m. and provide holiday cookies and more.

ALL ARE WELCOME. See page 7.

Eubie Blake National Jazz Institute and Cultural Center*

847 North Howard Street, Baltimore, MD 21201 (near Baltimore School for the Arts and Arena Players)

* Eubie Blake National Jazz Institute and Cultural Center is a Bromo Tower Arts & Entertainment District member.

Admission: \$25 in advance, \$30 at the door, \$15 for students with I.D.

★ Special \$5 discount for BJA members only: \$20 advance, \$25 door (BJA membership card must be shown) Tickets are available from InstantSeats.com (key words Eubie Blake) and in person. Reservations are recommended.

Light fare, wine, beer and other beverages will be available for purchase.

FREE PARKING at 821 Eutaw Street at the University of Maryland Hospital Midtown Campus.

Call 410-225-3130 for more information.

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An Interview with Paul Faatz

By Gail Marten

Q: What first got you started writing music?

A: During my first semester at Berklee, I was taking Arranging 101 (a required class), and had the incredible fortune of having saxophonist/composer Allan Chase as my teacher. His guidance quickly led to a major epiphany. I realized that there isn't anything inherently magical or mysterious about the process of composing. One simply needs to: (a) have ideas, and (b) possess the notational skills necessary to accurately get those ideas down on paper. All the rest—the various techniques of development, use of form, reharmonization, orchestration—can (and must) be learned through study, listening, and practice. But I feel that anyone who has a creative mind and is able to accurately get his or her ideas down on paper has all it takes to get started as a composer. By the end of my first year, I'd switched majors from Saxophone Performance to Jazz Composition and Arranging, and went on to study with Ken Pullig, Bob Freedman, and the legendary Herb Pomeroy.

Q: Have you always been interested in big band music?

A: Yes, in fact it was my first love. My first two private clarinet teachers were old Swing Era musicians, and because of their influence my first musical idol was Benny Goodman (whom I was lucky enough to see perform at the old Shady Grove Amphitheatre). My teacher through most of junior high and high school was a wonderful old guy, Lee Hardesty, who had played in numerous big bands, including those of Benny Goodman, Jan Savitt, and Tex Beneke. He'd pretty much retired from teaching by the time I met him, but kept me on as his last student. He charged me a whopping \$7.50 per lesson, and introduced me to lots of jazz material in addition to the usual Klose and Lazarus studies, and so forth.

Q: What jazz composers have you been inspired by the most?

A: Duke Ellington, Billy Strayhorn and Charles Mingus have long been among my favorite jazz composers, and I've spent a great deal of time listening to their stuff over the years. More recently, I've been listening to an enormous amount of Jim McNeely's writing, which just blows me away. He's an incredibly creative writer, and does all sorts of neat things I've never heard anyone else do. Other writers whose work I really enjoy include Gil Evans, Russ Gershon, Don Menza, Fletcher Henderson, Sammy Nestico, Frank Foster, Bill Potts, Bill Holman, Don Ellis, and Hank Levy.

Q: When you're working on something new, what comes first, melody, harmony, rhythm, or what?

A: It could be any of those things, or a groove, or a bass ostinato. Sometimes it'll even be a title that's lodged itself in my brainpan and demands that a piece be written to it. I



PHOTO COURTESY OF PAUL FAATZ

tend to just start writing from whatever germinal motif, idea, ostinato or feeling has given me an initial inspiration, and let the music take its own path. One of the first pieces of advice that many of the standard jazz arranging texts drill into you is to have a plan before you start, to have the overall shape of the chart mapped out, to know exactly what your sequence of events will be. I've hardly ever been able to do that, or really even tried to, to be totally honest. My pieces tend to be very organic in nature, growing from one event into the next as inspiration takes me. I wrote a chart a couple of years ago called "Robo-Dial," which was based on an eight-measure micro-head I'd previously written as an improvisational springboard. I used those eight measures as the intro to a new piece, and just developed the entire thing bit by bit as the events of the piece seemed to require. None of this should imply that my pieces "write themselves," or that I have some incredible level of inspiration that allows the music to just flow from my brain into Finale, as that certainly is not the case! I suspect that my method is actually a great deal more difficult than mapping everything out in advance, as I very frequently go down false paths and ultimately end up discarding entire sections for one reason or another. I think that I like creating puzzles or problems for myself and then finding solutions. I find many aspects of composing to be akin to playing Scrabble or chess, or work-

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ing crossword puzzles, all activities I enjoy a great deal.

Q: What are you working on these days?

A: I've got a few things going right now that I'm flipping back and forth between as inspiration dictates—a couple of Mingus arrangements, a ballad idea or two, and a chart to my tune "Dodecaphobia," which I've been threatening to write a big band arrangement of for years. I hope to have two or three new charts finished for the summer 2015 session of the BJA Big Band, which has become a major highlight of every year for me, both as a player and as a writer.

Q: Any advice you'd like to share with composers who are writing for big band for the first time?

A: A couple of things, actually. First, make sure that you leave plenty of room for improvised solos, and that you set up stimulating sonic environments for your soloists. Through-composed big band writing that's bereft of space for soloists to make their statements isn't even really jazz to me. Improvisation is the soul and definition of jazz, and should form a significant portion of every piece. Second, make sure your music is rhythmically interesting and that it swings! Your music should make people rock back and forth in their seats, make them want to dance. I often tend to write pretty dissonant stuff, and enjoy really crunchy textures, stuff that might be inaccessible to lots of people if it were presented in a static or rhythmically jagged setting. I find that even really dissonant writing becomes much more easily digested if the music has a great groove that propels the ideas along, makes the listener want to dance. Oh, and a third thing: be as specific and complete as possible in your use of dynamics, phrasing, articulations, and all the little things that really take a piece of music to the next level. Ideally, everything that you want should be there on the page. There should never be a need for players to ask what you want; it should all be right there in front of them.

Q: What's in your CD player right now?

A: At home, it's Jim McNeely's *East Coast Blow Out* with the WDR big band. In my car, Nick Brignola's *Tour de Force*.

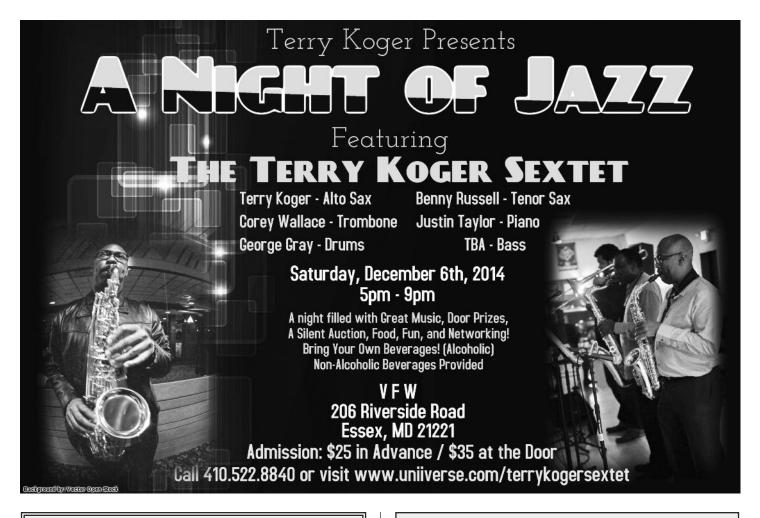
Q: What would your three "desert island discs" be?

A: Sorry, three isn't quite enough; I demand four! Duke Ellington's *Blues in Orbit*, Charles Mingus's *Town Hall Concert*, the Janos Starker recording of the Bach Cello Suites (his first set, on Mercury), and Bob Dylan's *Blood on the Tracks*.

Composer and multi-instrumentalist Paul Faatz (pronounced fates) has been a regular on the Baltimore-Washington music scene since returning to the area in 1986 following a four-year stint at Berklee College of Music. His compositions and arrangements have been played by Nuevo Cache, The Peabody Jazz Orchestra, the Michael Raitzyk Big Band, the Bayside Big Band, the Paul Faatz Big Band, The Majestics, the Baltimore Jazz Alliance Big Band and a variety of chamber ensembles. Faatz is currently most active playing alto sax with Funk Master General, tenor sax with Totally Confused and bari sax with the BJA Big Band. By day, Faatz is the Senior Ensemble Coordinator for Peabody Conservatory of Music, where he has worked since 1994.



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REST IN PEACE

John Tegler, Jazz Maven

By Gail Marten

John Tegler, the producer and host of *Jazz Straight Ahead* on WEAA 88.9 FM in Baltimore, passed away on October 7th, 2014. Tegler had been a broadcaster since the age of 16, when he began on WPEN in Philadelphia. Until his passing, he produced, hosted and syndicated *Jazz Straight Ahead*, heard in Baltimore on Wednesday nights from 8 pm until midnight. The show celebrated its 27th anniversary this year.

Tegler began his association with the jazz world as a teenager working jobs with various combos; he eventually became the drummer with Lou Dennison's Big Band in Philadelphia. This association came naturally. His father sang in the chorus of the Metropolitan Opera and an uncle had played with the original Woody Herman Band. Another uncle, a physician, promoted jazz concerts at the Academy of Music in Philadelphia. Tegler spent the better part of thirteen years with a number of name bands, including those of Tex Beneke, Ralph Marteri, Claude Thornhill, Count Basie, Flip Phillips, Richie Kamuca and Irving Ashby.

As a broadcaster and writer, Tegler worked with many well-known artists from the jazz world, including Duke



Ellington, Count Basie, Mel Torme, Steve Allen, Nat Cole, Frank Wess, Frank Foster, Lou Donaldson, George Shearing, Billie Holiday, Joe Williams, Gene Krupa, Buddy Rich, Dizzy Gillespie, James Moody, Junior Mance, Jimmy Heath, Mulgrew Miller, Terry Gibbs, Eric Alexander, Mike LeDonne and many, many others.

In addition to working in radio, television and the theater, Tegler produced and directed several documentary films. He wrote scores of magazine pieces on jazz and wrote, produced and narrated a series of jazz and big band tribute concerts. A life well-lived, Mr. Tegler. You will be missed by many.



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PHOTO IMAGE BY LEO HOWARD LUBOW

Baltimore Jazzscapes II

The BJA'S 16 track compilation CD Baltimore Jazzscapes II. showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

The new tracks (all but two of them original compositions) on Jazzscapes

II testify to the breadth and depth of the contemporary Baltimore jazz scene. Jazzscapes II also presents a bonus track by the late Baltimore saxophonist Mickey Fields, an inspired rendering of "Lover Man."

CD available at www.cdbaby.com and numerous retail outlets in Baltimore including:

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bja member news

Congratulations, Todd Marcus

BJA board member Todd Marcus just placed 18th in the Clarinet category in the DownBeat Readers Poll.

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.



★ SPECIAL DISCOUNT ★

Eric Byrd Trio Holiday Concert at Eubie Live! \$5 discount for BJA members with member card.

See Page 5 for details.

LEFT BANK '66 CD available from BJA!



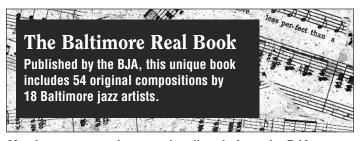
You may now buy the CD Left Bank '66 directly from BJA. Recorded in 1966 at the Madison Club, the CD features Baltimore sax legend Mickey Fields and guitarist Walt Namuth, who joined the Buddy Rich Big Band the following year. These two huge talents were rarely

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 baltimorejazz.com or write a check for \$15 to BJA, 847 North 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. Or pick one up at BJA's Meet and Greet at 6 pm on December 13th at Eubie Blake Jazz Institute and Cultural Center. See page 7.



Members may purchase copies directly from the BJA for \$8 (20% discount) or at the following retail outlets:

Appalachian Bluegrass, 643 Frederick Road, Catonsville Baltimore Brass & More. 99 Mellor Avenue. Catonsville Bill's Music. 743 Frederick Road. Catonsville Coffey Music, 31 E. Main Street, Westminster Dale Music, 8240 Georgia Avenue, Silver Spring Music Go Round ("C" Book only), 10112 York Road, Cockeysville Peabody Bookstore, 5 E. Centre Street, Baltimore Reisterstown Music Center, 519 Main Street, Reisterstown Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park Ted's Musician Shop, 11 E. Centre Street, Baltimore The Guitar Center ("C" Book only), 1524 E. Joppa Road, Towson and 6320 Ritchie Highway, Glen Burnie Washington Music Center, 11151 Veirs Mill Road, Wheaton

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First Name	Last Nam	ne		
Street Address		Apt/Suite No		
City	State	Zip Code		
Phone(s)	Email			
Please DESCRIBE yourself: (just one please) Music Lover Musician Producer/Promoter Agent				
☐ Media ☐ Club Owner/Manager ☐ Non-profit or Educational Institution ☐ Other				
		☐ \$50 Sustaining ☐ \$50 501(c)3 Organization ☐ \$75 Other		
The	ank you for joinin	g! Your membership makes a difference!		

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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847 North Howard Street Baltimore, Maryland 21201 We are a 501(c)(3) tax-exempt organization



Saturday, December 13th. See Page 7.

DECEMBER 2014

Dedicated to promoting JAZZ IN BALTIMORE!

WE Are Awesome!

Join WEAA for our 2014 Fall Membership Drive

It's not too late!
CALL 443.885.2075 to make your pledge now
Become the WE in WEAA!!



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