

## BALTIMORE JAZZ ALLIANCE

## JANUARY 2014

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VOLUME XI

ISSUE I

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

# A Tribute To Baltimore's Godmother of Jazz

Baltimore's jazz treasure, vocalist Ruby Glover, was the headliner at the Creative Alliance at the Patterson on an unseasonably warm Friday, October 19th, 2007. That evening, she sang two songs and then fell back, beginning her transition into jazz history at the age of 77. I remember that I was on a vacation at that time, but when I heard about her passing, I knew I wanted to attend any remembrance of this gifted woman who had been such a supportive mentor, role model and inspiration to me.

Glover would have been 84 on December 6th, 2013. Blues/gospel/jazz vocalist Lea Gilmore, visual and performance artist Joyce Scott, poet/actress/storyteller Margaret Locklear, R&B/neo-soul singer Marc Avon Evans and comedienne Sheila Gaskins gathered at the Patterson on December 7th to pay tribute to the Godmother of Baltimore Jazz with songs, memories and . . . lots of humor! The program's description: "Ruby Glover was one of the greatest champions of jazz Baltimore has ever known. From singing in the chitlin circuit theaters in the '40s and '50s to teaching jazz vocal technique and appreciation to helping found the Billie Holiday Vocal Competition, Madame Glover was a petite, gracious, and beloved artist of Bmore." This tribute helped raise funds for Baltimore Voices, a group of young singers from Franklin



RUBY GLOVER

PHOTO COURTESY OF NATHANIEL TURNER

Square Elementary/Middle School led by Gilmore, who are hoping to perform in Scotland.

Creative Alliance co-founder Megan Hamilton opened the evening by thanking Ruby Glover for her service to jazz. In 2007, the family allowed Ms. Hamilton to stay present until Glover's final bow the day following her brief show. Hamilton noted that upon her passing, "Ruby's countenance was serene and regal. She was as a queen dying, justly proud of her reign."

The emcee for the tribute, Sheila Gaskins—who was there that fateful night in 2007 along with Gilmore and others onstage and in the audience—

inserted humor into the intros and bios of each performer. Gaskins also noted that she and Gilmore have kept a tradition of going to Ruby Tuesday's restaurant on Tuesdays.

Locklear, who was also present in 2007, was the first performer to salute Glover, saying, "Ruby was my mentor and best friend." Her poetic tribute concluded with a sentiment that would have resonated with Glover: "Don't miss me. Keep me in your heart always." The band Classically Blue, consisting of musical director/pianist Derrick Thompson, bassist Mitchell Coates and drummer Jesse "Jay" Moody III, played "All Blues" behind Locklear's poignant salute to her friend.

The second offering was Joyce Scott's rendition of "Ruby (It's You)" by Mitchell Parish & Heinz Roemheld. "They say, Ruby, you're like a dream." Scott gave a comedic introduction for Gilmore to join her onstage for a duet on "Ain't Misbehavin'." Glover and Gilmore met when Gilmore was just 21 years old, performing in *Ain't Misbehavin'* at Arena Players. Glover offered her free lessons and correctly predicted that Gilmore would one day have a career in Europe. The lyrics of Gilmore's solo number, "My Handy Man," fit in well with the ongoing, sometimes bawdy, humor of the evening.

Joyce Scott's powerful vocal version

(continued on page 2)



BALTIMORE JAZZ ALLIANCE

We are 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

847 North Howard Street  
Baltimore, Maryland 21201

Please direct your  
questions and comments to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

#### BJA STEERING COMMITTEE

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(continued from front page)

## A Tribute To Baltimore's Godmother of Jazz

of Chick Corea's "Spain" was a highlight of the evening. Before beginning, she noted that attempting this challenging song was probably a mistake. She then proceeded to dazzle the audience, provoking an instantaneous standing ovation. She made it into her own personal soliloquy with a delivery that grabbed you from the very first note. She scatted, warbled and whined her amazing, high-velocity improvisations and even inserted a joke in the middle of the song.

Evans, who first met Glover in the '90s, offered a gorgeous version of the standard "You Don't Know What Love Is." Later in the program, he contributed a startling a cappella rendition of "Tomorrow" from the musical *Annie* and his velvety voice melted over "Autumn Leaves."

Joyce Scott impressed with her treatment of Jill Scott's "A Long Walk," with Gilmore eventually joining her for some scat trading. Gilmore declared, "Ruby always made me feel so good!" and then segued into Nina Simone's "Feeling Good." Later she presented a song from Glover's repertoire, "Since I Fell for You," with a soft, affecting, dramatic ending.

The evening's strong comedic theme continued in the second set with a Jackie "Moms" Mabley routine by Gaskins. After Scott announced that the next song would be her original, Gilmore joined her for a fun duet on "Mack the Knife," including some on-the-spot lyric additions. Gilmore followed this up with "Fever," a silky smooth voice and bass duet with Coates. It was funny to see the musicians doubling over their instruments laughing at the comedy even when they were the butt of the jokes!

Gilmore's duet with Thompson, "If I Can Help Somebody," drove home the oft-repeated description of Ruby as a supremely supportive mentor and friend. The rousing group finale was "It Don't Mean a Thing If It Ain't Got That Swing." If Ruby Glover was watching from beyond, I'm sure she was feeling the love of her friends and feeling quite pleased, entertained and laughing very hard!

— RHONDA ROBINSON



Joyce Scott

PHOTO CREDIT: JOHN DEAN



Lea Gilmore

PHOTO CREDIT: MARIE-JEANNE SMETS

## UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

49 West Street in Annapolis, Maryland

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**SUNDAY, FEBRUARY 9, 2014 at 5 pm — THE DAVE LIEBMAN AND RAVI COLTRANE QUINTET** featuring Dave Liebman on saxophone, Ravi Coltrane on saxophone, Phil Markowitz on piano, Cecil McBee on bass, and Adam Nusbaum on drums. Saxophonists Dave Liebman and Ravi Coltrane lead a brilliant band honoring the late-period work of John Coltrane. Liebman's immaculate style and Ravi's fast, accurate execution, combined with the zeal of an all-star rhythm section, will leave you transfixed and transformed as this quintet captures the spirit and mayhem of vintage Trane.



**SUNDAY, MARCH 9, 2014 at 5 pm — DONNY McCASLIN GROUP** featuring Donny McCaslin on saxophone, Kevin Hays on piano, Scott Colley on bass, and Johnathan Blake on drums. Acclaimed saxophonist Donny McCaslin offers a gargantuan tenor sound capable of both angular tunes and ethereal ballads. His latest foray into electronic-fueled jazz-funk is a collaboration of brains and brawn that is "fiercely contemporary and exploratory, though not so abstract as to be inaccessible . . . The man digs into the material, no question, and never runs out of ideas—or passion." (*JazzTimes*)



**SUNDAY, APRIL 27, 2014 at 5 pm — Tribute to WES MONTGOMERY and GRANT GREEN** featuring **THE RONI BEN-HUR SEXTET** with Roni Ben-Hur on guitar, George Cables on piano, Jeremy Pelt on trumpet, Steve Nelson on vibes, Santi Debriano on bass, and Victor Lewis on drums. Israeli-born guitarist Roni Ben-Hur has earned a reputation as a "storyteller" and "one of the jazz elite." Renowned for his golden tone and crisp, fluid style, his signature sound infuses jazz with melodies and rhythms from many cultures.

## KAPLAN CONCERT HALL

Towson University Center For The Arts  
 One Fine Arts Drive • Towson, MD 21252  
 410-704-ARTS

More info at: [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)  
 Baltimore Chamber Jazz Society  
 P.O. Box 16097 Baltimore, MD 21218  
 (410) 385-5888



TICKETS and INFORMATION: Towson University Box Office  
 410-704-ARTS (2787) or [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)

BJA Members receive a \$2 discount off the general admission price!  
 Just indicate your affiliation when ordering tickets.

The Baltimore Chamber Jazz Society is a non profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

## Greater Baltimore Cultural Alliance

Having just renewed BJA's membership in Greater Baltimore Cultural Alliance (GBCA), we thought we would share some information with our members about what GBCA is and does.

GBCA is a network of 129 cultural organizations, institutions and businesses—plus individual members—from metropolitan Baltimore. Under the leadership of former director Nancy Haragan, GBCA was instrumental in helping BJA get organized in our first year (2003). Among its many current activities are periodic brown bag lunches that address issues common to many cultural organizations (we have participated in the ones on grants and maps); advocacy on behalf of government funding for cultural programs; awarding grants to artists ("b" grants and the upcoming Ruby grants); monthly happy hours (we co-sponsored one in December, 2012 with WEAA at the Mark Cottman Gallery); the Baltimore Fun Guide cultural events calendar; a weekly newsletter that includes job listings; and weekly Fun Saver discounts on concerts and other cultural activities.

GBCA's web site is [baltimoreculture.org](http://baltimoreculture.org). In the upper right corner of the site you may click to receive the Alliance's weekly newsletter and/or Fun Savers. Our musician members may also want to look into the upcoming Ruby grants to artists. **SEE PAGE 4.**

— BOB JACOBSON



PHOTO CREDIT: LESLIE IMES

L to R: Herman Burney, Brianna Thomas, Eric Kennedy and Richard Johnson performed at Caton Castle on Nov. 23rd.

## ★ RUBY ARTIST PROJECT GRANTS ★ Informational Sessions Announced

**TUESDAY, JANUARY 7 12-1 pm**

**ARENA PLAYERS**

801 McCulloh Sreet, Baltimore, MD 21201

**WEDNESDAY, JANUARY 8 6-7 pm**

**CENTER STAGE**

700 N Calvert Street, Baltimore, MD 21202

Both sessions will feature a presentation by the manager of the Ruby grant program, and will include time for audience questions and answers. To RSVP to either session, please submit your information here:

<http://baltimoreculture.org/programs/artist-grant-program>

Sonja Cendak, Grants Program Manager  
Greater Baltimore Cultural Alliance  
1800 N. Charles Street, Suite 810  
Baltimore, MD 21201  
410.230.0200  
[scendak@baltimoreculture.org](mailto:scendak@baltimoreculture.org)

## CD/DVD REVIEWS

BJA members may submit their commercially-produced JAZZ CDs or DVDs for review consideration to:  
**BALTIMORE JAZZ ALLIANCE**  
847 North Howard Street, Baltimore, MD 21201

## 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.*

### SUNDAYS

**New Haven Lounge** – Sunday night jam sessions hosted by The Tom Reyes Trio. 1552 Havenwood Road. 4-8 pm. 410-366-7416

### 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

**Trade Winds Restaurant at Best Western Plus** – Tuesday night Jazz musicians welcome to sit in at straight-ahead jam sessions. 5625 O'Donnell Street. 6-9 pm. 410-633-9500

**Randallstown CC** – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 5:30-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

### WEDNESDAYS

**Phaze 10** – Wednesday night 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](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)*

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

## CD REVIEW

KRISTIN CALLAHAN

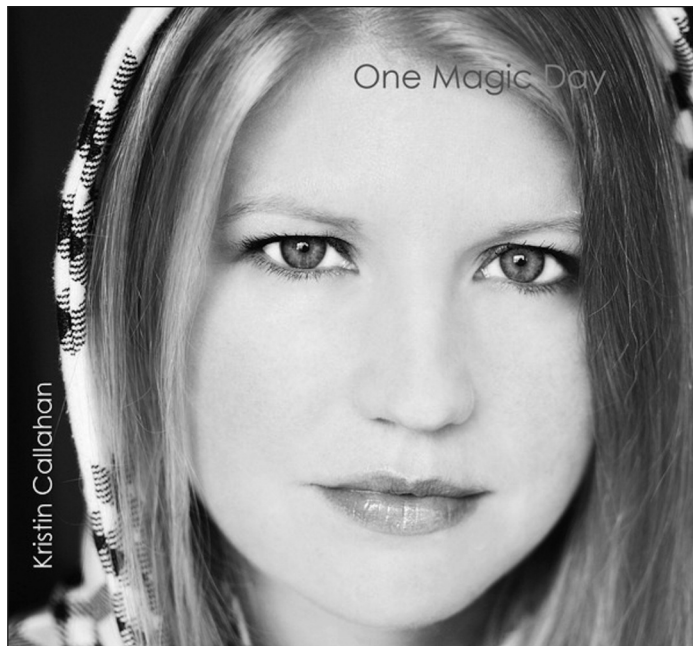
# One Magic Day

Kristin Callahan's new CD *One Magic Day* takes its title from the lyrics of "Nature Boy," one of the featured songs on her disc: And then one day / One magic day he passed my way / And while we spoke of many things, fools and kings / This he said to me / "The greatest thing you'll ever learn / Is just to love and be loved in return."

The title seems appropriate, as this is a very romantic collection of fourteen songs that speak of deep emotion (especially love) and the magic of everyday experience, all presented in Callahan's clear, soothing voice and straightforward style. The tunes are mostly popular and familiar standards, and the arrangements are subtle and personal. Callahan's voice, at times, contains aspects of Jane Monheit's along with an occasional breathiness reminiscent of Astrud Gilberto, but she has her own distinct voice and point of view. It's the kind of voice you want to hear when you come home from a stressful day at work and need to relax. This voice on the CD player and a glass of red wine would be an instant prescription for unwinding.

The song list includes "Fly Me to the Moon," with a rubato beginning transitioning to an easy swing, highlighted by Warren Wolf's energetic vibraphone fills; "My Funny Valentine," a lovely duet up front with piano and the bass coming in on the second chorus; a very swinging "East of the Sun"; a bass and voice duet on "Bye Bye Blackbird" and a treatment of "Nature Boy" with bandoneón (a concertina-like instrument from South America) underscoring the vocal line, giving it a distinctly international flavor.

The supporting instrumentalists are some of the best in the Baltimore-Washington area (and in the nation) and they lend a great deal of polish to this CD: Vince Evans on piano, David Cole on guitar, Eric Wheeler on bass, JC Jefferson on drums, Warren Wolf on vibraphone and Argentinian Emmanuel Trifillio on bandoneón. Wheeler's bass lines are always in the pocket and he especially shines on the vocal/bass tunes, "Honeysuckle Rose" and "Bye Bye Black-



bird." Jefferson's drums show an impressive range on the disc from easy and gentle to joyful, full-out swinging. Wolf's vibes bring magic to "Fly Me to the Moon" and to one of my favorites, "In the Wee Small Hours of the Morning," raising these familiar standards to another level. Cole's guitar playing is romantic and understated on "Quiet Nights" and "So Nice," giving Callahan a beautiful platform for her mellow vocals. Tying it all together is Evans on the piano. Evans is a world-class pianist, sought after by many artists across genres, an effective and beloved educator and every vocalist's (including my own!) dream accompanist. His sensitive, fluid playing, along with his unfailing attention to the vocal line, create arrangements that perfectly unite musical phrasing and lyrics. Callahan specifically thanks him on the back of her CD for teaching her so much.

Kristin Callahan is clearly a talent to watch. She has great musical taste, can deliver a song with heart and sensitivity, and knows how to surround herself with top-notch instrumental talent. Her CD is available on CD Baby, and downloads are available directly through her website at [www.kristincallahanmusic.com](http://www.kristincallahanmusic.com). You can see Callahan and her band perform on Sunday, January 19th, 2014 at 7 pm at 49 West in Annapolis and on Friday, Feb. 14th, 2014 at 7:30 at the Mid-Atlantic Jazz Festival in Rockville.

— MARIANNE MATHENY-KATZ

**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!**



# The Little Drummer Comes Home

*THE BALTIMORE SUN* called it the biggest funeral the city had ever seen and estimated the crowds outside the church at over 10,000 people. They lined the streets and the rooftops. They were even sitting atop the streetcars. The “little drummer” had finally found his rest.

That little drummer influenced a great many other percussionists, including those of a more modern era, such as Kenny Clarke and Max Roach. But there was one very famous drummer whom he influenced more than others. His name was Gene Krupa, or “The Chicago Flash,” as the African-American community had nicknamed him.

William “Chick” Webb was born in Baltimore on February 10th, 1902. He was unfortunately born with a physical deformity described as tuberculosis (TB) of the spine. This condition was aggravated by a tragic accident that occurred early in his life, when he was accidentally dropped on his back and several vertebrae were smashed. Because of the condition and accident, Webb never grew to full size. He was only about four feet tall and suffered a great deal of pain throughout his life.

“Little Chick,” as the other kids called him, played on pots and pans, garbage cans, marble stoops and iron porch railings in his native Baltimore long before he earned enough money by selling newspapers to buy a secondhand set of drums. Through his childhood, he’d grown increasingly frail but the little guy’s life was filled with drums and music.

He played around Baltimore for a few years and, at the age of 17, left for New York in 1924. There, along with other young musicians, he scuffled; times were hard for quite a while. His biggest champion in that period was a fellow by the name of Edward Kennedy Ellington, who helped him with work and eventually provided him with a gig on which Webb led his own group.

It was about this time that Gene Krupa discovered Chick Webb; it changed Krupa’s life. Like many ambitious young drummers of the time, he became obsessed with Webb. Krupa spent every possible free moment uptown wherever Webb and his band were playing. Webb’s drumming gave him an entirely different picture of jazz drums. “Before digging Chick, I was on a small band kick, Chicago style,” he said. “And then Chick brought out a more modern tip.”



Krupa said that Webb thought in an original way and knew exactly what to do in a big band. He had style! But there was so much beyond style. Webb had drive, ingenuity, and magnetism that drew drummers by the dozens. “All of us in that ‘learnin’ groove’ in the 1930’s were enlightened by him,” Krupa said.

As Webb rose in prominence, Harlem’s Savoy Ballroom became the center of his activities. Many are not aware that the Savoy had more than one bandstand, which made it perfect for “battles of the bands”—Webb and his band against the likes of Duke Ellington, Count Basie, Fletcher Henderson, Fess Williams, Benny Goodman and others. The much-touted first battle at the Savoy between Benny Goodman and Chick Webb took place on May 11th, 1937. Krupa always said that every time he had to play opposite Webb at the Savoy, there was hell to pay.

“Oh boy, I’m in for it tonight. He’s going to snow me under again,” he’d think.

That’s quite an admission for someone as famous as Krupa was. In turn, Webb admired Krupa, gave him credit and respect for his accomplishments, and treated him with warmth and deference.

The headline in *DownBeat* magazine was: “They had to call out the riot squad to handle the mob at the Goodman/Webb battle.” All-time Savoy attendance records were broken. More than 4,000 people got into the ballroom and 5,000 more were turned away. The crowds outside the Savoy did not disburse.



until well after midnight and traffic was held up for hours. It was really a terrific battle with both bands performing beautifully, but Webb and his men were the acknowledged winners.

Webb's last years were paradoxical. Success and accomplishment mingled with pain and rapidly deteriorating health. His spinal condition was a terminal illness, but Webb was brave. He hated to confess that anything was wrong and never complained. Yet he was gradually overcome by pain and all that went with the disease. Many times, after a show or a set, he would pass out. At the Paramount Theater, he didn't have the strength to walk off the bandstand and had to be carried by his valet and bodyguard.

In the spring of 1939, Chick Webb returned to Baltimore and was at death's door for two or three days at Johns Hopkins Hospital until he finally succumbed on June 16th of that year. Just as if fate had planned it, guess what band was appearing at the Hippodrome Theater in Baltimore that week. Yes, Gene Krupa and his orchestra!

The funeral was held at Waters AME Church and, as previously noted, it was one of the largest ever held in the city. You couldn't get near the church. Ella Fitzgerald sang "My Buddy" and Teddy McRae played a tenor solo. Dozens of famous musicians and entertainers were there to say goodbye. Krupa, Duke Ellington, Cab Calloway and Jimmy Lunceford were honorary pallbearers. Krupa paid tribute to the man he so admired. The lights were lowered onstage at the Hippodrome as the band played "Taps" in memory of the dynamic little drummer who was just 32 years of age when he passed.

— JOHN TEGLER

Host and Producer of *Jazz Straight Ahead*, WEAA, 88.9 FM

For more on Webb's life and death, see Frank J. Graziano's "Chick Webb: Coup in the Kingdom of Swing," in *Music at the Crossroads: Lives and Legacies of Baltimore Jazz*, ed. Mark Osteen and Frank J. Graziano (Baltimore: Apprentice House, 2010), 28-50.

# RED WINE



redwinejazz.com

*Even if you are on the right track, you'll get run over if you just sit there.* — WILL ROGERS

## COLD SPRING JAZZ QUARTET



PRESENTS

### NIGHT SONGS: THE MUSIC OF FILM NOIR

Hear songs identified with the hard-boiled detectives and femmes fatale of film noir. Don't miss this unique multi-media event!

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*If you learn of opportunities for music education scholarships or grants, please email the information to the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)*



**Jazz Ladies Love Lyle Link.**

PHOTO CREDIT: LESLIE IMES

From left: Debbie Wilkins, Eleanor Janey, Gina DiMeno, Lyle Link and Camay Murphy at Caton Castle on Nov. 30th

## RHONDA ROBINSON

# Holiday Brunch



L to R: Charlie Sigler and Rhonda Robinson

On December 15th, as a cold wind chilled the air outside, a warm and welcoming vibe awaited us as my friend and I walked into a cozy Baltimore eatery: Kevin Brown and Bill Maughlin's Station North Arts Café, at 1816 N. Charles Street. We were immediately embraced by the air of camaraderie, the laughter of the patrons, and the aroma of delicious food. The atmosphere was enhanced by the musical duo of Rhonda Robinson on vocals/flute and Kevin Clark on guitar. Robinson, educated at The American Academy of Dramatic Arts and Peabody Prep, is well known to Baltimore audiences. Clark, originally from New York City, is newer to the scene and is currently pursuing a graduate Performance degree in Jazz Studies at Peabody Conservatory.

The duo performed the favorite tunes of the holiday season, many of which are included on the new Rhonda Robinson and Charlie Sigler CD, *Station North Holiday Jazz Brunch*. We were encouraged to join in on a couple of tunes, including the ever-popular "Jingle Bells." Robinson's flute rendition of "We Three Kings" and her vocalizing on "Festival of Lights," an upbeat song in honor of Hanukkah, were especially notable. While the icy wind gusted outside, the duo ended their program most appropriately with "Winter Wonderland."

— Gina

*If you learn of opportunities for music education scholarships or grants, please email the information to the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)*

## Baltimore Native Maysa Nominated for Grammy!

Baltimore native Maysa has received her first Grammy nomination in the Best Traditional R&B Performance category for her song "Quiet Fire," a track from her new CD, *Blue Velvet Soul*.

"Receiving a Grammy nomination for the first time in my 22-year career is incredible and means the world to me, but to get it for a song from my tenth solo CD, *Blue Velvet Soul*, is even more significant because I struggled to make this record so soon after the passing of my mother, Laura Leak," states Maysa. "I truly poured my heart and soul into this record, so this is a great milestone not only in my career, but my life as well. I have been dreaming of and praying for a nomination since I was a little girl. I'm so grateful."

In her illustrious career, Maysa has collaborated with everyone from Stevie Wonder and Chaka Khan to Incognito and Angela Bofill. The 56th annual Grammy Awards will be broadcast live on CBS from the Staples Center in Los Angeles on January 26th, 2014.

We're crossing our fingers, Maysa!

— GAIL MARTEN



## EUBIE LIVE!

Eubie Live! is a new state-of-the-art performance venue in Baltimore offering a small, yet intimate setting for music, dance and theater. Eubie Live! provides patrons with a unique ambience reminiscent of the jazz clubs of the 1920's and 1930's on the fourth floor of the Eubie Blake Jazz Institute. Totalling more than 2,000 square feet in area, Eubie Live! comfortably seats more than 100 patrons and is physically challenged accessible. The space includes the latest technologies in sound to give patrons the best performing arts experience possible.

**Please call 410-225-3130 for booking opportunities.**

**★ Special discounts available for BJA members!**



AN DIE MUSIK LIVE! presents a  
**Philippines Storm Recovery  
Benefit Concert**

**Featuring Tom Reyes & Friends  
and Leo Cagape & Company**

**Thursday, January 23rd 7pm**



LEO CAGAPE at 7:00 pm

Catholic Relief Services is  
providing storm recovery  
aid in the Philippines  
as a result of  
Typhoon Haiyan.

Funds raised at this benefit  
support their efforts  
providing food, shelter  
and medical aid.



LEO and TOM

TOM REYES & FRIENDS at 8:30 pm

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409 North Charles Street  
Baltimore, MD 21201

Tickets: \$10 per show or \$20 for both shows  
Call for tickets at: 410-385-2638  
or buy online at: [www.andiemusiklive.com](http://www.andiemusiklive.com)

## member notes

### Happy Birthday

Happy Birthday to Greg Thompson, who celebrated his 50th during a concert of Lafayette Gilchrist and the New Volcanoes at the Windup Space on November 30th.

### Happy Birthday

Happy Birthday to Tom Reyes, who celebrated with his septet by playing a concert at An die Musik on December 1st.

### Condolences

Our condolences go to Ron McCadden on the passing of his father, singer and multi-instrumentalist Buddy McCadden.

## 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** is now offering 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. and events spaces.

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



### Café de Paris Trio

Gene Okonski, Piano  
Larry Kinling, Bass  
Tim Ghiz, Drums

Performs Jazz Standards, Latin Jazz, and New Interpretations on Contemporary Music  
Fridays Jan. 10th, 24th and 31st

6:00-9:00PM

Café de Paris

8808 Centre Park Dr #101  
Columbia, MD

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



PHOTO IMAGE BY LEO HOWARD LUBOW

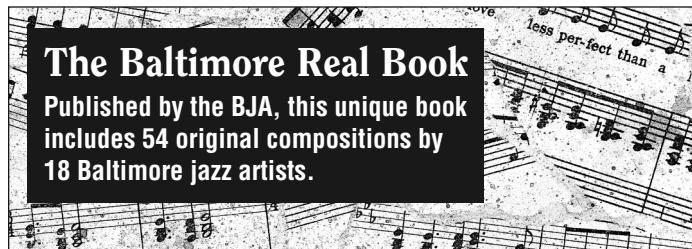
## Baltimore Jazzscapes II

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](http://www.cdbaby.com) and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway  
BALTIMORE MUSEUM OF ART, Art Museum Drive  
AN DIE MUSIK, 409 N. Charles Street  
BALTIMORE SYMPHONY STORE, 1212 Cathedral Street  
FELLS POINT VISITOR CENTER, 1724 Thames Street  
JAZZ HOUSE WEST, 6035 Liberty Road  
RECORD & TAPE TRADERS, 7551 Ritchie Highway, Glen Burnie  
and 736 Dulaney Valley Road, Towson  
REGINALD F. LEWIS MUSEUM GIFT SHOP, 830 E. Pratt Street  
SOUND GARDEN, 1616 Thames Street, Fells Point  
and by the various band leaders on the disk



**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

## display advertising

### LOW RATES for ad placement

Reach a targeted jazz market by advertising in the BJA Newsletter. **Limited space. Reserve early.**

Email your print-ready ad\* to: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

\*Ad Specs: Original B&W line/vector artwork in **jpg format** at 600 dpi are preferred. Pixel-based images should be 300 dpi or higher resolution.

#### AD PLACEMENT RATES AND SIZES:

\$12.50 for 1/8 page	(3 $\frac{5}{8}$ in. wide x 2 $\frac{1}{4}$ in. high)
\$25 for 1/4 page	(3 $\frac{5}{8}$ in. wide x 4 $\frac{3}{4}$ in. high)
\$50 for 1/2 page	(7 $\frac{1}{2}$ in. wide x 4 $\frac{3}{4}$ in. high) horizontal ad
\$50 for 1/2 page	(3 $\frac{5}{8}$ in. wide x 9 $\frac{3}{4}$ in. high) vertical ad
\$100 for full page	(7 $\frac{1}{2}$ in. wide x 9 $\frac{3}{4}$ in. high)

#### Deadline for ads and payments:

15th of the month prior to the appearance of your ad.

**LIMITED SPACE.** Reserve your ad space **EARLY.**

*BJA reserves the right to reject inappropriate copy.*

#### Payment (checks only) payable to BJA should be mailed to:

BJA, 847 North Howard Street, Baltimore, MD 21202  
or via PayPal at [www.baltimorejazz.com](http://www.baltimorejazz.com) (click Donate button)  
Please indicate ad size and month(s) for placement.

**REMEMBER...BJA offers FREE online promotion of your jazz events!**

enter your gigs at:  
[www.baltimorejazz.com](http://www.baltimorejazz.com)

direct questions or comments to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

### \*DO YOU NEED A DISPLAY AD?

**JAZZ PALETTE GRAPHIC DESIGN** will design your print-ready display ad for a reasonable fee.  
**410-290-5638** [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

samples on pages: 3,4,6,8

*Gail Marten, Editor/Designer*  
*Baltimore Jazz Alliance Newsletter*  
[jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

## BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE, 847 North Howard Street, Baltimore, MD 21201

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

***The perfect gift for the jazz lover who has (almost) everything!***

**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 \_\_\_\_\_

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 \_\_\_\_\_

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

☐ \$100 Patron ☐ \$200 Corporate ☐ \$15 Student – (copy of ID required)

*Thank you for joining! 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!





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

**JANUARY 2014**

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

**WEAA.org**  
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**The Voice of the Community Turns**  
**37**  
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THANK YOU FOR YOUR SUPPORT • [www.weaa.org](http://www.weaa.org)