

# BALTIMORE JAZZ ALLIANCE

## JULY 2014

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VOLUME XI

ISSUE VI

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM



JOHN LAMKIN II & III



WHIT & TOM WILLIAMS



WARREN WOLF SR. & JR.



CHARLES AND KRIS FUNN



RODNEY KELLEY SR. & JR.

## Father and Son Jazz Celebration

Co-emcee John Lamkin II told us that we were witnessing something that had never happened before in Baltimore. Ten musicians, ranging in age from their mid-twenties to early eighties, filled the stage at An die Musik. The concert space was bursting at the seams with ninety enthusiastic patrons. Billed as "Father's Day Baltimore: Father and Son Celebration," the occasion featured the father/son pairs of Charles and Kris Funn (on trombone and bass, respectively), Rodney Kelley Sr. and Jr. (guitar and piano), John Lamkin II and III (trumpet/flugelhorn and drums), Whit and Tom Williams (saxes and trumpet) and Warren Wolf Sr. and Jr. (percussion/vibes and vibes/piano). Three of the younger generation—Kris Funn, John Lamkin III and band leader Warren Wolf Jr.—had just flown in from a Jazz at Lincoln Center-sponsored two-city tour of Mexico. That's the caliber of young musicians from three of these families. But not only did the jet-setters play great jazz that night; everyone on stage was at the top of his game.

According to Warren Wolf Sr., the father/son concert had been in the talking stages since 2010. Certain details had obviously been arranged: the tunes chosen, the soloists selected. But beyond that, the show

was essentially a jam session that included many spontaneous moments. John Lamkin III played a drum solo to kick off "A Night in Tunisia," and was replaced, without any missed beats, by Warren Wolf Jr., then by Warren Wolf Sr. At one point in "Blue Monk," Kris Funn urged his father to move from trombone to bass, and a terrific solo ensued. On the same tune, Warren Wolf Sr. took over soloing on vibes from Warren Jr. All these surprises generated excitement among the audience.

The repertoire was all standards. In addition to the tunes mentioned above, they included "In a Sentimental Mood," "What Is This Thing Called Love?," "Sugar," "Someday My Prince Will Come," and "Body and Soul." Rather than give a play-by-play of the whole show, I'll mention some aspects that struck me the most. On "Body and Soul," Whit Williams's tenor sax solo proved that he is still a master of expression and interpretation. The oldest son on stage, Tom Williams, played crisp solos full of wonderful passages, particularly on "Someday My Prince Will Come." The youngest person on stage, Rodney Kelley Jr., took agile yet sensitive solos throughout. I'm familiar with the younger Kelley's skillful contemporary jazz playing

(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.

#### 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 BOARD

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Marcellus "The Bassman" Shepard

## Father/Son Jazz Celebration

(continued from front page)

on electric piano, but I had no idea that his mainstream jazz chops were so well developed. After the show Rodney Sr. made sure to point out that although George Duke was Junior's keyboard hero, his early home-based musical education included plenty of Oscar Peterson and Ramsey Lewis. I'm pretty sure that I heard some McCoy Tyner influence in there too.

Buoyed by the success of this concert, Warren Wolf Sr. hopes to take the show to a bigger venue next time. Charles Funn is talking about presenting another father/son program around Christmas, when his other son, trumpeter Kyle, will be in town from Los Angeles.

Stay tuned!

— BOB JACOBSON

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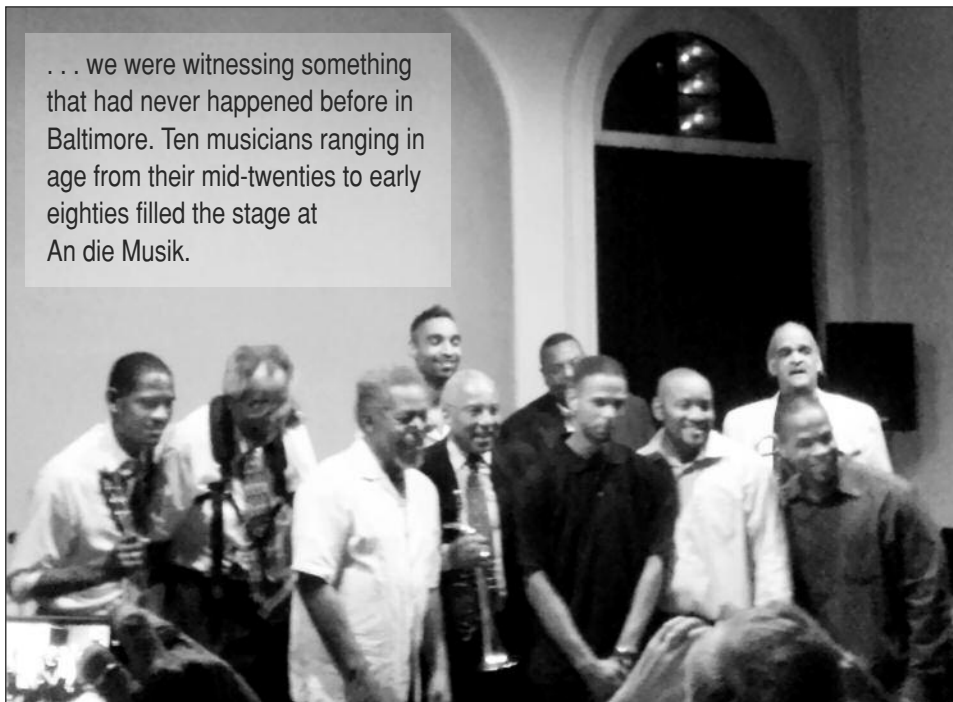


PHOTO CREDIT: SUE CARLIN

L to R: Rodney Kelley Sr., Whit Williams, Warren Wolf Sr., Kris Funn, John Lamkin II, Tom Williams, Rodney Kelley Jr., John Lamkin III, Charles Funn, Warren Wolf Jr.

## Promote your events FREE on the BJA Calendar.

**YOU** (musicians, promoters, club owners, etc.) can now post your own events at any time and also edit or delete previously entered events. It's extremely easy to use, so much so that our instructions are only two sentences.

**Go to [www.baltimorejazz.com](http://www.baltimorejazz.com), and click on calendar link.**

1. At the top of the calendar, follow link to OBTAIN USER NAME AND PASSWORD.
2. After your ID and password have been confirmed, log on, click on the date on the calendar when the event will occur, and follow the instructions for filling in the fields.

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

## MIKE POPE

### Cold Truth Warm Heart

*Cold Truth Warm Heart* is an album full of big, adventurous modern jazz tunes by Mike Pope, a bassist's bassist admired by the likes of Victor Wooten and John Patitucci. The U of North Texas-trained, New York City-tested upright and electric player has settled in Maryland, but his recording session drew in a multi-regional who's who list of the baddest instrumentalists in jazz.

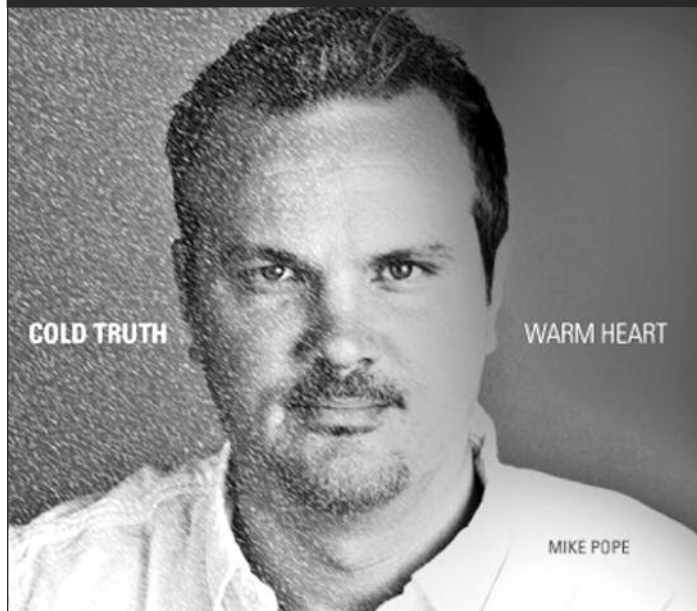
The first few tracks on the album are romps that show off the chops of Seamus Blake (tenor saxophone), Geoffrey Keezer (piano and Rhodes) and Joe Locke, an amazing vibraphone player I'm sad I've never heard before. "Shadow of a Doubt" is a nicely funky exploration. Both it and "Bare Minimum" feature some beautiful upright bass.

Pope's rearrangement of the Chopin masterpiece "Prelude in E Minor" is an exhibition of his skills on electric bass, a passionate take on a classic, pure, minor melody.

The spookiness of "Into the Ether" is the kind of electric jazz tune that hits the notes for me, restless for the first two minutes with a scattering of drums before Pope's lurching emergence and before the rest of the band drops in. for a drive-time tune par excellence. My only regret is that it's a six and a half minute track, instead of twenty or thirty minutes of riffing in the same vein. But I guess that's what they have a 'repeat' function. This is a track that wouldn't be out of place on the Flecktones' early great album *Three Flew Over the Cuckoo's Nest*, if you swapped vibes for banjo.

Pope's rearrangement of the Chopin masterpiece "Prelude in E Minor" is an exhibition of his skills on electric bass, a passionate take on a classic, pure, minor melody. Hometown hero Alan Blackman lends his well-known piano talents.

## CD REVIEW



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

"Cold Truth" picks back up with a warm, bouncing jam, "Ral and Tonto." Pope's electric work sets the table and Keezer's work on the Rhodes is an unhurried voyage that really throws down. His and Pope's solos are great examples of how jazz can thrash as hard as progressive rock or any genre out there.

"Dear Life," the album's closing statement, is a beautifully emotive track, not in the slightest soppy. Joe Locke's composition, a tribute to saxophonist Bob Berg, veers between eerie and soaring, gaining power with each measure, and giving a satisfying end to the ride.

The recording is proof of Pope's numerous talents, as a bassist, composer and arranger, but it's also a group portrait of jazz musicians at the top of their game.

— ALI BRECKMANN



### UNIFIED JAZZ ENSEMBLE

**EVERY TUESDAY NIGHT at 49 WEST CAFE**

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\$6 cover / [www.unifiedjazz.com](http://www.unifiedjazz.com)

### Café de Paris Trio

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Larry Kinling, bass / Tim Ghiz, drums  
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on Contemporary Music*

Every Friday 6 to 9 pm

Café de Paris  
8808 Centre Park Drive #101, Columbia, MD 21046  
410-997-3904



## Got Furniture?

The Eubie Blake Cultural Center and Jazz Institute needs tables and 150 matching chairs.

If you know of a hotel or other institution who is remodeling and would like to donate, please contact Troy Burton at 410-225-3130 or [eubieblake@rcn.com](mailto:eubieblake@rcn.com).

## The Greg Thompkins Jazz Trio at Artscape

The omnipresent Baltimore jazz saxophonist/educator Greg Thompkins has put together a new jazz trio that features Jeff Reed on bass and Mike Kuhl on drums. The trio is one of the few jazz acts that will perform at Baltimore's Artscape 2014. Thompkins recently told me, "This group represents a new stage in my career as a saxophonist, and the trio will be my main performing ensemble. The tenor trio is one of the most challenging group formats in jazz. The saxophonist is required to complete the harmony, rhythm, melody and timbre in this format more so than in an ensemble that features a piano or guitar. The goal of this trio is to perform works of great jazz composers in a concert setting. We hope to do ten concerts a year, with Artscape being our first concert. We have done two warmup gigs at Bertha's and have a CD in the works."



The Greg Thompkins Jazz Trio will perform at Artscape on Sunday, July 20, 1:30-2:30 at Maryland Institute College of Art, Brown Center, 1300 W. Mount Royal Avenue.

— GAIL MARTEN



## Volunteers Needed at Eubie Blake Center

Do you have computer and/or people skills? Can you wield a paint brush, broom, feather duster or squeegee? There are opportunities for reliable volunteers of all ages and skills to help

at the Eubie Blake Center located at 847 N. Howard Street, Baltimore. Contact: 410-225-3130 or [eubieblake@rcn.com](mailto:eubieblake@rcn.com)

## MARIANNE MATHENY-KATZ

*Somewhere in Paradise*

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TIM GREEN  
CRAIG ALSTON  
TERELL STAFFORD  
ERIC WHEELER  
VINCE EVANS  
ERIC KENNEDY  
WARREN WOLF

## Marianne Matheny-Katz performs songs from her highly praised album!

Baltimore's beloved singer released her CD *Somewhere in Paradise* to rave reviews, national airplay and sold-out concerts. Don't miss the chance to catch one of her sensational shows!

"LOVE *Somewhere in Paradise!* It is splendid!"

— Jim Steele, WSNC-90.5 FM

"Marianne Matheny-Katz's new CD, *Somewhere in Paradise*, comes as close to being perfect as any I have heard!"

— John Tegler, WEAA-88.9 FM

## UPCOMING SHOWS

### Wednesday, July 30

Blues Alley, Washington, DC

### Saturday, August 16

Germano's Piattini, Baltimore, MD

### Friday, September 26


Creative Alliance at the Patterson Theater  
Baltimore, MD

### Saturday, October 11

Lilypad, Cambridge, MA

For music and concert tickets visit:

[www.m2kjazz.com](http://www.m2kjazz.com)



# Member Profile BRAD GUNSON

Gunson says that as an arranger he likes  
“to ruin music by more popular artists.”

The Isle of Capri

PHOTO COURTESY OF BRAD GUNSON

**BJA BOARD MEMBER** Brad Gunson performs with many bands both as a leader and a sideman under a spectrum of circumstances. He graduated from Arundel High School, earned a Bachelor of Music degree in Jazz and Commercial Music Performance from Towson University, and a Masters in Jazz Studies from New York University. Gunson leads a rock/jazz/funk/electric/brass band called Gunson Roses that features his music and popular songs. His jazz group, The Beautiful Mess, plays at venues all over New York City. His large band, called The Big Gun Show, features Gunson in front of a full cast of talented players and featured guests performing his music and more popular songs with “grandiose arrangements.” He collaborates with musicians from the East Coast and abroad, and his compositions and arrangements have been played by many fine bands around the world. Gunson has made several recordings as a leader, co-leader and sideman.

Although best known as a trombone and guitar player, Gunson has been caught singing and playing music on many different instruments, regardless of style, age, race, categories, labels, genres, and the blurry lines that divide us all. He composes his own music; and as an arranger, Gunson says, “I like to ruin music by more popular artists.”

The fourth son of the eight children of a tradesman, Gunson has always had a love for the creative. Although he currently lives, performs and teaches in Maryland and New York,

he has played with many talented people in the United States, Europe and the Middle East. He has taught guitar and trombone at New York University and throughout the mid-Atlantic at music stores, public and private schools, performing arts centers, and within his own studio.

During the past fifteen years Gunson has had the opportunity to share, perform, learn, teach, record, and discuss music with a phenomenal number of people and bands—far too many to list here. Complete information may be found at [www.bradgunson.com](http://www.bradgunson.com).

Brad Gunson’s article on “Swing” appears on page 6.

— GAIL MARTEN



Washington Square, NY

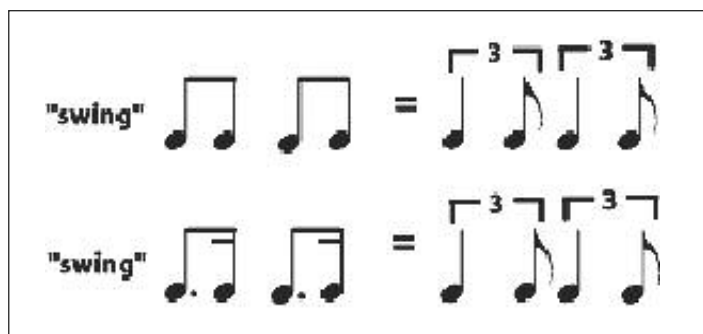
PHOTO COURTESY OF BRAD GUNSON

# Swing? What It Is *(and what it isn't)*

Jazz Lovers and Fighters,

Today you're going to read about a word commonly used in the context of music and sometimes outside of music. It is a word that comes up a lot near the words "jazz," "hip," "cool," "improvisation," and "half-diminished." That word, which can be defined in many ways, is "swing."

The word "swing" is very often used to describe a rhythm that could be played on a ride cymbal, or to define the characteristic of a linear melody performed on an instrument, or even to refer to a period in American history in which many musicians played a certain way. For some reason beyond my knowledge, some folks have begun to misunderstand or oversimplify the word to mean some sort of strict, repeating rhythm like the one pictured below this text. I recently went down the wonderful rabbit hole of the streaming YouTube community by typing in the words "how to play swing," and watched some awkward, ill-informed "lessons" by people sitting at drum sets trying explain in two minutes how to do something that other people spend their entire lives trying to accomplish. After two minutes, the self-proclaimed expert says, "... and that's how you play swing! Make sure to visit my website dubbayah dubbayah dubbayah dot insane angels dot com and buy my music." I actually recommend some of those videos for their comedic value and perspective on the state of the music industry.



Often people describe swing as continuous eighth notes (non-musicians should think: a whole bunch of notes played right after each other kinda fast) from a saxophone or piano played by a guy in a pin-striped suit and hat in a smoky bar late at night like that guy Miles Davis or Neil Armstrong. Maybe the first note of each eighth note is longer than the second. Maybe the first note is exactly twice the length of the second one ( $2/3$  plus  $1/3$ ). Maybe the first note of each eighth note is three times the length of the second note ( $3/4$  plus  $1/4$ ). Maybe the eighth notes are like a question on your ninth grade algebra exam that you thought wasn't worth answering (like swing = whyX - get a job, hippie).

Ever heard of the "Swing Era?" That was the time when our grandparents or long-lost uncle were young, when we played acoustic, improvised, and arranged songs from

Hoagy Carmichael, Fats Waller, Irving Berlin, and Jerome Kern in big bands, orchestras, and small groups live, with actual instruments, during World War II, and people liked it, paid for it, left their homes to find it, wanted to talk about it, and danced and sang along to it. You know: that one time when it was actually cool to hold a trombone. Maybe I'm looking back at it with rose-colored glass when I refer to the trombone's ever being cool, but jazz used to be the popular music and "swing" meant, "Yes, I'm there. I'll pick you up at eight!," as opposed to, "on a weeknight in the arts district? I think I'll watch reruns of *Dancing with the Cable Chefs* on my phone tonight."

One of my favorite ways in which "swing" is used is as slang to describe how interesting or positive a thing can be. Someone might say, "That cheddar cheese is swinging" or "This line of html code really swings!" In the musical context, when I hear someone perform a piece of music with intensity, where the rhythm is interesting and the ensemble plays together in a way that affects everyone who hears it, I might describe it as "swinging." I personally and professionally enjoy music that has very strict and constant rhythms, but a rhythm does not have to be precise or even or constant and strict to be swinging. If you are wondering how a piece can be swinging without a strict, constant rhythm, listen to Pierre Boulez conduct Stravinsky's *The Rite of Spring* or check out that Miles Davis guy playing his tune "Honky Tonk" on his studio album *Get Up With It*.

— BRAD GUNSON

## WANTED

### Volunteers for BJA's Booth at Artscape, July 18-20

This is our biggest outreach activity each year (since 2005), and a great opportunity to spread the message of Baltimore jazz to the public. Each volunteer works a two-hour shift with a partner.

If you've never done it before don't worry, we'll pair you with a veteran. It's easy, fun and gratifying.

To volunteer contact Bob Jacobson at 410-493-2473 or [bobboj@aol.com](mailto:bobboj@aol.com)

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



# Renaissance Man Leaves Chicago for Charm City

**THEIR LOSS, OUR GAIN.** After more than a decade in Chicago, Dan Hanrahan is currently living and working in Baltimore. This gifted writer/poet/performer/musician/jazz aficionado has been active in the theater world for twenty years. He is the author of three shows of monologues, the most recent being *Some Giants: Monologues in Homage to Avant-garde Jazz Composers*, a piece for one actor and a reed player, which debuted in October, 2010, at Gorilla Tango Theater in Chicago and was reprised in 2012. He has performed his work at such diverse venues as The Milwaukee Art Museum, The Madison Museum of Contemporary Art, The Rhinoceros Theater Festival, Beyond Baroque in Los Angeles, the Nuyorican Poets' Café, and the National Poetry Slam. Musically, Hanrahan has been active as a singer and a songwriter in various indie bands and in groups specializing in Brazilian music. As a composer for the theater, Hanrahan has written music for productions of Mac Wellman's *Swoop*, as well as his own solo pieces, including the electric guitar soundtrack to his live silent film *Tomorrow Is Now*, the solo cello score for El Pozo Colectivo's productions of *De Camino al Ahorita* (2011), in which he also played a principal role, and the vocal duet score for *Los Carralejas* (2012), both written by Raúl Dorantes.

Hanrahan co-translated the novel *Panic Alley* (*O beco do pânico*) by Brazilian writer Clovis Levi, from Portuguese to English. He also co-developed a performance piece for narrator, percussionist and dancer, conceived and directed by



DAN HANRAHAN  
peruses the BJA  
newsletter at a  
recent poetry event  
at Baltimore's  
Eubie Blake  
Cultural Center.

PHOTO CREDIT: QUENTIN BRISCOE

Rey Andújar, which debuted in 2012. His other works include the one-man shows *Forget There's a World* and *Sermon of the Mouth*.

I was blown away by Hanrahan's talent, intellect and hip awareness when I read his magnificently written articles "When Zé Wilker Came to Chicago" and "Some Chicago Jazz." I don't doubt that our readers will be equally impressed when they read his coverage of Baltimore saxman Gary Bartz's performance at An die Musik in next month's issue of the BJA newsletter.

— GAIL MARTEN

To all those who have been waiting for membership cards, they should by now have reached you in the mail. If not, please contact Liz Fixsen at [efixsen@yahoo.com](mailto:efixsen@yahoo.com). We apologize for the long delay, but we expect that all the difficulties are now resolved, and we thank you for your patience.



*George Spicka*

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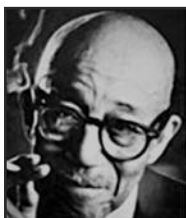
## TO OUR ADVERTISERS:

Because of rising paper, printing and postage rates, it has become necessary to slightly increase our advertising rates. Advertising in the BJA newsletter remains the most effective, economical way to publicize your events and products to a targeted market. New low rates on page 11.



**BJA  
NEEDS  
YOU!**

We're always looking for new members. 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. The membership form may be found on page 11 of this newsletter or join online at the BJA website. Or join online at our website: [www.baltimorejazz.com](http://www.baltimorejazz.com)



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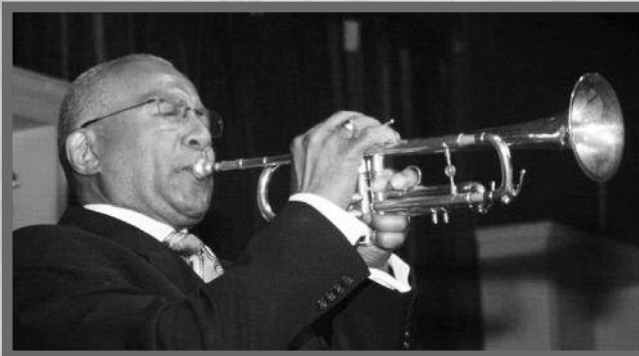
Call DOMENIC CHRISTIAN at 410-225-3130.

### EBCC Seeking Experienced Grants Writer

EUBIE BLAKE CULTURAL CENTER and JAZZ INSTITUTE is seeking an experienced grants writer with a solid portfolio of well-written grants along with some successfully funded ones. Contact Troy Burton, Executive Director, at 410-225-3130 for additional information.

*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)*

**REACH A TARGETED  
JAZZ MARKET  
WITH A DISPLAY AD IN THE  
BJA NEWSLETTER.  
SEE DETAILS ON PAGE 11.**



**Thursday, July 24 7 to 11pm**

### PHAZE 10

855 N. Howard Street, Baltimore  
Fourth Thursday Straight-Ahead  
Jazz Workshop

*featuring*

The John Lamkin "Favorites" Quintet  
with Bob Butta, piano; Romeir Mendez, bass  
Jesse Moody, drums; Troy Atkins, saxophone  
John R. Lamkin II, trumpet and flugelhorn  
Second and Third set open for sit-ins



**Saturday, July 26 6 to 8 pm**

### SUMMER JAZZ CONCERTS

The Benjamin Banneker Historical Park  
300 Oella Avenue, Oella

Tickets \$15

*featuring*

The John Lamkin "Favorites" Quintet  
with Darius Scott, piano; Romeir Mendez, bass  
Jesse Moody, drums; Craig Alston, saxophone  
John R. Lamkin II, trumpet and flugelhorn



**Saturday, July 26 6 to 8 pm**

### CYLBURN SOUNDS

Jazz Under the Stars at Cylburn Arboretum  
4915 Greenspring Avenue, Baltimore

*featuring*

The John Lamkin "Favorites" Quintet  
with Bob Butta, piano; Romeir Mendez, bass  
Jesse Moody, drums; Troy Atkins, saxophone  
John R. Lamkin II, trumpet and flugelhorn



# 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

**Trade Winds Restaurant at Best Western Plus** – Jazz musicians are 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** – 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

**Birdland Sports Bar & Grill** – Birdland Jam Session featuring Tom Reyes & Friends. 6319 Belair Road. Musicians and vocalists are welcome. 7-10 pm. 410-779-9991

**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)*

**The BJA is dedicated to promoting Jazz in Baltimore!**  
**[www.baltimorejazz.com](http://www.baltimorejazz.com)**



The Friends of Benjamin Banneker Historical Park and Museum, Inc.  
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# 2014 SUMMER JAZZ CONCERT SERIES



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June 28th – **STERLING SILVER JAZZ**

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[www.BenjaminBanneker.wordpress.com](http://www.BenjaminBanneker.wordpress.com)

410-887-1081

Should you require special accommodations (i.e. language interpreter, large print, etc.) please give as much notice as possible by calling the Banneker Park Office, 410-887-1081 or the Therapeutic Office at 410-887-5370/TDD: 410-887-5319



## CD, DVD, GIG, VENUE REVIEWS

BJA members may submit their commercially produced jazz CDs or DVDs for review consideration to the editor.

If you would like to have a gig or venue reviewed, please contact the editor at:  
jazzpalette@gmail.com

Please note that we're less likely to review bands or venues that have already been covered in previous issues.

## member notes

**John R. Lamkin II** received the **2014 Jazz Heroes Award** from the Jazz Journalists Association. Recipients are outstanding individuals in a various cities who are deemed "advocates, altruists, aiders and abettors of jazz who have had significant impact in their local communities."

## 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.

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



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

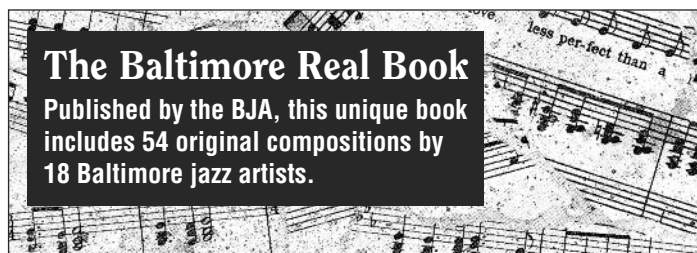
JAZZ HOUSE WEST, 6035 Liberty Road

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

### NEW 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:

\$15 for 1/8 page	(3 <sup>5</sup> / <sub>8</sub> in. wide x 2 <sup>1</sup> / <sub>4</sub> in. high)
\$30 for 1/4 page	(3 <sup>5</sup> / <sub>8</sub> in. wide x 4 <sup>3</sup> / <sub>4</sub> in. high)
\$60 for 1/2 page	(7 <sup>1</sup> / <sub>2</sub> in. wide x 4 <sup>3</sup> / <sub>4</sub> in. high) horizontal ad
\$60 for 1/2 page	(3 <sup>5</sup> / <sub>8</sub> in. wide x 9 <sup>3</sup> / <sub>4</sub> in. high) vertical ad
\$120 for full page	(7 <sup>1</sup> / <sub>2</sub> in. wide x 9 <sup>3</sup> / <sub>4</sub> 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:  
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direct questions or comments to:  
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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.

You may also join online at: [www.baltimorejazz.com](http://www.baltimorejazz.com)



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

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☐ 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

**JULY 2014**

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



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