

## BALTIMORE JAZZ ALLIANCE

## NOVEMBER 2014

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VOLUME XI

ISSUE X

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

# Grubbs and Shaw at Annual Coltrane Celebration

PHOTO CREDIT: LEITHA JEFFERSON



Left to right: Andrew Adachi, Jaleel Shaw, Eric Byrd, Carl Grubbs, John Lamkin III, Philip Lazzaroni, Blake Meister, William Doughty, Nicholas Smith, Simon Hetzler

On that warm late summer afternoon, with sunlight splashing over the landscaped lawn outside the Ward Center for the Arts at St. Paul's School in Brooklandville, the artistry of the Carl Grubbs Ensemble and special guest Jaleel Shaw perfectly matched the natural beauty of the rolling hills and lush trees surrounding the venue.

The occasion on September 20th was the annual John Coltrane Celebration Concert. A large, capacity crowd gathered in the Ward Center to hear saxophonist and senior jazz statesman Grubbs, who led off each set playing with his St. Paul's Jazz Band students.

A Philadelphia native who settled in Baltimore in the early 1980s, Grubbs received lessons as a youngster from Coltrane,

who was married to Grubbs's cousin, Naima. Grubbs went on to make his own name in the music and earn laurels as an educator as well as a dynamic musician, composer and band-leader. He has taught at St. Paul's since 1994 and has been Director of Jazz Studies since 1997. He has also been an instructor at summer jazz camps for many years, both in Baltimore and elsewhere in Maryland.

Grubbs received a 2014 Ruby Artist Award from the Greater Baltimore Cultural Alliance earlier this year to work on his current project, "The Inner Harbor Suite: Revisited," an audio tribute to Baltimore, featuring saxophones, strings, group improvisation and ensemble performances.

That night in September, after the young folks played

*(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

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

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

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## Grubbs and Shaw at Annual Coltrane Celebration

(continued from first page)

smartly with Grubbs on a few mainstream tunes, they gave way to Grubbs's group, comprising Shaw, Eric Byrd on piano, Blake Meister on bass, and drummer John Lamkin III. Shaw, who has played with Jimmy Cobb, Orrin Evans, Robert Glasper and is currently a member of the Roy Haynes Quartet, was named a Rising Star on alto saxophone in the 2014 Critics' Poll in *DownBeat*. He and Grubbs often led off a tune with rousing harmonies on their alto saxophones, then soloed, and then gave ample space for their band members to display their improvising talents.

Byrd is a veteran Baltimore pianist who leads his own group and is active in both the jazz and gospel worlds. Meister is a rising star bassist who teaches at the Peabody Institute in Baltimore. Lamkin III has been one of Baltimore's, and the industry's, top drummers for several years and almost stole the show with his bristling work during the Grubbs Ensemble's February Black History Month concert in Randallstown.

On the standard, "Four," Shaw delivered winding, fluid lines on his alto, while Grubbs answered with searing, shimmering lines of his own. Meister grooved solidly on bass, spicing his playing with inventive licks; Byrd rippled with charm on piano and Lamkin powered things along all evening with crisp, efficient raps and rolls and symphonic cymbal work.

Shaw was featured on "My One and Only Love," blowing golden melancholy

lia that evoked longing and need and desire. On Joe Henderson's "Recorda Me," Grubbs and Shaw were at it again, leading off the tune with ripping, roaring harmonies, before the group romped through the tune for one of the evening's highlights, with Lamkin again dazzling on drums.

During each set Grubbs would pause at some point to talk about how far Shaw had come since Grubbs met him in Philadelphia many years ago when Shaw was a teenager. Shaw in turn said what an honor it was to come to Baltimore and play with Grubbs.

As night fell in the hills surrounding St. Paul's and the darkness outside the windows lent a more traditional jazz club feel to the proceedings, Grubbs and company kept delivering solid readings of songs associated with Coltrane, such as "Blue Train," "Lonnie's Lament," "Autumn Leaves," "Bessie's Blues," "26-2" and others.

On the night's final tune, Grubbs and Shaw and friends closed out the enjoyable jazz family night with an impressive "Giant Steps." Shaw was again fluent and intense, and Grubbs showed his mettle by providing the "bite" with his soaring solo, at times seeming still to be giving lessons to his young charge—and reminding him that while he has come a long way, he has a ways to go to match his mentor in complexity, lyrical innovation and dramatic tension.

Steve Monroe is a freelance writer based in Washington, D.C. He can be reached at [steve@jazzavenues.com](mailto:steve@jazzavenues.com)



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For more tour dates visit [www.juanitopascual.com](http://www.juanitopascual.com)

# PEABODY PERFORMS



**THURSDAY NOON RECITAL**  
Thursday, November 6

**PEABODY JAZZ COMBOS**  
Wednesday, November 19

**PEABODY LATIN JAZZ ENSEMBLE**  
Friday, November 21

**PEABODY JAZZ ORCHESTRA**  
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TED  
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Tickets: \$20 Students with ID: \$5

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Contact: [www.andiemusiklive.com](http://www.andiemusiklive.com)



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PHOTO COURTESY OF WEAA 88.9 FM

## John Tegler, Rest in Peace

John Tegler, the producer and host of "Jazz Straight Ahead" on WEAA. 88.9 FM in Baltimore, passed away October 7th. He will be missed by many.

His colleague, jazz educator and broadcaster Gary Ellerbe, commented, "Lost a dear friend this afternoon. John Tegler, host of the longest continuous running show on WEAA 88.9 FM 'Jazz Straight Ahead,' transitioned this afternoon at home. John was also Founder and President of Wings Productions. John taught me a lot about musicians, and he helped me understand periods of time in jazz from another perspective. He afforded me opportunities to meet and hang with notable jazz musicians. People like Joe Williams, Lou Rawls and Dianne Reeves. I learned quite a bit from John and will always remember him with gratefulness. Rest in Peace, Soldier."

The December 2014 issue of the BJA newsletter  
will present a feature article about  
jazz champion John Tegler.

# A Remembrance of Guitarist Paul Wingo

By Liz Fixsen

With the death of guitarist Paul Wingo on September 11th, 2014, the jazz community of Baltimore and Washington, DC, has been mourning the loss of a musician who for over thirty years has been an institution at Bertha's Pub in Fells Point. Every Tuesday night, he'd be there with his trio, perched on a stool in the front corner, his little reading glasses half-way down his nose, playing jazz standards with inimitable style and finesse to a small coterie of jazz cognoscenti clustered toward the front of the pub.

Several Baltimore-area musicians who played with Paul or learned from him shared their thoughts about him, including bassist Jeff Reed, guitarists Kevin B. Clark, Charlie Sigler, and Steve Abshire, and saxophonist Seth Kibel.

He was a welcoming musician, said Reed, one who offered his fellow players "an open, loving, and generous environment." Clark added that Paul "would always be in complete sympathy with the other musicians he was playing with, like his purpose was to make them sound better." That rapport with the musicians carried over to the audience in the Bertha's sessions. Although Paul never left out a tip jar, Reed said that "people would just throw money at us."

Paul is also remembered as a great teacher. In an interview on radio station WPFW, violinist Susan Jones spoke of how Paul was generous with his time, letting a lesson extend to nearly two hours if he felt that a student was on the verge of a breakthrough. When Reed took a few lessons with Paul, he would say, "This isn't just for you—it's also for all the students that you will be teaching. You'll pass it on to them." Kibel recalled that when he took lessons on improvising from Paul some ten years ago, he learned so much that he is still processing it all; he calls Paul his "Jazz Yoda."

These five jazz Jedi spoke highly of Paul's musicianship.

Clark compared Paul to Jim Hall and said that Paul's chords were "always full and lush." Sigler admired Paul's "narrative sense," noting that he knew the words to almost any standard he played. "His improvisations and arrangements were always thoughtful but never felt contrived. He was a master of

advanced harmony, but it always felt organic and grooving," according to Sigler. Abshire commented, "Whatever direction the music took us, Paul was there to welcome it and relish it in that moment. I've never known a musician to be as intense a listener as player. Paul would react to EVERY note of music around him, with a smile or a laugh or tears at times."

Finally, he is remembered as a great human being. Abshire expressed his delight in Paul's sense of humor, recalling his "quick wit" and the "infectious laugh that warmed any room he was in." He was also a deeply spiritual man. Sigler remarked, "The thing that impressed me most about Paul was that he was . . . completely at home with himself, and he could sincerely communicate that clearly and beautifully through his playing and his being."

Reed concluded that Paul lived his whole life in acceptance of whatever was happening—whether he received praise or disapproval. So when he found himself diagnosed with lung cancer, he faced it with calm acceptance, and the disease took him quickly.

Truly, for all of us, he was a beautiful man and a wonderful musician who will be greatly missed.



#### Additional links about Paul Wingo:

- An article about his career at Bertha's, April 2012, by Bob Jacobson, in the BJA Newsletter: <http://baltimorejazz.com/2012/08/baltimores-longest-running-jazz-gig/>
- Bio on the Kennedy Center Website: [http://www.kennedy-center.org/explorer/artists/?entity\\_id=14738&source\\_type=B](http://www.kennedy-center.org/explorer/artists/?entity_id=14738&source_type=B)
- Review of Paul's album, *Peac\*ing It Together*, by Paul Westerbrook in JazzReview.com (on the website of Cherry Valley Music, where Paul taught): <http://www.cherryvalleymusic.com/store/page32.html>
- Liner notes in *Peac\*ing It Together*, by Tom Cole of NPR

# Baltimore/Washington Coalition Celebrates Art Blakey's Birthday

by Gail Marten

On Saturday, October 11th, The John Lamkin III Sextet joyfully celebrated the birthday of Grammy Award-winning jazz drummer and bandleader Art Blakey at Caton Castle. Blakey made a name for himself in the 1940s in the big bands of Fletcher Henderson and Billy Eckstine and additionally worked with bebop legends Thelonious Monk, Charlie Parker and Dizzy Gillespie. In the '50s Blakey and Horace Silver formed an enduring group they called the Jazz Messengers, which over the years nurtured an array of young talent that included such luminaries as Freddie Hubbard, Wayne Shorter and Wynton Marsalis.

Drummer John Lamkin III, also acting as emcee, introduced the sextet as the Baltimore/Washington Coalition. It included Baltimore musicians Warren Wolf, piano; Kris Funn, bass; and Lamkin on drums; and DC musicians Marshall Keys, alto saxophone; Lyle Link, tenor saxophone; and Kenny Rittenhouse, trumpet. The ensemble sounded as though they had been playing together for years as they interpreted many jazz standards, some familiar and others not often heard. They played to a full house of jazz lovers, including several notables, one of them the world-renowned, Baltimore-born drummer Dennis Chambers. And sitting at a table with jazz impresario Vernard Gray, also enjoying the first-rate arrangements and solos from the accomplished sextet, was Sandy Jordan, the widow of saxophonist Clifford Jordan.




PHOTO CREDIT: ARTHUR HOFFMAN

L to R: Warren Wolf, Eleanor Janey, John Lamkin III, Kris Funn, Kenny Rittenhouse, Marshall Keys, Lyle Link


*Where's the jazz in Baltimore?*

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**GEORGE COLLIGAN** piano  
**TOM BALDWIN** bass  
**WARREN WOLF** drums

**Saturday, November 29th**  
**8 pm**



Multi-instrumentalist George Colligan is one of the most original and compelling jazz artists of his generation. An award-winning composer, he has worked with players like Cassandra Wilson, Don Byron, Buster Williams, and Ravi Coltrane, and he has toured with dozens of the world's best. Currently a member of Jack DeJohnette's new quintet, he has released 25 recordings full of his intelligent writing and impressive technique. His latest CD on the Steeplechase label is entitled *Ask Me Tomorrow*. Colligan's musical style incorporates everything from showtunes to funk, from free improvisation to 20th century classical music. His performances include dazzling technique as well as mature restraint.

"[George Colligan] favors an earthy, assertive style, putting him in a lineage that includes McCoy Tyner, John Hicks and Mulgrew Miller..." – Nate Chinen, *New York Times*

"As a creative artist, he's really up there.... In terms of technique, knowledge of music and improvisational creativity, there aren't a whole lot of cats from his generation that are any better than him. As a matter of fact, I can't think of any."  
 – Don Braden in a blindfold test for *Jazz Times*

"Pianist George Colligan stole the set with a display of technique that inspired a standing ovation."  
 – Harvey Siders, *Jazz Times*

**TICKETS: \$38 General**  
 \$33 BJA Members (per registered member) / \$18-students  
 All tickets include a merchandise raffle, soft drinks, an elegant dessert, fruit and cheese buffet, post-concert and a chance to mingle with the artists.

All tickets must be purchased in advance at:  
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JAZZWAY 6004, 6004 Hollins Avenue, Baltimore, MD 21210  
 Phone: 410-952-4528 or 410-624-2222 (info line)

**[www.jazzway6004.org](http://www.jazzway6004.org)**



# 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

**NEW! Midtown Brew and Barbeque** – Jazz jams every other Wednesday, acoustic swing and New Orleans vibe hosted by Tomas Drgon and Brad Gunson. 15 Centre Street. 9:30 pm. 443-835-2472

**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](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)*

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Elizabeth Melvin



Amadou Kouyate

## ENHANCE YOUR RHYTHM and GROOVE with a NOVEMBER 9 WORKSHOP!

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Musicians and vocalists will benefit from connecting to the rhythms that fuel jazz, rock, gospel, funk and Latin music. Pick up a drum and play foundational West African rhythms that are the backbone of many musical genres.

Outstanding artist/educators will guide you. Amadou Kouyate comes from a long line of West African griots and plays Kora and Djembe and Koutiro drums. Elizabeth Melvin is a multi-instrumentalist specializing in Caribbean and West African styles. Drummer Tony Martucci and Artistic Director Jeff Antoniuk will join them.

Drumming sessions will be divided into two levels – no experience is necessary! Drums will be provided.

**Sunday, November 9, from 1 to 5:30 pm**

Tuition: \$160 Adults, \$120 Auditors, spouse or children attending with parent, take 50% off tuition (\$80).

**For details and registration, call or click today!**  
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[www.indepthjazz.com](http://www.indepthjazz.com)

**Workshop location: Saint Mark Presbyterian Church**  
10701 Old Georgetown Road, North Bethesda, MD 20852  
inDepth Jazz Clinics, 217A Bowie Avenue, Annapolis, MD 21401  
Program Coordinators: Jeff Antoniuk & Paula Phillips



# Curtis Lundy and Company at Caton Castle

By Gail Marten

Trumpet player Tom Williams stepped from the bandstand to shoot the artistic photos on this page during a set on Saturday, October 18th, at Caton Castle. The Curtis Lundy Quintet included Lundy on bass, Anthony Wonsey on piano, Tom Williams on trumpet, Lyle Link on tenor sax and Eric Kennedy on drums. WEEA's Doc Manning was on hand to emcee. Each of these superb musicians offered an inventive solo on every tune. At one point during the show, all the players left the bandstand except Wonsey, who offered an exquisite rendition of Leslie Bricusse and Anthony Newley's "Who Can I Turn To?". Later, Kennedy presented a drum solo using mallets, achieving sounds that ranged from that of a leaf falling to the forest floor to a tremendous clap of thunder. Lundy's solos were spare and novel, contrasting with the complexity of what the others were playing. Link's sweet, sensual, soulful solo on "Soul Eyes," combined with his movie star good looks, mesmerized the audience. Williams sizzled and dazzled throughout the show. Almost all of the material consisted of obscure jazz compositions, and I was not alone in wishing that the titles had been announced. No matter. It was all good. So good.



PHOTOS BY TOM WILLIAMS





**The John Lamkin "Favorites" Quintet**  
**Thursday, November 6th 7 to 11 pm**

**PHAZE 10**

855 N. Howard Street Baltimore, Maryland  
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*FIRST THURSDAY STRAIGHT-AHEAD*  
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 John Lamkin II, trumpet and flugelhorn

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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](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

## bja member news

### Four Stars for Lagana Group

The Tom Lagana Group's latest CD, *Vol. 1*, received four stars in the September 2014 issue of *DownBeat* magazine.

### Get well soon

We're glad to hear that Marianne Matheny-Katz is recovering from a recent surgery.

## 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.

Check out the BJA Jazz Calendar at  
[www.baltimorejazz.com](http://www.baltimorejazz.com)



# Veronneau

SAMBA / BOSSA NOVA / GYPSY JAZZ / SWING



NOVEMBER 12 – BLUES ALLEY, DC  
with special guest Will Galison, jazz harmonica

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NOVEMBER 19 – STRATHMORE, Bethesda, MD  
with Artists in Residence

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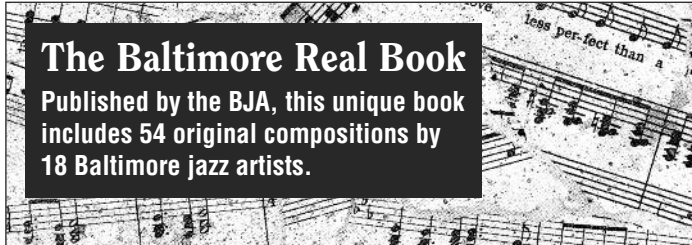
NOVEMBER 15 – An Die Musik, Baltimore, MD

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NOVEMBER 22 – O'CALLAGHANS, Annapolis, MD

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



## The Baltimore Real Book

Published by the BJA, this unique book includes 54 original compositions by 18 Baltimore jazz artists.

**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

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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:

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\$60 for 1/2 page	(7 $\frac{1}{2}$ in. wide x 4 $\frac{3}{4}$ in. high) horizontal ad
\$60 for 1/2 page	(3 $\frac{3}{8}$ in. wide x 9 $\frac{3}{4}$ in. high) vertical ad
\$120 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 N. Howard Street, Baltimore, MD 21201

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

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

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Street Address \_\_\_\_\_ Apt/Suite No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

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

**NOVEMBER 2014**

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

# **WE Are Awesome!**

## **There's still time to pledge your support!**

Our Fall pledge drive has ended, but the need for support continues. Become the WE in WEAA by pledging your support today. Thank you!



**WEAA.org**  
**88.9 FM**  
THE VOICE OF THE COMMUNITY

Share your awesomeness at [WEAA.org](http://WEAA.org)