

BALTIMORE JAZZ ALLIANCE

JULY 2012

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VOLUME IX

ISSUE VII

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Baltimore's Longest Running Jazz Gig

These days musicians might consider a monthly gig that lasts one year as quite a milestone. Now consider this. Guitarist Paul Wingo has played in the bar at Bertha's Restaurant virtually every Tuesday night for the past thirty years!

Here's how it all started. After a long process to get his restaurant's zoning changed to allow live music, Tony Norris put in a piano and planned to have Billy Colucci play there every Tuesday. Norris spread the word. Colucci, however, had neglected to mention his imminent move to New York. Fortunately, Norris heard Paul Wingo play at a party in Fells Point and liked what he heard. Wingo was available on Tuesdays, and the deal was struck. No one remembers the exact date he started, but the year was 1982.

Wingo remembers how the music began. "I started with Drew Gress on bass. Tony Norris put us together. After awhile Paul Langosch came in on bass and we added Mike Smith on drums. They'd been playing together for so many years that it was piece of cake playing in front of them. Then we had Chuck Karner on drums, then Phil Cunneff, Mike Sheppard. Now it's Jeff Reed on bass and Mike Kuhl on drums. It's just magical what occurs there every night, the oneness that occurs. I like to think of it as one guy playing three instruments." Wingo has high praise for bassist Reed. "Jeff is a genius. . . . He's an amazing bass player, the heartbeat." About his current drummer, he adds, "Mike's been studying all kinds of Eastern rhythms and brings that to the jazz. It knocks my socks off."

Reed began substituting for Paul Langosch eight or ten years ago, then alternated with Jeff Lopez. He estimates that he has been full-time for the past six years. About

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PAUL WINGO

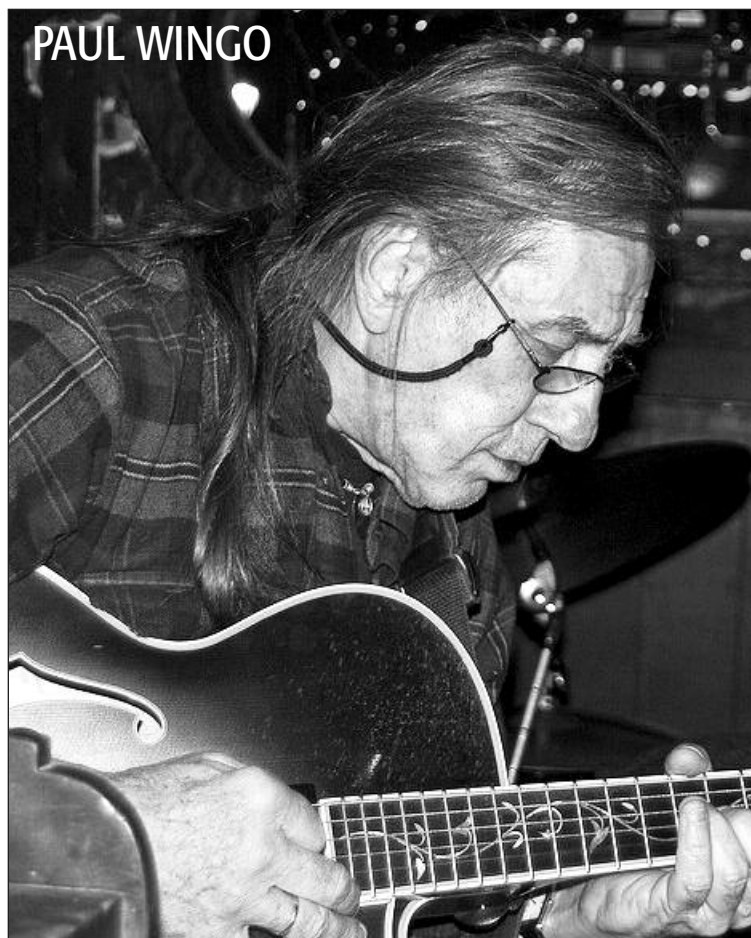


PHOTO COURTESY OF PAUL WINGO

"It's a great room to play," says Paul. "Joe La Barbera (drummer for Woody Herman, Chuck Mangione and Tony Bennett) came in on drums one night and said it's one of the nicest jazz rooms he's played . . ."



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 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

BJA STEERING COMMITTEE

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Camay Calloway Murphy
Mark Osteen, President

Baltimore's Longest Running Jazz Gig

(continued from front page)

playing with Paul Wingo, Reed says, "Oh, it's awesome, man. He's super laid-back, one of the most open musicians. He does do things leaders need to do, but you don't feel any resistance if the other musicians take it in a different direction." He adds that Wingo brings mammoth brown folders filled with charts of tunes. "They're completely out of order, but he somehow knows where everything is. You could call for, say, 'Israel' (a bop era tune by trumpeter John Carisi) and he's found it in no time." Reed adds that Wingo is pretty good at handling homeless people who occasionally walk in. "He does it without being condescending. He's a really sweet guy and that adds to the vibe."

Also adding to the vibe are the room itself and the employers' attitudes. "It's a great room to play," says Wingo. "Joe La Barbera (drummer for Woody Herman, Chuck Mangione and Tony Bennett) came in on drums one night and said it's one of the nicest jazz rooms he's played. It feels at home to me." Norris has always given Wingo full autonomy. "It's his gig," says Norris. "They really never tell us what we have to do," Reed adds, "like about the volume or the length of sets. It ends up creating this vibe of real freedom. I really feel I can be myself as a musician. Andy, Norris's son, says, 'I want you to come in and do your thing.' It's rare. They just want good music."

Asked why he has stuck with jazz for so long, Norris, who plays and teaches classical guitar, makes the reason sound simple. "That's what I grew up listening to. I just like it and like to promote that kind of music. My son also grew up with it." He proudly drops the names of well-known jazz musicians who have played at Bertha's—Al Cohn, Joe Cohn, Ron Diehl, Butch Warren.

I asked Wingo if, after thirty years, he ever gets tired of the gig. "Tired? Never. Every now and then I ask myself what I'm doing driving all the way from



PHOTO COURTESY OF JEFF REED

"They really never tell us what we have to do," says Jeff Reed, "like about the volume or the length of sets. It ends up creating this vibe of real freedom. I really feel I can be myself as a musician."

Olney to Baltimore. I went to the Creative Music Studio in Woodstock, New York, in 1976. Karl Berger was the creative energy behind it. Berger said that if it wasn't for the musicians of New York City coming out and playing every night, that place would just be rubble. It's our job to cool off the city, to bring that energy. My mission is to create love, peace and oneness. The music is a powerful force to create that, filtered through us musicians. People look for a place to rejuvenate. I know it rejuvenates me."

The Paul Wingo Trio plays every Tuesday from 9 p.m. to 1 a.m. Jeff Reed's trio plays at Bertha's every Thursday, 9:30 p.m. to 1 a.m. On every first Wednesday of the month, Big Bertha's Rhythm Kings, one of the area's few Dixieland bands, performs from 9 p.m. to midnight. Trumpeter Alan Houser's quintet commands the bandstand there every first Sunday of the month, 1:00 to 5:00 p.m. Bertha's is located at 734 S. Broadway (corner of Lancaster St.), in Fells Point, Baltimore, 21231; phone: 410-327-5795. www.berthas.com/home.html

— Bob Jacobson

Tribute to Joe Henderson and Freddie Hubbard

On Sunday, June 10th, The Eubie Blake National Jazz Institute and Cultural Center was the site of a tribute concert organized by jazz presenter Mike Binsky. Trumpeter Freddie Hubbard and tenor saxophonist Joe Henderson, two giants of jazz from the 1950s through the 1980s, were celebrated by a quintet headed by Javon Jackson on tenor, and including Baltimore native Tommy Williams on trumpet, Larry Willis on piano, Steve Novosel on bass, and Billy Williams on drums.

In his introduction to the players, Binsky explained that he had chosen them because of their associations with Hubbard and Henderson, who often played together. The audience seemed to be composed of long-time jazz aficionados who were quite familiar with the work of those two jazz greats and who often responded with audible recognition and pleasure as the first few

notes of a familiar tune were played.

The band kicked off the first set with a vivacious rendition of Henderson's composition, "Home Stretch," from his 1963 debut album *Page One*. Fingers flew in a blur on the instruments as the musicians played at a blistering tempo, while maintaining a piercing melodic clarity.

Things cooled down a bit on the second number, "Serenity," recorded on Henderson's 1964 album *In 'N Out*. Jackson and Tommy Williams again played the head together almost as one voice, except for the occasional touch of colorful dissonance.

An intriguing drum solo by Billy Williams opened the third tune, "Blue Bossa," also recorded on *Page One*. Across the room, heads were bobbing and toes were tapping to the infectious beat of this Kenny Dorham classic.

A moody, reflective sax solo intro-



PHOTOS ON THIS PAGE BY JUDY WEBBER

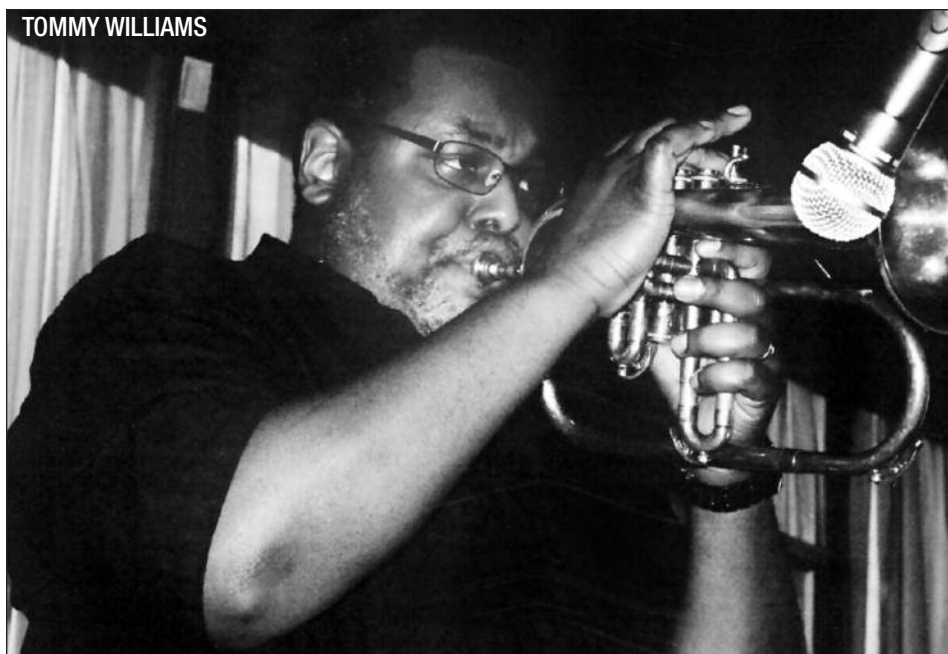
duced the plaintive melody of Thelonious Monk's "Round Midnight," a tune Henderson recorded on three of his albums. The trumpet and sax took turns on the slow-paced head that evoked a melancholy night walk by a disappointed lover. Then, as the solos began, the slow walk took on a spring of hopefulness. Willis offered a particularly rich and nuanced solo, before the tune took on a tango feel; it finally ended stirringly with a jangling, arrhythmic dissonance.

The last tune in the first set was "Moanin'," and the band gave the tune its due with a funky strutting groove, then Tom Williams's trumpet solo poured on the hot sauce. As the band brought the tune to an end, there were some humorous miscues, but the audience was already won over and didn't mind, and the set closed to rousing applause.

The second set opened with Freddie Hubbard's "Up Jumped Spring." Williams's trumpet and Jackson's tenor saxophone united in glorious harmony, sustained by the solid gold rhythm section. During his solo, Willis's nimble

(continued on page 8)

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"Baltimore Blend"
with Beverly Burke (News)
& Pamela Hall (Jazz)
6am-8am

"Cool Vibes in the Mid-Day"
with Sandi Mallory
9am-1pm

"In the Groove"
with The Baseman
1pm-5pm

WEAA.org
88.9 FM
THE VOICE OF THE COMMUNITY
Morgan State University

JAZZ IT UP, BALTIMORE!

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Marsha Meekins and Friends

*15th Annual
Summer Jazz Vespers*

**Sunday, July 15th
at 4 pm**

Epworth United Methodist Chapel

3317 St. Lukes Lane

Baltimore MD 21207

410-944-1070

Price: \$15.00

*The Epworth Lay Speakers Ministry will present in
concert an exciting All Female Jazz Ensemble
featuring flutist Marsha Meekins and Friends.*

<http://www.marshameekins.com>

**The GLENN ANGUS
JAZZ QUARTET**

**at
The Cabaret at
Germano's Trattoria
Saturday, July 14th
7:30 to 9:30 pm**



**"Ellington and Beyond:
Dukin' it Out!"**

The quartet will be performing music by jazz
innovators Duke Ellington, John Coltrane,
Thelonious Monk, Joe Henderson, Chick Corea,
and the quartet's pianist George Spicka.

\$10 cover

The food is first-rate.

Reservations required (by Germano's)

410-753-4515

[http://events.baltimore.cbslocal.com/baltimore_md/events/
glenn-angus-quartet-ellingtonandbeyonddukinito-/EO-001-046890064-6](http://events.baltimore.cbslocal.com/baltimore_md/events/glenn-angus-quartet-ellingtonandbeyonddukinito-/EO-001-046890064-6)



BITTEN BY **The Jazz Bug**

Born and raised in Pittsburgh, Pennsylvania, I started playing the flute at the age of ten in my elementary school orchestra. At Herron Hill Junior High I played in the band directed by Mr. Carl Lewis, and at Schenley High School I played in the band directed by Mr. Kenneth Cook. Thanks to the guidance of my mentors I was selected to perform

with the All-City Junior High School Band and the All-City High School Band and Orchestra. During high school I was fortunate to study with the (then) second chair of the Pittsburgh Symphony, Ethan Stang, from whom I learned a lot about the discipline of a music career, as well as about practice and tone.

I was exposed to jazz by my grandfather, a jazz enthusiast who had an impressive collection of LPs. James Moody and Herbie Mann were my first recorded influences. Later, Frank Wess, Art Webb, Yusef Lateef, Hubert Laws, Dave Valentin, Nestor Torres, Sam Most, Najee, Roland Kirk, Dazz, The

Blackbyrds, Kool & The Gang and Mandrill were my inspirations. A blend of blues, jazz and Latin music is currently featured on my iPod playlist.

I had stopped playing for about eight years, but at the insistence of my friend, drummer Darrell Dunning, I had my flutes serviced and began attending jam sessions three years ago. I offer a heartfelt "thank you" to all of the people I've met in the last three years who have extended their encouragement and support, especially musicians Raymond Chu, Greg Meyer, Tom Reyes, Jeron White, Isaac Parham, Ray Gaskins, Russell Lyles and Rodney Kelley. I also give a shout-out to all the venues that present and promote live music!

The Baltimore/DC area boasts a number of fellow flutists who have been especially supportive: Delandria Mills, Rhonda Robinson, Marsha Meekins, Trey Eley, Arch Thompson and Alvin Fisher.

Baltimore-area musicians have embraced me as a part of their musical family, and it is a relationship that I truly cherish. For anyone who has an instrument in the closet or basement collecting dust and has thought about restarting his or her music career, follow the Nike slogan and "Just Do It!" You'll find a supportive community here and a number of outlets to get you back into the swing.

— Carl Carrington
carlonflute@comcast.net

"Bitten By The Jazz Bug" is a regular feature of the BJA newsletter. How, when and where were YOU bitten?
Share your story (350 words or less) to the editor at: jazzpalette@gmail.com

WHERE'S THE JAZZ?

That's the question we ask (and answer) annually at the BJA's Artscape booth, and it usually draws visitors' attention. But this year the question carries an added significance. Artscape, the largest free outdoor arts festival in the United States, drawing hundreds of thousands of people each year and featuring three stages for musical performances, has exactly one jazz artist on its three-day roster.

How did this happen? Starting in 2008, the BJA has worked with the Baltimore Office of Promotion and the Arts to sponsor many BJA member artists at the festival. Even in 2011, after BOPA discontinued the Billie Holiday, Cab Calloway and Chick Webb competitions, we were asked to recommend three Baltimore jazz artists for the stages. The stage where our artists performed, at N. Charles and Lafayette Streets, has moved in 2012, but that's not why there's so little jazz. Although our subcommittee vetted several artist submissions and recommended four groups to BOPA before the deadline, we were told that the performance roster was already full. In short, the BJA was cut out of the process. As a result, the jazz has been cut out as well.

Performing at Artscape provides an outstanding opportunity for our member artists to bring their music to large crowds, gain exposure and at the same time honor Baltimore's distinguished jazz heritage. Such opportunities are hard to come by, and that's why we're so disappointed and dismayed by this turn of events. We have written to the BOPA officials asking for an explanation and requesting that they bring back jazz next year, but have received no response. We are also writing a letter to Deputy Mayor Kaliope Parthemos and City Council President Bernard "Jack" Young explaining the situation and requesting their help. Now we call on you—Baltimore musicians and jazz lovers—to add your voices. We urge you to write to these officials, ask them "where's the jazz at Artscape?," and request that it be returned in 2013. Here are their e-mail addresses: kaliope.parthemos@baltimorecity.gov; and councilpresident@baltimorecity.gov. If we don't raise a ruckus, there's a good chance that jazz at Artscape will be gone forever.

Thanks, as always, for your support.

— Mark Osteen, BJA President

SECOND WEDNESDAYS

Jazz Jam Session

PHOTO BY TRISH HENNESSEY



CHER JEY

YOLANDA BELL PHOTOGRAPHY



NICO SARBANES and JOE BUSSEY

YOLANDA BELL PHOTOGRAPHY



TRISH HENNESSEY

PHOTO BY TRISH HENNESSEY



GEORGE SPICKA and RACHEL WINDER

YOLANDA BELL PHOTOGRAPHY



JOHN GUO

PHOTO BY TRISH HENNESSEY



JOHN LAMKIN II

YOLANDA BELL PHOTOGRAPHY



TIM MEADOWS

YOLANDA BELL PHOTOGRAPHY



CARL CARRINGTON

YOLANDA BELL PHOTOGRAPHY



JOHN GUO, ADAM CORSON and DANA HAWKINS

PHOTO BY TRISH HENNESSEY



TROY JOHNSON

YOLANDA BELL PHOTOGRAPHY



DAVID MADOFF and JOHN GUO

PHOTO BY TRISH HENNESSEY



PHIL RAVITA and CHARMAINE MICHELLE

YOLANDA BELL PHOTOGRAPHY



D'NIKO EVANS, CRAIG ALSTON, SAM KING and JOE BUSSEY

Ready, Able and Intent at Eubie Live!

When I arrived at the Eubie Blake National Jazz Institute and Cultural Center at 847 N. Howard Street, I didn't feel the air-conditioning. June 13th was decidedly summer-like, and the thought crossed my mind that there were going to be some seriously sweaty musicians at this jam! The truth is that the artists celebrated at Eubie Blake Center—Billie Holiday, Cab Calloway and Eubie Blake himself—didn't have the luxury of a box blowing cold air on them. Our elder statesmen and stateswomen of jazz who are still with us can also recall times when they almost didn't make it through a set because of the heat.

This jazz jam (and networking event), which began in May, is scheduled for the second Wednesday of every month. It's early to state with certainty, but I'm betting that this monthly event lasts for a long time. Such amazing talent under one roof—whether younger or older—and each played with a sense of purpose. These were musicians—ready, able and intent on performing standards. That's the theme of this jam, The Standards.

Craig Alston was admirable in his role as host. We know Craig as the awesome multi-instrumentalist who makes any gig better, but he also has a niche in this regard. He was

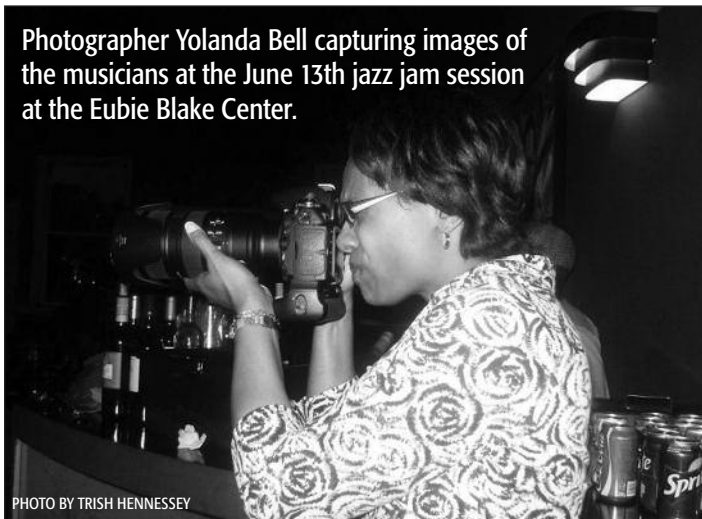
adamant about being fair to the musicians who had signed on for the night. And he was astute in putting artists together who seemed to “get” one another. This alone would have been magic, as we witnessed from 7:30 on, but Craig was on a mission. He took the microphone and spoke from his heart about jazz. Many in the audience bobbed their heads in approval and understanding as our host encouraged us to stay positive about the genre that we love so much. He implored us to raise one another up and support each other's jazz efforts whenever possible. His message hit home.

This particular jam is a golden opportunity for like-minded friends to catch up socially and musically. How wonderful to finally meet great people whom we only knew via Facebook! Thank goodness for opportunities like this to mingle with those who actually make musical connections and put them on paper. Future get-togethers were discussed and firmed up. Business cards were exchanged. The word “exciting” doesn't cover it! Besides the harmony of instrumentation by knowledgeable students and teachers, there was an honest sense of goodwill and a promise of better days ahead.

Warm and encouraging shout-outs to the jazz ladies who turned out—this was thrilling! The same can be said about the night in general. Eubie Live! on the fourth floor was cookin', and it wasn't just because there was good wine for sale! Many of our best came out to support this project; from it, many more ideas will develop and create a domino effect of positivity. And here's what else assures an ushering in of the jazz renaissance that is happening in Baltimore: the lingering of those aforementioned ghosts, the jazz legends who lived and passed on the music in this charmed city. They were there that night. And they will be there again on July 11th—smiling.

— Trish Hennessey

Jazz Jam and Networking, \$5 cover
Second Wednesdays from 7:30 to 11 pm
Eubie Blake National Jazz Institute and Cultural Center
847 North Howard Street
410-225-3130



Photographer Yolanda Bell capturing images of the musicians at the June 13th jazz jam session at the Eubie Blake Center.

PHOTO BY TRISH HENNESSEY

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

**The jazz calendar at
www.baltimorejazz.com
is the right place to
find live jazz in Baltimore!**

Tribute to Joe Henderson and Freddie Hubbard

(continued from page 3)

fingers joyously danced across all eighty-eight keys of the Center's grand piano.

The Vincent Youmans composition "Without a Song" followed, with Novosel and Billy Williams expertly driving the rhythm. Tommy Williams delivered another dazzling solo, and Jackson continued to provide his gorgeous interpretations. Billy Williams treated us to intermittent and technically impressive solos in the middle, and the song ended with a delightfully whimsical musical exchange between Jackson and Tommy Williams.

The audience registered rapt recognition as Tommy Williams then presented Hoagy Carmichael's classic "Stardust" as an elegant introduction to Johnny Green's "Body and Soul." Willis then took the lead with his inimitable silky harmonies and phrasing, and Novosel captivated with his resonant bass solo. The audience was snapped out of its reverie as the quintet electrified with Hubbard's innovative "Birdlike."

At the close of the concert, Mike Binsky, who has been bringing jazz giants to Charm City for thirty-five years, thanked the enthusiastic audience to the strains of Hubbard's "Theme." No doubt even then he was envisioning another major jazz event for Baltimore.

— Liz Fixsen and Gail Marten

Your Girl Cheryl

Cheryl Goodman's new two-hour online radio show began on June 19th. She will be on the air every Tuesday night, 10 pm to midnight, talking about popular, interesting, trendy and exciting happenings, including jazz in Baltimore. Check it out at WPB Radio-Sound Cafe: www.wpbradio.com. Call-ins are welcome. And you will still be able to hear Cheryl on WEAA-FM, 88.9 with her weekly "What's Hot for the Weekend" calendar.

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JAZZ JAM SESSIONS*

*where the cats congregate
to groove and grow!*

*** NOTE: As these events may be subject to change, it's always a good idea to call ahead for confirmation.**

Mondays – Triple L Lounge

Monday night jam sessions at Triple L Lounge, 227 W. Chase Street. House drums and PA system. Hosted by Tom Reyes and friends, featuring the band's Hammond B3 organ. Showtime at 8 pm. 410-539-4850

Tuesdays – Randallstown C.C.

Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6:30-8 pm at the Randallstown Community Center, 3505 Resource Drive. Hosted by Derrick Amin. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

Second Wednesdays – Eubie Blake Jazz Institute

Once a month (second Wednesdays) at EBCC. Outstanding house band hosted by Craig Alston, 847 N. Howard Street. Jazz jam with the emphasis on playing standards. Vocalists may bring charts. \$5 cover. 7:30-11 pm. 410-225-3130

First and Third Wednesdays – 49 West Café

"Starr's Jazz Jam" at 49 West Street, Annapolis. (8th year) Hosted by John Starr, with Tom Korth, Bill McHenry and Dick Glass as "house band." Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

Wednesdays – The Big Easy

Wednesday night jam sessions at The Big Easy Restaurant & Lounge, 9820 Liberty Road, Randallstown. Musicians and vocalists are welcome. \$5/\$7. 8-11:30 pm. 410-922-1980

Thursdays – The Place Lounge

"Throw Down Thursdays" jam sessions at The Place Lounge, 315 W. Franklin Street. Hosted by Jesse L. Powers, Jr. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

SHARE

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

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

Jazzway 6004's Fifth Anniversary Concert



SATURDAY, JULY 14th 8 pm
WARREN WOLF and friends with
special guest ANTHONY WONSEY

Jazzway 6004 welcomes two of Baltimore's most exciting hometown jazz stars! Vibraphonist WARREN WOLF is back with his band and very special guest, world class jazz pianist, ANTHONY WONSEY to celebrate Jazzway 6004's Fifth Anniversary.

"Warren is one of the few musicians I've met in the last decade who has me incredibly excited beyond anything that I can ever communicate." — *Christian McBride*

Anthony Wonsey has recorded and toured with such jazz luminaries as Elvin Jones, Pharoah Sanders, Kenny Garrett, Wallace Roney, George Coleman, Clark Terry, Nicholas Payton, Christian McBride and Freddie Hubbard, Nnenna Freelan, Carmen Lundy and Betty Carter. With over 50 recordings including six as a leader to his name, . . . clearly one of today's leading voices of the jazz piano.

"One of the finest up and coming young pianists out here today" — *Freddie Hubbard*

WARREN WOLF vibraphone / ANTHONY WONSEY piano
ERIC WHEELER bass / JOHN LAMKIN drums

Price: \$35/general \$15/Students with ID
All tickets include an elegant dessert, fruit and cheese buffet and soft drinks PLUS Birthday Cake!

Tickets available at:

<http://www.jazzway6004.org/products.html>

BJA MEMBERS: \$5 off YOUR general ticket price
(BJA membership card must be shown at the door)

Jazzway
6004
6004 Hollins Ave
Baltimore Maryland 21210
410-624-2222 or 410-952-4528

Musing on the Music

During my recent vacation I took some time to reflect about all the hot spots Baltimore used to have, places where you could dress up to step out, and I realized that—alas—few remain. Most of us know what happened to Pennsylvania Avenue, but what became of the rest? Where are the Astoria (with all its glam), The Uptown (with its breakfast show), Club 909, The Birdcage, Sportsman's Lounge—the list goes on and on? Oh, I know, mortality is taking its toll and many folks are not driving anymore, but what about the rest of us, especially since the grandchildren are grown? It's amazing that the music has continued, considering how it was created. With some exceptions, the "pants on your butt" generation hasn't a clue, so obviously we're the ones keeping it alive. I'm so thankful for the young musicians who have taken the time to understand the complexity of this genre of music and developed the skills and resolve to explore their own interpretations of the standards. We must keep on supporting live music to preserve this remarkable art form. Turn off the television and put down the electronics. Life shouldn't be a spectator sport.

— Leslie Imes

WEAA's CD Pick of the Month



WITH OVER 37 recordings to her credit, **Beegie Adair's latest, *The Real Thing***, is highly recommended. This is a most enjoyable live recording, with great song selections and arrangements. The CD stands out because you can put it on and let it play all eleven songs and you do not have to skip over any of them. Favorites are

the Latin classic "Besame Mucho," the rarely recorded "The Lamp Is Low" and Duke Ellington's "Caravan." Beegie Adair is featured on the piano, Roger Spencer on the bass and Chris Brown on the drums. It was recorded over two nights at The Cave, part of the Nashville Jazz Workshop. Beegie said, "We decided that our theme for the concerts would simply be the songs we love to perform, old chestnuts that we have played many times." And this recording is one you will love to listen to.

Norvelle Jackson – WEAA 89.5 FM

"Falling in love with jazz is like falling in love with a person, except with jazz you never get over it." - Beegie Adair

promote yourself!

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, 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

bja member notes

New Members

Music Lovers: Becky Byrd, Tom McHugh, Jacqueline Nerette and Robert Simmons; Musician, Evan Tucker

Veronneau

Veronneau's newly-released *Jazz Samba Project* debuted at number 34 in the *JazzWeek* chart in mid-June.

Hybrid Jazz

Trish Hennessey is looking for great talent in our region to interview on her radio show *Hybrid Jazz from Trish Hennessey*. The only requirement is to have a CD and a positive outlook. Contact: altcwgai@aol.com or 410-686-4424.

Volunteers Needed at Eubie Blake Center

Do you have computer and/or people skills? There are opportunities for reliable volunteers of all ages and skills to help at the Eubie Blake Center located at 847 N. Howard Street. Contact Troy Burton at 410-225-3130 or eubieblake@rcn.com.

Letters to the Editor

BJA members are invited to email letters regarding member interest, constructive criticism, and/or good suggestions. One or two letters will be printed in each issue. 300 word maximum. Email your comments to: jazzpalette@gmail.com

bja member discounts

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.

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

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.



PHOTO IMAGE BY LEO HOWARD LUBOW

Baltimore Jazzscapes II

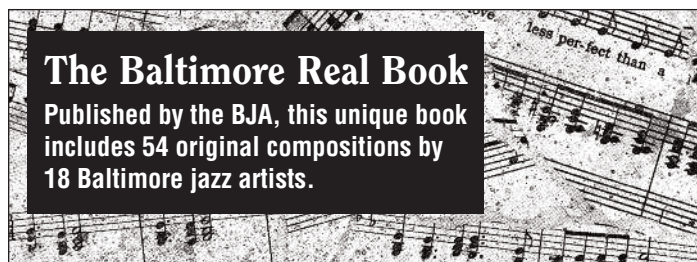
The BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

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

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

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

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
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
Dundalk Music Center, 15 Center Place, Dundalk
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
Stu's Music, Rt. 140, Westminster
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.

Email your print-ready ad* to: 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 (3⁵/₈ in. wide x 2¹/₄ in. high)
\$25.00 for 1/4 page (3⁵/₈ in. wide x 4³/₄ in. high)
\$50.00 for 1/2 page (7¹/₂ in. wide x 4³/₄ in. high)
\$100.00 for full page (7¹/₂ in. wide x 9³/₄ 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:**

Barry Glassman
2002 East Pratt Street, Baltimore, MD 21231
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

direct questions or comments to:
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

Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
jazzpalette@gmail.com

BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

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!



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!



VALERY ON THE FLIP SIDE OF SOUND

Monday, July 23,
6:30 p.m.

Central Library
400 Cathedral Street, Baltimore, MD
Wheeler Auditorium

 ENOCH PRATT *free* LIBRARY

PONOMAREV



BALTIMORE JAZZ ALLIANCE

We are a 501(c)(3) tax-exempt organization

847 North Howard Street
Baltimore, Maryland 21201

JULY 2012

Dedicated to promoting **JAZZ IN BALTIMORE!**