

BALTIMORE JAZZ ALLIANCE

JUNE 2012

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VOLUME IX

ISSUE VI

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

GARY THOMAS

Peabody Improvisation and Multimedia Ensemble

You couldn't hear Gary Thomas in the back of the Peabody Conservatory's East Room on this particular Wednesday night. The founding director of the jazz studies program has a soft-spoken, if deep, voice. That was but a minor inconvenience on May 2nd, when the focus of the night was the occasion being celebrated—ten years since the inception of Peabody's jazz studies concentration—and the rather large, twenty-member-plus Improvisation and Multimedia Ensemble assembled at the front of the room.

Indeed the energy came not so much from Thomas, but from the musicians in the audience and on stage gathered around him, which is more of a testament to Thomas's tutelage and musicianship than a casual observer might think. A member of the Herbie Hancock Quartet since 2002, Thomas, an internationally renowned tenor saxophonist, has also recorded and performed with the likes of Miles Davis, Wynton Marsalis, and another great Baltimore musician, Dennis Chambers. To study jazz under Thomas is the real privilege, and even though on this night he was only conducting a gaggle of musicians, they made sure he hadn't forgotten the impact of a decade of intense musical study.

"He's been known to drop the hammer," announced alto saxophonist and Peabody alumnus Russell Kirk, as he and fellow alumnus and tenor saxophonist Jacob Yoffee presented Thomas with an honor of their own invention, the Badass Mentor Award, just before the fifth and final tune in the set list. (Hometown trumpeter Dontae Winslow, sitting not too far from my row, demanded, loudly yet jokingly, "Cry, Gary"). "Dropping the hammer" puts it mildly, *(continued on page 2)*

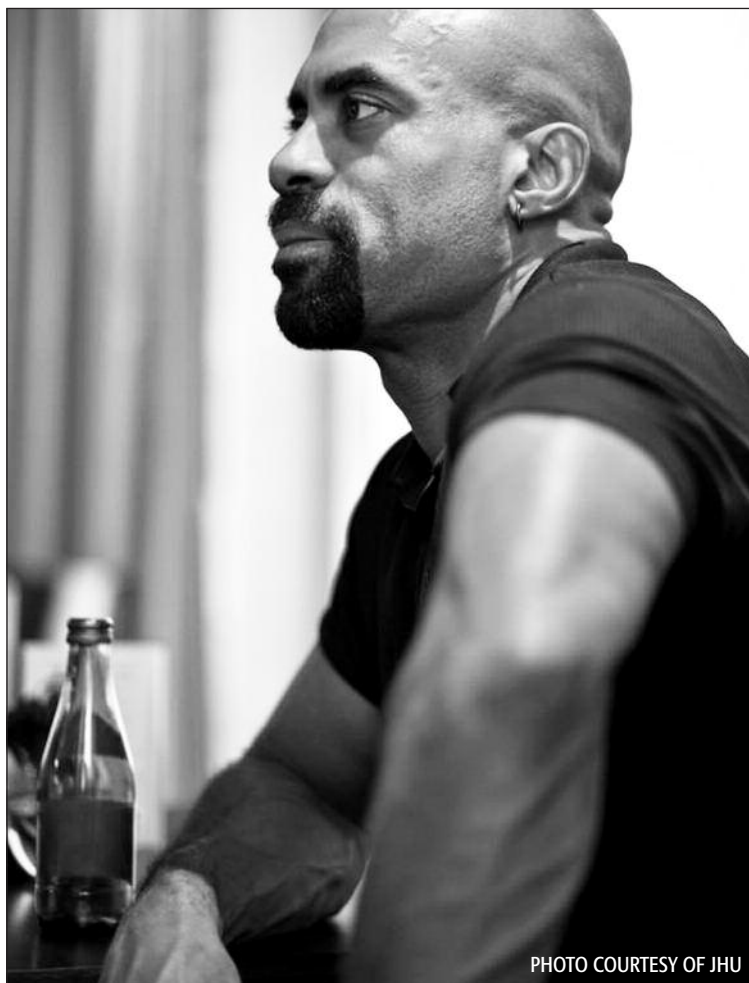


PHOTO COURTESY OF JHU

A member of the Herbie Hancock Quartet since 2002, Thomas has recorded and performed with Miles Davis, Wynton Marsalis and Dennis Chambers.



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

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GARY THOMAS

Peabody Improvisation and Multimedia Ensemble

(continued from front page)

considering the deftness of the compositions that evening. All five tunes were written by Thomas himself, and each was a packaged blend of disparate styles—blues, funk, avant garde—that makes jazz the savvy, complex genre it is. Trying to count along made me feel as if a few remedial math classes were in my immediate future.

Most impressive were the tunes that bookended the performance. “Out of Harm’s Way,” arranged by German saxophonist Axel Claudius Knappmeyer, began the night with a bit of off-time grooving between the drums and the piano, which Todd Simon played with excellent precision all the way through. What seemed like a triplet groove was gradually washed over by a dark, slow buildup in the brass section, at which point the rhythm section assumed a brooding tone and Simon employed some Monk-like stammers on the piano. The treat here was Yoffee, who had been honored earlier with the Outstanding Recent Graduate Award. His tenor solo was masterly, and displayed not only control of the horn’s range, but also a silky, soulful crooning sound that illustrated why he deserved that award.

The final piece, “Exile’s Gate”—another one arranged by Knappmeyer—was a behemoth of a tune that employed a plucky bass line and seven saxophones. as Soot traded bars with Yoffee and Kirk; a mesmerizing flurry of honking brass lines then became progressively quicker until a monster crescendo with the rest of the band ended the impromptu saxophone war.

While the other tunes were excellent in their own right, at moments the jazz was almost too avant garde for my liking. (Then again, this might be symptomatic of my ability to play only straight-ahead swing and hard bop.) “Who’s In Control,” a piece arranged by Kirk, tended to drag during the various solos, and “Peace of the Corridor” somewhat defied characterization (perhaps a good thing in the jazz world). Nonetheless, the ensemble performance was a triumph, and a sign of what undoubtedly will be another decade of phenomenal jazz music from Peabody.

— Andrew Zaleski



PHOTO COURTESY OF JHU

All five [compositions] were written by Thomas himself, and each was a packaged blend of disparate styles . . . blues, funk, avant garde . . .

www.baltimorejazz.com

Jazzway 6004's Fifth Anniversary Concert



SATURDAY, JUNE 16th 8 pm
WARREN WOLF and friends with
special guest CYRUS CHESTNUT

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, **CYRUS CHESTNUT** 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*

"Cyrus Chestnut is one of jazz's most convincing anachronisms. His brand of crisp articulation and blues-inflected harmony evokes another era, sometime before the ascent of Bill Evans and McCoy Tyner, to say nothing of Herbie Hancock and Keith Jarrett. But unlike the typical nostalgist, who pines for the past partly because of a queasy discomfort with the present, Mr. Chestnut appears comfortable with his placement in time. What makes his music fly is a complete security in his style, and that sense of untroubled self-assurance." — *New York Times*

WARREN WOLF vibraphone / CYRUS CHESTNUT 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
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BALTIMORE'S 31st ANNUAL ARTSCAPE JULY 20-22

Artscape is America's largest free arts festival, attracting 350,000+ attendees over three days. Artscape features 150+ fine artists, fashion designers and craftspeople; visual art exhibits on and off-site, including exhibitions, outdoor sculpture, art cars, photography and the Janet & Walter Sondheim Prize; incredible live concerts on outdoor stages; a full schedule of performing arts including dance, opera, theater, film, experimental music and the Baltimore Symphony Orchestra; family events such as hands-on projects, demonstrations, competitions, children's entertainers and street theater; and a delicious, international menu of food and beverages that is available throughout the festival site. Artscape's total economic impact on Baltimore City is \$25.97 million.

VOLUNTEER OPPORTUNITIES

Every year, Artscape relies on hundreds of volunteers for its success. In 2011, over 300 volunteers made the festival possible.

Apply to volunteer for Artscape 2012 no later than June 30th.
<http://www.artscape.org>

VERONNEAU JAZZ SAMBA PROJECT



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Jun. 22 - Vienna Town Green, Vienna, VA
Jun. 30 - Petworth Jazz Project, Washington, D.C.

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member profile



Marshall C Booze, Jr.

Known to all his fans as Boozie, Marshall C Booze, Jr. was born in Baltimore and began playing music professionally in his early teens. He graduated from Frederick Douglass Senior High School where he was a part of the famous Frederick Douglass High School marching, concert and jazz bands—playing drums during the marching season and upright bass during the concert season.

During the ensuing years, Boozie performed with Sonny Stitt, Richard "Groove" Holmes and other jazz notables, touring up and down the East Coast. He played for some time around the Baltimore metro area with Mickey Fields, The Dave Ross Trio, Carlos Johnson, Arnold Sterling and many other jazz artists.

Boozie has recorded with various musicians and groups, including Ray Gaskins and Jackie Harris, and recorded a solo endeavor with studio producer and composer Neal Conway. The M C Booze Band was formed with Ms. Mary Fair in 1997, and they recorded *Live At The Baltimore Waterfront Jazz And Arts Festival* in 2002.

In 2004 Boozie flew to Detroit to record with the renowned organist Sir Thomas Hurley. He returned to Neal Conway's studio to record several new originals and revise his 1989 single, "Boozin.'" That tune became the title track of the new CD, released in July, 2010. They are currently at work on yet another recording project.

The M C Booze Band is composed of bandleader Marshall C Booze Jr., guitar and vocals; Michael Holliday, keys and vocals; Tony Jones, bass; Daniel Reid, drums; and Mary Fair, vocals. You can hear them live at Druid Hill Park Farmers Market in Baltimore on June 13th from 5:30 to 7:30 pm, and at King's Contrivance Village Center in Columbia on July 13th from 11:30 am to 1:30 pm. More information may be found at www.themcboozeband.com

– Gail Marten

Craig Alston Records at Eubie Live!

On April 30th Craig Alston presented and recorded a concert of straight-ahead jazz at Eubie Live!, located on the fourth floor of the Eubie Blake Cultural Center in Baltimore. Alston was featured on tenor saxophone, Theljon Allen on trumpet and flugelhorn, and Corey Wallace on trombone; the distinguished rhythm section consisted of Alan Blackman, piano, Jeff Reed, bass, and Eric Kennedy on drums.

Craig Alston is a multi-instrumentalist; although his primary instrument is tenor saxophone, he is also very comfortable on piano, bass and drums. I have also heard him play trumpet, trombone, clarinet and flute. Alston was once asked, "What instrument do you NOT play?" His response was, "string instruments." For this event, he focused solely on the tenor saxophone.

The show opened with Alston's "Mickey's Tune," written in homage to legendary tenor saxophonist Mickey Fields. This composition was played in a light 3/4 tempo reminiscent of Frank Foster's "Simone." Although relaxed, the piece was punctuated nicely by Kennedy's unexpected accents and drive. Some of his accents were so powerful that I observed an audience member jump from her seat! The Corey Wallace arrangement of Joe Henderson's "Step Lightly" that followed was executed with the classic Blue Note sound of the 1960s. Two lesser-known pieces were featured next: "Priestess," by Billy Harper, and "Midnight Waltz," by Cedar Walton. Both were rendered with taste, paying tribute to these aging but still active composer-performers. An untitled original by Theljon Allen, featuring Allen, was smooth and tranquil, exhibiting both his technical and compositional skills. Alan Blackman's "Fractured Moonlight" began with an unaccompanied horn prelude, continued with Blackman's festive piano solo over a four-bar vamp, and ended with a horn reprise.

The next set exploded with the Wayne Shorter classic "Free For All." The band captured the essence of the classic Jazz Messenger sextet sound, with its tight horn harmonies and driving rhythm section. Roy Brooks's seldom-heard "Pisces Brother," a bossa nova-flavored piece beautifully interpreted by Alston and Allen, ended with a stirring vamp in which Blackman soloed over the horns' accented line. Alston was featured on one of his favorite ballads, Duke Ellington's "In a Sentimental Mood." As Alston stated the melody, the audience applauded with approval; Reed took the only



PHOTO COURTESY OF CRAIG ALSTON

The show opened with Alston's original "Mickey's Tune," paying homage to the legendary tenor saxophonist Mickey Fields.

solo. "Semba," an original by Eric Kennedy, presented its melody via sax and trumpet, while Wallace's trombone played a counter line and added a featured solo to the piece.

To honor Duke Ellington, who would have been 113 years old on this occasion, Alston's band featured two of his orchestra's most popular tunes, "Take The 'A' Train" and "Caravan." The latter, which opened the last set, swung hard! The rhythm section frequently changed the feel of the piece to allow each soloist the space to stretch out. Another Allen composition, "Last Minute," was next and it cooked from start to finish. Another seldom-heard piece, Pharoah Sanders's "Origin," followed; this nine-bar tune containing lots of harmonic complexity showcased solos by Blackman and Alston. A fitting conclusion to the show was one of Eubie Blake's signature songs, "Memories of You." Anyone who has visited the Eubie Blake Center has seen the glass etching of Blake and sheet music of this song near the main lobby.

The show balanced its originals with band members' arrangements of both popular and lesser-known standards. Throughout the evening the audience was animated and excited about being present at the live recording. The energy of the evening intensified as the show continued: I saw smiles, bobbing heads, tapping feet, and a roomful of people enjoying a great night of music.

— Terry S. Koger

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

Please call 410-225-3130 for booking opportunities.

★ *Special discounts available for BJA members!*

WRITERS and EDITORIAL STAFF, I THANK YOU!

Since becoming the editor/designer of the Baltimore Jazz Alliance Newsletter in November 2009 I've benefited from the generosity, talent and skills of the many writers who have contributed articles, interviews and reviews or shared their "Bitten by the Jazz Bug" stories for the issues I've produced. They are: Bob Jacobson (34 items), Liz Fixsen (24), Gina DiMeno (19), Terry S. Koger (11), Mark Osteen (11), Leslie Imes (9), Andrew Zaleski (4), Glenn Angus (4), Tom Reyes (4), Ken Avis (3), Camay Murphy (3), Seth Kibel (3), Barry Glassman (3), Rhonda Robinson (3), Trish Hennessey (3), Marianne Matheny-Katz (2), Debi Hamlin (2), Todd Marcus (2), Jim Surkiweicz (2), Roy James Stewart (2), Anthony D. Villa (2), George Spicka (2), Eliot Caroom, Larry Brown, Brian V. Jones, Craig Alston, Steve Estes, Melvin N. Miles, Jr., Ian K. Sims, Adam Schuman, Bob Abbott, Dave Ballou, Larry Love, Leslie B. Papel, Matt Belzer, Tamil Jordan, Scott E. Brown, Charlie Sigler, Frank Graziano, Darius Scott, Mike Raitzyk, Jim Lyman, Derrick Amin, Ray Jozwiak, Amy Shook, David Dudley, Phil Dorsey, Shauntee Daniels, Troy Burton, Phil Ravita and Warren E. Wolf, Sr.

You have my sincere gratitude for your commitment to jazz in Baltimore. If I have overlooked anyone or miscalculated the number of articles written, please let me know.

I also thank the talented and diligent copy editors Bob Jacobson and Mark Osteen, who examine each issue with their eagle eyes. They make sure that the facts, punctuation, language usage and spelling are correct, and every month I rely on their knowledge, unique skills and commitment to excellence to make every issue of the BJA newsletter a quality publication.

— Gail Marten, Editor
jazzpalette@gmail.com



PHOTO BY LESLIE IMES

From left: Herman Burney, Gail Marten and Tim Green
celebrating jazz at Caton Castle May 5th.



Mike Binsky's
JazzArtistsManagement

PRESENTS AT
THE EUBIE BLAKE JAZZ CENTER

“TRIBUTE to JOE and FREDDIE”

Sunday
June 10th 4 pm

JAVON JACKSON tenor sax / **TOM WILLIAMS** trumpet
LARRY WILLIS piano
STEVE NOVOSEL bass / **BILLY WILLIAMS** drums

Mike Binsky is honoring the friendship he had with Joe Henderson and Freddie Hubbard, two of the greatest jazz musicians of the century, with a celebratory tribute to their noteworthy talent and contributions to the art form. Although the stellar musicians involved in this event have been linked with each other for decades, their most pivotal connection is the association that each had with Joe and Freddie. Like many jazz trumpeters of his generation, TOM WILLIAMS considers Freddie Hubbard a major inspiration. JAVON JACKSON, who was influenced by Joe Henderson and worked with Hubbard for years, played on Tom Williams's first record. Both LARRY WILLIS and Javon Jackson are currently touring the world as part of Jimmy Cobb's "Kind of Blue Band."

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Online Ticket Sales: <http://www.instantseats.com/index.cfm?fuseaction=home.venue&VenueID=369>



PHOTO COURTESY OF ROBERT SHAHID

From left: Michael J. Harris, Andy Ennis, Greg Hatza and Robert Shahid following their show at Caton Castle on May 19th.

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

CD, DVD, Gig and Venue Reviews

BJA members may submit their commercially produced jazz CDs or DVDs for review consideration to:

BALTIMORE JAZZ ALLIANCE
847 North Howard Street
Baltimore, MD 21201

If you would like to have a GIG or VENUE reviewed, please contact:
jazzpalette@gmail.com

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

www.baltimorejazz.com

Get PAID when you get played.

If you are a featured recording artist or a sound recording copyright owner (SRCO), producer or creative contributor, you may have earned digital performance royalties for the use of sound recordings that you own or on which you performed. **Artists and SRCOs should register with SoundExchange as soon as possible**, even if they belong to another performance rights organization, as only SoundExchange can provide digital royalties. Registration is fast and always free. Copyright holders and featured artists (generally, the most visible person, in print or image, on the physical package of a recording) are paid through SoundExchange. Session players and back-up musicians are paid from a separate royalty fund. No matter what part you played, find out how to get paid. **Contact Sound Exchange at 202-524-7839.**



Got furniture?

The Eubie Blake Cultural Center and Jazz Institute needs tables and 150 matching chairs to seat guests at social functions such as wedding receptions, meetings and other social events. If you know of a hotel or other institution that is remodeling and would like to donate, please contact Troy Burton at 410-225-3130 or eubieblake@rcn.com.

writers wanted

Baltimore Jazz Alliance needs competent writers for our monthly newsletter.

Relevant articles and reviews are ASSIGNED by our editorial staff.

Our focus is mostly on local jazz events and BJA members. Please check recent issues for content and style. (archives are at baltimorejazz.com)

If you would like to be a contributing writer for the BJA newsletter, contact the editor and attach a writing sample if you have one.

Editor: jazzpalette@gmail.com

What's a jam session?

Simply put, a jam session is a gathering of musicians who get together to play music. Improvised music is commonly played at jam sessions; musicians may have a rough theme or composition to work with, which they expand upon in the course of the jam session. People have been playing music together for a very long time, and it's safe to say that the jam session has been around in some form or another for thousands of years. In many communities, it's not uncommon for musicians to have regular jam sessions that may be open to invited guests who can play or listen. A set day of the week or month may be set aside for a jam session, with musicians meeting in a community center, night club, bar, lounge or home to play music together. Check out the Baltimore locales listed below where cats can get together to groove and grow.

— Gail Marten

JAZZ JAM SESSIONS*

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

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

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Please send pdf lead sheets and mp3 files, along with performance notes and composer bios, to artistic director George F. Spicka at jazzstreet@aol.com.



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.

www.baltimorejazz.com

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

Musicians: Marsha Meekins, Russell Kirk, Charles Funn and Stephane Caucheteux

Music Lover: Cheryl Lampkin

Agent: Max Talent Group/James Walker

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: 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

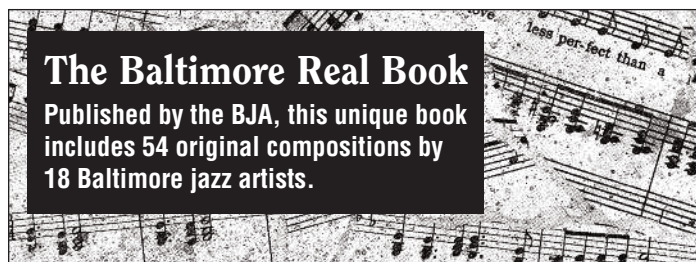
JAZZ HOUSE WEST, 6035 Liberty Road

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

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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:

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BJA reserves the right to reject inappropriate copy.

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

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Please indicate ad size and month(s) for placement.

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*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 _____ 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 ☐ \$100 Patron ☐ \$100 501(c)3 Organization

☐ \$200 Corporate ☐ \$250 Lifetime ☐ \$15 Student – (copy of ID required) ☐ \$ _____ Other

THANK YOU FOR JOINING! Your Membership Makes A Difference.



**Have you been looking for jazz
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**The jazz calendar at
www.baltimorejazz.com
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BALTIMORE JAZZ ALLIANCE

847 North Howard Street
Baltimore, Maryland 21201

JUNE 2012

Dedicated to promoting **JAZZ IN BALTIMORE!**