



BALTIMORE JAZZ ALLIANCE

July/August 2016

Announcing Baltimore Jazz Fest	1
Jazz Jam Sessions	2
Remembering Earl Wilson	4
Thursday Jam Sessions at Liam Flynn's	5
Dan Wallace: Member Profile	6
BJA Member Benefits	7
BJA Member Notes and BJA Products	10
Ad Rates and Member Sign-up Form	11

JULY/AUGUST 2016

VOLUME XIII

ISSUE VI

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Announcing Baltimore Jazz Fest

By Ian Rashkin, President, BJA

Here at BJA central we've heard a lot of times about how Baltimore is lacking a jazz festival. There have been a few attempts to start one, but for various reasons they've not managed to take hold as an integral part of the Baltimore jazz scene. Of course, there are a few festivals around that feature some jazz—the Federal Hill Jazz & Blues Festival, the recent Light City Baltimore event, and of course, Artscape, with more jazz this year than in quite some time. But so far as I know, there is no one offering a full day of solid jazz in Baltimore—until now.

Baltimore Jazz Alliance is excited to announce the creation of **Baltimore Jazz Fest**, a free, family-friendly, full day of Baltimore jazz, held in beautiful Druid Hill Park in the heart of Baltimore City. Produced in partnership with Baltimore City Department of Recreation and Parks, the festival will feature a fantastic lineup of Baltimore talent, starting with some of the city's finest high school jazz musicians and moving through the day with a trove of local talent, including many of our best-known and -loved artists. Stay tuned for details: we're still negotiating a few contracts, but believe me, it's going to be a great lineup. Food stands and a beer garden, a musical instrument "petting zoo" for the kids, local artists, and the beautiful surroundings of Druid Hill Park and the Rawlings Conservatory will make this a great way to spend the day seeing and hearing many of Baltimore's finest jazz artists all in one place.

Why a festival? Why Baltimore? And why the Baltimore Jazz Alliance? The BJA's mission is "to better serve artists and audiences by elevating the role of jazz in the Baltimore region," and we do this in a variety of ways—through this newsletter and our website; through our online calendar of jazz events and coverage of local venues, jam sessions, and recordings; through our outreach at Artscape and other events; through our Jazz for Kids program and other educational offerings; and many other efforts. In short, our job, as



we see it, is to let as many people as possible know about Baltimore's exceptional pool of talent, and to encourage people to listen to (and present) live jazz here in the Baltimore area.

We also serve as a portal to Baltimore's jazz scene for many from outside the area. When I moved here from the West Coast I had a hard time finding all that was happening, and the BJA website and newsletter were a big help in making my way around the scene. For visitors, especially, who don't have time to hang around town and find the scene on their own, it's a great way to get a quick glimpse of what is taking place on any particular day, and to know where to find the happening clubs and other venues. But all this can seem somewhat scattered, and we know that a lot of people just don't get out to hear live music as they used to, so we want to do ever more to support our great scene.

Every year at Artscape our "Where's the Jazz?" sign and map attract hundreds of people who say "I love jazz, but I

(continued on page 3)

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 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 BOARD

Michael Andom
Alice Downs
Liz Fixsen, *Secretary*
Vernard Gray
Bob Jacobson
Sara Jenkins
Henry Kornblatt
Todd Marcus
Jesse Powers, Jr.
Michael Raitzyk, *Vice President*
Ian Rashkin, *President*
Robert Shahid, *Treasurer*
Marcellus "The Bassman" Shepard
Rena Sweetwine

Barry Glassman, *Founder and Emeritus*
Camay Calloway Murphy, *Emerita*
Mark Osteen, *President Emeritus*

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 & standards. 22 W. North Avenue. 8-midnight. 410-244-8447

Amy's Place – Every other Monday featuring house band SPICE. 5517 Ritchie Highway, Unit B, Brooklyn Park. 8 pm. 410-725-9131 or 410-725-9193

NEW! Club 347 – Every Monday jam session/open mic hosted by Dawoud Said, Johnny Jones & Jesse Powers. 347 N. Calvert Street. Musicians/vocalists are welcome. 8-1:30 pm. 443-506-7200

Sign of the Times – Clarence Ward III presents The Session. 139 N. Belnord Avenue. All are welcome to come out and express yourselves. No cover, one drink minimum. Come on in and swing with us. 8:30-11 pm. 410-522-0600

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

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

Homeslyce – Todd Marcus leads jazz jam sessions every Wednesday. Musicians and singers welcome. 336 N. Charles Street. 8-11 pm. 443-501-4000

THURSDAYS

Liam Flynn's Ale House – Jam sessions led by Ben Grant, 22 W. North Avenue. 8-11 pm. 410-244-8447

The Place Lounge – Jam session/open mic hosted by Spice. 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

If any of the jazz jam sessions listed are discontinued, PLEASE INFORM THE EDITOR at: jazzpalette@gmail.com

Help us support live jazz in Baltimore by becoming a member of BJA. See page 11.

Announcing Baltimore Jazz Fest

(continued from page 1)

never know where to find it," or "I didn't know there were so many places to hear jazz." Of course, we all know there is a wealth of great music in this town and that it can be found at venues from downtown to the outer suburbs, in concert halls, bars, pizza houses, and parks. But so much of it flies under the radar—with no press, no promotion—that still we find those people asking "Where's the jazz?" Well, **Baltimore Jazz Fest** is one more way to spread the word that jazz is alive and strong here in Baltimore, and that there is something for just about every taste in our great community—young and old, traditional and modern, bluesy and mystical, sophisticated and raw. *So help us spread the word and celebrate jazz in Baltimore.* Mark your calendars for **October 1st, 2016, noon until 8:30 at Druid Hill Park.** Visit www.baltimorejazz.com for ongoing updates, volunteer opportunities, and emerging details on the lineup. See you at Baltimore Jazz Fest!

Visit www.baltimorejazz.com
as we add more details about
Baltimore Jazz Fest.

JULY SHOWS at CATON CASTLE

20 South Caton Avenue • Baltimore, MD 21229
Phone: 410-566-7086

July 9th 6-10 pm

Abraham Burton Quartet

with Eric McPherson, Dezron Douglas
and David Bryant

\$30 advance / \$35@door)

July 23rd 6-10 pm

Terell Stafford & Tim Warfield

with Romeir Mendez, Allyn Johnson
and Billy Williams

\$30 advance / \$35@door)

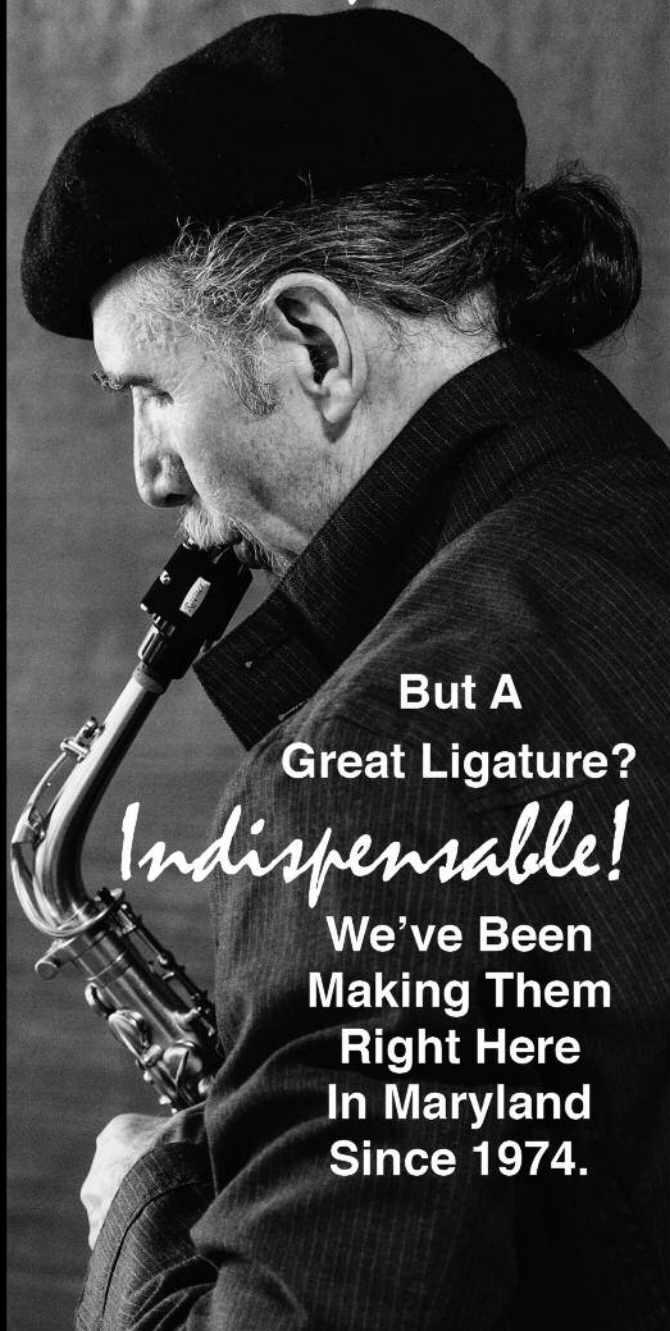
July 30th 6-10 pm

Tim Green Quartet

Personnel and price TBD

Advance Tickets available at website:
www.catoncastle

Beret? Optional.



But A
Great Ligature?

Indispensable!

We've Been
Making Them
Right Here
In Maryland
Since 1974.

ROVNERTM
P·R·O·D·U·C·T·S
♦MADE IN THE USA♦

www.rovnerproducts.com

Remembering Earl Wilson Maultsby

By Gail Marten

The legendary jazz vocalist and guitarist Earl Wilson Maultsby peacefully passed away in the early morning of June 9th, 2016. He is survived by his wife, Rosie Maultsby and daughter, Tiffany. His mother, an Apostolic minister, taught Earl spirituals on guitar at age 12. He started singing with an R&B quartet on street corners at seventeen. He learned the jazz/blues style from the late Gene Edwards of the Lou Bennett Trio and took some lessons from late guitarist Bill Harris. Earl toured with the Blue Bells, Arthur Alexander and Jimmy Soul, and appeared with Gene Ammons at the Famous Ballroom in 1970. While working at the Royal Roost, the Earl Wilson Trio, with Charles Covington and Chester Thompson, backed such names as Gene Ammons, Johnny Hartman, Rufus Harley and Ernie Andrews.

"Although Earl was a well-known jazz artist in both national and local scenes, he played mainly in the Baltimore and the District of Columbia area. He was almost a fixture at Lenny Moore's (which later became Sportsman's Lounge). A jazz musician for more than 50 years, Earl was very passionate about the music. He believed that the arts and academia were interdependent. He often spoke about his appreciation for Charles Funn and the Dunbar High School Jazz Ensemble. His philosophy was well expressed: 'music plays a vital role in the cultural arts; without music there would be no community.' He continued to advocate for the roots of music and knowledge throughout his life, helping and supporting musicians in the jazz world. My husband, the late guitarist O'Donel Levy, shared with me that Earl was one of the first musicians who taught him chords on the guitar. Many can share great stories about the positive effect that Earl had on their music careers. Earl volunteered his service wherever he deemed it essential. He organized the dozens of musicians who participated in the successful fundraiser held for O'Donel Levy in 2009 at Sojourner-Douglass College. Earl's favorite expression as he ended his shows was, 'I love you, and there is nothing that you can do about it.' The memory of Earl will always be with those of us who knew and loved him. Rest in peace, our friend." – Dr. Estella Ingram-Levy

"Earl was my friend and I am truly blessed to have shared nearly 50 years of friendship and fellowship with him and our musician friends and family, through the good times and the bad." – Eddie Harrison



"It's almost incomprehensible to me that Earl is gone.
A great guy and an uplifting performer.
I'm grateful I knew him and I can hardly believe
I won't see him again." – Greg Hatza

"Earl Wilson Maultsby was a man who cared about music. When I was first starting out playing jazz after many years as a rock musician, he came out to one of my gigs to check me out. The fact that he did that immediately put him on my radar as someone to respect. Years later, I finally had the chance to play with him, and I was in seventh heaven. The point is with my over 5,000 friends around the world, many of you may have never heard of him, but for those of us who knew him, he may as well have been Jimi Hendrix. He didn't have Jimi's chops, but local musicians knew him and respected his legacy. You don't need fame and fortune to have a life in music. At the end of the day, what's most important is the music itself, and Earl was all about the music." – Tom Reyes

"Lost another good friend a few days ago. Mr. Earl Wilson Maultsby was very instrumental in helping me land some gigs when I moved back to Baltimore in 2005. Just saw him two weeks ago when I last performed at Westminster Presbyterian Church in Washington, DC. Lots of fun conversations, countless performances, singing the hell out of the blues like Ray Charles and strumming his guitar. You'll be missed, my friend." – Warren Wolf

**BJA joins the Baltimore jazz community in mourning the death of Earl Wilson –
guitarist, singer, concert promoter, mentor and early BJA board member.**

FOURTH IN A SERIES

Thursday Jam Sessions at Liam Flynn's

By Liz Fixsen

Jams come in many flavors. We have jams for Gypsy jazz, contemporary jazz, and straight-ahead jazz. Jams also come in a range of levels. There are jams that welcome rank beginners, and there are jams that intimidate all but the most advanced jazz players.

Learners are often told that they should aim to play with the best players they can find. But that can present a dilemma if the jazz novice is faced with a choice between a jam where everyone is still on training wheels, or a jam that is a testosterone-driven competition over who can blow the most 32nd notes at 200 clicks (which, for the uninitiated, is a fairly aggressive tempo).

So it's gratifying to find a jam where an intermediate-level player can fit in and still be challenged by other players who are further along on their jazz journey. The Thursday night straight-ahead jam at Liam Flynn's is just such a place.

The advanced players include guitarist Michael Raitzyk, who up until just a few weeks ago was the leader of the jam. Raitzyk is a well-known and highly regarded Baltimore-based musician who is accomplished in a range of styles, including klezmer and funk as well as straight-ahead jazz. However, Raitzyk has now moved on to other projects, and six-string electric bass player Ben Grant is temporarily in charge of the jam. The drummer may be Jesse Moody or Chuck Karner, both of whom are familiar and respected figures in the jazz community of Baltimore and DC. Other guitarists who were filling in for Raitzyk at the last jam I attended included Steve Caballero (Raitzyk's student at Howard Community College), Jonathan Epley (of the Jazz Ambassadors, and formerly of the US Army Band), and Joe Friedman (from the Navy Country Band). Dan Wallace is a regular participant, mostly on saxophone, but on my recent visit, he also gave a soulful vocal performance of "You Don't Know What Love Is," and even Ben Grant was persuaded to share his considerable vocal talents on a very inventive rendition of "Bye, Bye, Blackbird," while Alex Meadow covered the bass with some very hot chops.

Among the more novice players is a young pianist whom I've seen during the various times I have attended the jam. At first, his playing was very tentative; he would lay back



PHOTO COURTESY OF LIAM FLYNN'S ALE HOUSE

and listen carefully to the other, more advanced players before jumping in full bore. But with every session, he grew more confident and more artful in his playing. This jam definitely has provided him with a fruitful growth experience, while not reducing the overall quality of the jam session.

I also have frequented the jam on a number of occasions as a novice vocalist and, like the young pianist, have found the band both accommodating and challenging. Raitzyk's complex and inventive solos required my complete attention in order to follow the form, but he usually would throw in a helpful nod at the end to prompt me to come back in. After his departure, I found that the group was still as challenging and as accommodating.

The jam happens from 8 pm to 11 pm every Thursday night at Liam Flynn's pub at 22 West North Avenue in Baltimore's Station North arts district. There is a convivial pub atmosphere, with lots of laughter and conversation going on while the musicians jam on the rear upper level, neither activity disrupting the other. Liam himself is in non-stop motion all evening behind the bar making sure that no one's glass stays empty for long. The pub offers an eclectic menu of sandwiches, soups, and salads, but drink, conversation and music are the main focuses of the denizens of Liam Flynn's—especially music, as a different jam happens every night, from Sunday through Thursday, making Liam Flynn's a real music mecca in Charm City.

WWW.BALTIMOREJAZZ.COM

DAN WALLACE

MEMBER PROFILE

By Liz Fixsen

I first heard saxophonist Dan Wallace play at the first-Tuesday-of-the-month jam at The Judges Bench in Ellicott City. In the middle of a conversation, while the band was jamming away, I had to turn around and look to see who the heck was suddenly blowing all those notes like fireworks. There was this stocky, dark-haired young man bringing down the roof with a dazzling hailstorm of sound. Since then, I've had the great pleasure of hearing him play again at Judges Bench jam. And at the Homeslyce Jam. And the Sign of the Times jam. And at the Thursday night at Liam Flynn's. In fact, whether it's a jam or a ticketed show, there is hardly a jazz venue in Baltimore that hasn't been graced with Dan's musical presence.

Among all the stellar saxophonists we have in Baltimore, Dan Wallace holds his own, as he amply demonstrated at a memorable concert on April 24th at An die Musik. He and alto saxophonist Sam King, along with pianist Bob Butta, bassist Ethan Philion, and drummer Jesse Moody, wowed audiences with their show, "Cannonball and Coltrane in Chicago," playing the entire *Cannonball Adderley Quintet in Chicago* album as well as some solo material of both Cannonball and Coltrane.

Wallace was born and raised in Catonsville (proclaimed Music City, Maryland by the state legislature), and now lives in Baltimore. As is true of many musicians, his parents were strong musical influences, although they were not musicians themselves. His dad loved fusion like Chick Corea's *Return to Forever* and multi-genre guitarist Jeff Beck. His mom had been a fan of popular music from her youth. They started his musical training on piano at age four and continued to foster his musical awareness.

For example, at age 11, when Wallace was first starting to play jazz, his mother took him to the Blue Note in New York. After the first set, she introduced him to the elderly piano player. Wallace, who had taken interest even at that young age in the music of Cannonball Adderley, asked the piano player if he had ever played with Cannonball. What he did not know was that the pianist was Hank Jones—who played on Adderley's celebrated 1958 album *Somethin' Else*.

Starting in middle school Wallace studied saxophone with Dave Rybczynski. At the end of 6th grade, Rybczynski had given Wallace a compilation CD, saying, "This is jazz. Listen to it!" The CD included Charlie Parker's tune "Now's the Time," which threw a spell over Wallace; he listened to it over and over, and then insisted that his teacher show him how to play it.

Rybczynski taught him all the rules of bebop, how to lis-



PHOTO BY DUBSCIENCE PHOTOGRAPHY

ten, and how to transcribe, assigning him two tunes to memorize every week. Rybczynski made his student focus intensively on a single artist at a time, starting with Sonny Rollins, playing transcriptions and learning to appreciate Rollins's quirky sense of rhythm. Wallace's musical education continued at Loyola University New Orleans, where he graduated in 2011 with a Bachelor's in Music Performance. There he was taught to learn tunes strictly by ear—a technique he still uses today with his own students. After graduating, through most of 2012 Wallace worked on Carnival cruise ships. Although the musical experience was great, he says that the working conditions were otherwise, not unlike working at Walmart.

Since returning to the Baltimore area from New Orleans, Wallace has played with a host of bands in a range of styles, including The Hank Levy Legacy Band (specializing in Levy's big band compositions), Joe Keyes and the Late Bloomer Band (straight funk), Tomas Drgon's Orchester Prazevica (high-energy Eastern European gypsy jazz), The New Old Fashioneds (traditional swing dance band at Mobtown Ballroom), and others. His main band is J. Pope, a female-fronted band that combines hip hop, soul, funk and jazz "in original ways that could only be spawned out of Bal-

timore." Wallace enjoys playing with guitarist Michael Raitzyk, pianists Bob Butta and Todd Simon, bassists Eddie Hyrbyk and Ethan Philion, and drummers Charles Wilson, Anders Elliasson, and Jesse Moody. He particularly likes playing with Raitzyk because he always throws him a curve ball—a challenge that teaches Wallace something new.

Wallace felt he needed to leave New Orleans because it seemed to him that the general expectation of players was to fit into a certain New Orleans style, and it felt confining. In Baltimore, he feels that he can play with his own individual voice. "You have to know what's acceptable in a given context," he says, "and stay within the context—but still expressing your individuality, using your own particular techniques and melodic characteristics." Thankfully, Dan Wallace is doing just that, just about anywhere in Baltimore that jazz is happening.

Wallace will be playing with Orchester Prazevica at Artscape, on Friday July 15th from 5:30 to 6:30 at the MICA Brown Center, then on Saturday July 16th, 2:00-3:00 pm at the Sound Off Live! Stage.

Dan Wallace will be performing at An die Musik Live on Sunday, November 20th, at 5:00 pm in a concert titled, "The Beards of Justice." The concert is a tribute to revered bearded jazz musicians and composers in recognition of "No-Shave" November, a web-based, non-profit organization devoted to increasing cancer awareness and raising funds to support cancer prevention, research, and education. Wallace will of course be wearing his beard.

BJA Member Benefits

Your support is crucial to the success of the Baltimore Jazz Alliance! When you join, membership benefits include receipt of our monthly newsletter, discounts on BJA merchandise, advance notice about all BJA events, and of course the satisfaction of being a part of Baltimore's best source of information and advocacy for Jazz.

But that's not all! The following venues and other businesses offer discounts to BJA members:

- An die Musik offers 10% discount for BJA members for music purchases at the An die Musik record store.
- Baltimore Chamber Jazz Society 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.
- Germano's Piattini often offers discounted tickets to specific events for BJA members, announced by email.

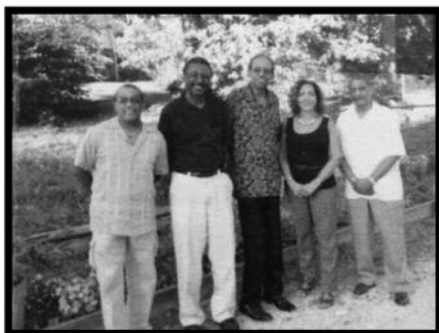


RAMPONE & CAZZANI
HANDMADE ITALIAN SAXOPHONES

TIMONIUM SHOWROOM
BY APPOINTMENT ONLY
410-252-7750

WWW.RAMPONECAZZANI-USA.COM

The Friends of Benjamin Banneker Historical Park & Museum, Inc.
and the Baltimore County Recreation and Parks sponsor their annual



Sterling Silver Jazz
Saturday, June 25

Doors open @ 5pm. Food & beverages will be available for purchase. Bring your picnic chair & your appetite.

<https://friendsofbenjaminbanneker.com/events-and-programs/jazz-concerts/>

For additional information, email us at Info@FBBHPM.com or call (443)212-8026.

Groovin' with Ben and his Friends 2016 *Jazz Concert Series*

6:00 – 8:00 pm

300 Oella Avenue

Catonsville, MD 21228

Tickets: \$18



Saturday, July 9th



Neo Soul/Hip Hop/Jazz



[@fruitionmusic.nett](http://fruitionmusic.nett)



Todd Marcus Jazz
Saturday, July 23



Craig Alston
Saturday, August 13

The Friends of Benjamin Banneker Historical Park and Museum, Inc. is a non-profit 501c3 organization dedicated to preserving the legacy and history of Benjamin Banneker. Thanks for your support. The proceeds from the Jazz Concert Series will go toward providing quality educational, historical, scientific, cultural, and nature study programs at the museum.

A facility of Baltimore County Department of Recreation and Parks, supported by the Friends of Benjamin Banneker Historical Park and Museum, Inc. Should you require special accommodations (i.e., language interpreter, large print, etc.), please give as much notice as possible by calling the Park office 410-887-1081 or the Therapeutic Office at 410-887-5370/TDD; 410-887-5319.



36th Annual **Central PA JAZZ Festival**
AUGUST 11 - 15, 2016



Thursday, August 11th - 11:30 - 5:30 p.m.

Festival Opening Concert & JazzMobile
Strawberry Square Atrium and various Harrisburg sites



RIVERBOAT CRUISE

"Jazzin' on The Pride" 5:30 - 8:30 p.m.
Diane Monroe - Tom Lawton Duo



Friday, Aug. 12th

Come celebrate 35 years of
great jazz with us!

featured vocalist **Diane Wilson**

FOUR BANDS on

Two Stages FROM 7PM - 12:30AM



Jazz Party!

Harrisburg Midtown
Arts Center
1110 N. 3rd. St. Hbg. PA

Saturday, August 13th

11AM **JAZZ WORKSHOP** w/ Jonathan Ragonesse

3PM **JAM SESSION AT THE HIDEAWAY, MT. GRETTA PA**

7:30PM **FESTIVAL CONCERT**

Mt. Gretna Playhouse

produced by the Central PA Friends of Jazz & Gretna Music

**Houston Person Quartet &
the Russell Malone Quartet**



CPFJ PICNIC

Sunday, August 14th 1 - 7 p.m.

Indian Echo Caverns

368 Middletown Rd., Hummelstown, PA

5 great jazz ensembles

RIVER CITY BIG BAND

& Special Guests

Monday, August 15th 7p.m.

River City Blues Club

819 S. Cameron St., Hbg, PA



CPFJ THANKS:

ROBERT PUGLIESE and PREMIER WEALTH MANAGEMENT for their continuing support of our Festival.

OTHER 2016 EVENTS

FRIENDS OF JAZZ NIGHT @ THE DAUPHIN CO. JAZZ & WINE FEST

FRIDAY, SEPTEMBER 9TH 6:30PM - 10PM

DR. LONNIE SMITH & LEON THOMAS

FALL CONCERT SERIES

OCTOBER 9TH 3PM - **HARRY ALLEN QUINTET**

NOVEMBER 27TH - 3PM - **PAT MARTINO TRIO**

CENTRAL PA FRIENDS OF JAZZ

TICKETS & INFO: 717-540-1010

WWW.FRIENDSOFAZZ.ORG EMAIL: friends@friendsofjazz.org

**Contemporary Arts Inc.
celebrates**

CARL GRUBBS JAZZ/STRING ENSEMBLE
Inner Harbor Suite Revisited: A Tribute to Baltimore

CD RELEASE DATE: JULY 15th

Available at CDBaby.com



A R T S C A P E

CARL GRUBBS JAZZ STRING ENSEMBLE
will perform at ARTSCAPE

SATURDAY, JULY 16th at 7 pm

MICA Brown Center Stage, Falvey Hall, 1301 Mt. Royal Avenue



**Celebrating Coltrane's
90th Birthday**

**The Carl Grubbs Ensemble
featuring Rene McLean**

SEPTEMBER 24th 4pm

THE EUBIE BLAKE CENTER

847 N. Howard Street

Baltimore, MD 21201

410-225-3130

www.eubieblake.org

eubieblakecenter@aol.com

Handicapped accessible.

Free parking garage

at 821 N. Eutaw Street.

Street parking also available.

Admission: \$15 Advance

\$20 Door / \$7 Students

Reserve your tickets online at
<http://www.instantseats.com/events/ContemporaryArts>



UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

49 West Street in Annapolis, Maryland
410-626-9796 / www.49westcoffehouse.com
\$6 cover / www.unifiedjazz.com

JAZZ at ARTSCAPE 2016

After several years in which little or no real jazz was featured at Artscape, the BJA is pleased that this year's event includes a number of jazz performances in a range of genres, including straight-head, Latin, gypsy jazz, funk and fusion, and experimental. Artscape jazz happens on three stages.

Visit our website to learn who will be performing, when, and on which stage: www.baltimorejazz.com

www.baltimorejazz.com

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

The Eubie Blake Cultural Center Youth Programs

For registration details and additional information for each program, please contact:
eubieblakecenter@gmail.com
www.eubieblake.org/youth.html
410-225-3130



LEFT BANK '66 CD available from BJA!

You may now buy the CD *Left Bank '66* directly from BJA. Recorded in 1966 at the Madison Club, the CD features

Baltimore sax legend Mickey Fields and guitarist Walt Namuth, who joined the Buddy Rich Big Band the following year. These two huge talents were rarely recorded, adding to the value of this CD. In his *City Paper* review, Geoffrey Himes wrote, "If you care at all about the history of Baltimore music or the history of the jazz saxophone, this is a recording you need to hear."

Six tracks include Sam Jones's "Unit 7," Monk's "Well You Needn't," Miles Davis's "Pfrancin" and "The Theme," Benny Golson's "Stablemates," and Billy Reid's "The Gypsy." Phil Harris is on bass, Claude Hubbard on piano and Purnell Rice on drums. Total playing time = 67 minutes.

To purchase *Left Bank '66*, you may pay \$15 via PayPal at baltimorejazz.com or write a check for \$15 to:

BJA, 847 North Howard Street, Baltimore, MD 21201. Please make sure to type or print your street address. We will then send you the CD by U.S. mail.

BJA Member Notes

WELCOME

We welcome our new BJA members Coniece Washington and Charles Wilson.

THE SHORT LIST

Gail Marten was the subject of five different airings of The Short List jazz radio show at KCCK 88.3 in Ames, Iowa. Radio show host Robert Naujoks played music from Marten's CDs and discussed aspects of her life and music career.



*George
Spicka*

COMPOSER

JAZZ
CLASSICAL
POPULAR
EXPERIMENTAL

jazzstreet@aol.com
www.georgespicka.com

display advertising

LOW RATES FOR AD PLACEMENT

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

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.

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:

\$15 for 1/8 page	(3 $\frac{5}{8}$ in. wide x 2 $\frac{1}{4}$ in. high)
\$30 for 1/4 page	(3 $\frac{5}{8}$ in. wide x 4 $\frac{3}{4}$ in. high)
\$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 $\frac{5}{8}$ 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)

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 (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

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
www.jazzpalette.com

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



BALTIMORE JAZZ ALLIANCE

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



June 2016

Dedicated to promoting **JAZZ IN BALTIMORE!**

