

BALTIMORE JAZZ ALLIANCE

Winter 2018

- Baltimore-Area Big Bands Abounding 1
- Jam Sessions..... 2
- Put Some Django In There 4
- Seth Kibel presents *Songs of Snark & Despair* 6
- Message from the President 8
- Behind the Scenes: 40 Years as a Jazz Agent 9
- BJA Member Benefits and BJA Member Notes 10
- Ad Rates and Member Sign-up Form 11

VOLUME FOURTEEN + ISSUE ONE + THE BJA NEWSLETTER + WWW.BALTIMOREJAZZ.COM

Baltimore-Area **BIG BANDS** Abounding



PHOTO COURTESY OF NEW WORLD OUTREACH JAZZ ORCHESTRA

By **Bob Jacobson**

Trumpeter Scott Stansfield heard Stan Kenton’s big band at Towson State College in 1983, when he was in sixth grade. In his subsequent school report Stansfield vowed to have a band like that someday. Two years ago he fulfilled his dream by starting the Melting Pot Big Band. Saxophonist Jim Quinlan has rehearsed with the Sentimental Journey Orchestra every Monday night for forty years (with a few exceptions for vacations). At age ninety, trombonist Norma Allman leads the Never Too Late Band at Carroll Lutheran Village retirement community. At age eighty-five Whit Williams is in his thirty-third year of leading Now’s The Time Big Band. All four band leaders also play in others’ big bands. Asked about the challenges they face, these and other big band leaders cite the scarcity of performance opportunities and low pay. Yet the Baltimore metropolitan area boasts thirty-three big bands.

What is it about big bands that fuels the passion of players and leaders alike? Stansfield echoed an answer given by many: “There’s nothing else like that sound.” Larzine Talley, who sings with both Dr. Phill’s Big Band and Blues in the Night Orchestra, says “A big band has so many colors. It’s like a fruit cocktail.” Saxophonist Rich Burns, who plays in four big bands (those led by Don Arnold, Jerry Peterson, Dave Tucker, and Ken

(continued on page 3)

- Ain’t Misbehavin’ Big Band
- Annapolis Junction Big Band
- Baltimore County Senior Swing Band
- Bayside Big Band
- Bel Air Community Jazz Ensemble
- The Big Band Theory of Baltimore
- Blue Moon Big Band
- Blues in the Night Orchestra
- Columbia Big Band
- Columbia Jazz Band
- Crabtowne Big Band
- Dale Corn & His Orchestra
- Dave Tucker & The Roaring Big Band
- Dr. Phill’s Big Band
- Don Arnold Big Band
- Dunbar Alumni Jazz Band
- Goldenaires
- Hank Levy Legacy Band
- Jerry Peterson (a.k.a. Riverside) Big Band
- Ken Ebo Jazz Orchestra
- The Melting Pot Big Band
- Mood Swings
- Never Too Late Band
- New World Outreach Jazz Orchestra
- Now’s the Time Big Band
- Powerhouse Big Band
- Reisterstown Jazz Ensemble
- Screaming Art Large Ensemble
- Sentimental Journey Orchestra
- Shades of Blue Orchestra
- Sunday Night Big Band
- Thom Roland Dance Band

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

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Baltimore, Maryland 21201

Please direct your
questions and comments to:
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NEWSLETTER

Gail Marten, Editor/Designer

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

An die Musik Live! – 7:30 pm

409 N. Charles Street. Jam sessions **SECOND and FOURTH** Mondays. Hosted by Joshua Espinoza, piano, and Alex Meadow, bass. Adult \$10, Student \$5. No charge for participating musicians. joshua.espinoza@gmail.com

NEW! De Kleine Duivel – 7-11 pm

3602 Hickory Avenue. Hosted by guitarist Michael Joseph Harris featuring the music of Django Reinhardt, Gypsy jazz, swing, trad, Dixieland, blues, standards, bossa nova, Gypsy rumba, musette waltz, and bebop. Room for dancing. Full bar with extensive draft beer selection and food menu. No cover. 443-835-2179

Taybor Ethiopian Restaurant – 8:30-11:30

328 Park Avenue. Clarence Ward III presents The Session. All are welcome to come out and express themselves. No cover, one drink minimum. Come on in and swing with us. 410-528-7234

TUESDAYS

Marie Louise Bistro – 8-11

904 N. Charles Street. Weekly jam sessions hosted by Irene Jalenti.

Randallstown Community Center – 6-8

3505 Resource Drive, Randallstown. Sponsored by BJA. Hosted by Derrick Amin. Jam sessions/book and poetry live reading. Musicians and vocalists are welcome. 410-887-0698

The Judge's Bench – 8:30-midnight

8385 Main Street, Ellicott City. Charlie Schueller leads informal jam sessions on the **FIRST** Tuesday of each month. 410-465-3497

Trinacria Cafe – 7-9

111 West Centre Street. Hosted by Liz Fixsen with the Now-and-Then Jazz trio. **THIRD** Tuesdays. Instrumentalists and vocalists welcome (vocalists, bring charts). No cover. 443-759-4082

WEDNESDAYS

49 West Café – 7-10 pm

49 West Street, Annapolis. Hosted by John Starr and house band. **FIRST and THIRD** Wednesdays. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. Reservations 410-626-9796

Da Mimmo's Italian Restaurant – 6-10

217 S. High Street. Hosted by Lynn Roxy. Musicians and singers welcome. Piano, mic & bass amp provided. No minimum, no cover, free parking in private lot. 410-727-6876 (lynnroxy3@gmail.com)

HOMEslyce – 8-11

336 N. Charles Street. Todd Marcus leads weekly jazz jam sessions. 443-501-4000

THURSDAYS

Arch Social Club – 7-10

2426 Pennsylvania Avenue. Jam & Juice Session featuring the New World Outreach Jazz Orchestra. \$5 donation. 410-669-9856

The Place Lounge – 7-10

315 W. Franklin Street
Jam session/open mic are hosted by Spice. Musicians and vocalists are welcome. 410-547-2722

If you are aware of any changes in the jam sessions listed,
PLEASE INFORM THE EDITOR at: jazzpalette@gmail.com

Baltimore-Area BIG BANDS Abounding

(continued from front page)

Ebo), says that he loves “the sheer sound, more possibilities orchestration-wise, a little more chance to voice in a way you can’t in a combo.” Greg Mack, who plays drums in four big bands (Sentimental Journey, Annapolis Junction, Don Arnold, Jerry Peterson) says “There’s nothing like it, the energy, man. When a group is really happening, the sheer power of driving seventeen pieces is just unbelievable. It’s exhilarating.” He adds, “The ballads are so sweet they can bring a tear to a glass eye.”

Almost to a person, both members and leaders say that playing in a big band is fun. The challenging nature of some of the music is part of what many enjoy. “I like bringing in something we can’t play and they like that,” says Jim Quinlan. Chris Hutton, lead trumpet, who drives all the way from York, Pennsylvania for Melting Pot Big Band’s bi-weekly rehearsals, says, “It’s a lot of fun and we play really tough music.” John Pritchett, saxophonist in the Blue Moon Big Band, says that being in a band with better musicians helps him develop skills like playing with precision and dynamics. Others cite the camaraderie involved in big-band playing, including interacting with an eclectic mix of musicians. “We have people from all walks of life,” says the leader of Ain’t Misbehavin’, saxophonist George Stelmach. “Our bass player, Bob Johnson, taught music for forty years in Howard County, but otherwise we’re non-professionals. We have a pharmacist, a body shop owner. I was a shipping manager at Eastern Stainless Steel.”

Some of the bands have a mission. Baltimore County Senior Swing Band, with members aged sixty to ninety, plays twelve concerts per year for their peers. Band leader Matt Elky says, “We love sharing our talents and music. Music is a great healer, whether you are playing it or listening to it. These songs mean a lot to seniors.” On the opposite end of the age spectrum, New World Outreach Jazz Orchestra sees itself “trying to instill in youth the world of big band jazz, ensemble playing and improvisation,” according to co-founder Ron Rolling. NWOJO sponsors an intensive summer workshop for student musicians from several Maryland counties. The Big Band Theory of Baltimore, a non-profit organization, holds weekly rehearsals at a rehabilitation center/nursing home that are attended by fifteen to twenty residents. Though they play for a wide array of other audiences, director Melissa Zimmerman says that the band intentionally performs at senior living facilities whose residents would not hear such music otherwise.

The repertoires of the Baltimore area’s big bands vary widely. Most of the bands include classic Swing Era tunes, but usually play some other material. Ain’t Misbehavin’, for instance, includes patriotic songs like “God Bless the USA.” The Big Band Theory plays music from Stevie Wonder, Simon and Garfunkel and Bruno Mars. About one-third of Dr. Phill’s

Big Band’s book is Motown tunes. Other bands play music from well after the Swing Era, such as charts from Thad Jones/Mel Lewis Orchestra or Gordon Goodwin’s currently popular Big Phat Band. Two of the bands specialize in music by only one composer, the Hank Levy Legacy Band, and the Screaming Art Large Ensemble, which plays music by its leader, trumpeter Dylan Schuman.

I have been astonished at the large number of big bands in our area (see sidebar on front page). When I excitedly related this to big-band leader Scott Stansfield, he replied, “And nobody knows about them.” We hope this article will help change that. In January, 2018 we will begin a series that will profile each of the thirty-three Baltimore-area big bands. You will find them on our website, www.baltimorejazz.com.

Bob Jacobson has written for *DownBeat*, allaboutjazz.com and jazzreview.com. He also wrote chapters on Ellis Larkins and Hank Levy in the 2010 book *Music at the Crossroads: Lives and Legacies of Baltimore Jazz*.

What Is A Big Band?

The jazz big band typically consists of 15-20 pieces: a rhythm section of drums, bass, piano and/or guitar and sometimes percussion; five saxes; three or four trombones and three to six trumpets. Many, but not all, big bands have one or more vocalists. This configuration was set at the beginning of the Swing Era, roughly 1935-45, sometimes known as the Big Band Era because big bands were the main type of ensemble delivering the popular music of the day—live, on records and on radio. For many reasons big bands declined after World War II. Some stayed active, notably those led by Duke Ellington, Count Basie, Lionel Hampton, Benny Goodman, Cab Calloway, Woody Herman, and Stan Kenton. A small revival occurred in the ‘60s with bands led by Buddy Rich, Thad Jones/Mel Lewis and Gerald Wilson. Big bands also continued at the high school level. Since the ‘70s many colleges’ jazz ensembles have been, and still are, big bands.

Big band music is written with separate parts for each instrument, including drums. Thousands of arrangements are available and some artists’ reputations (e.g., that of Baltimore’s own Hank Levy) are built mainly on their work as composers and/or arrangers of big band jazz.

www.baltimorejazz.com

Put Some Django In There

By Brandon Block

Impromptu might seem like an odd name for an album on which the most recent song is from 1957, but it makes perfect sense as soon as you put on Hot Club of Baltimore's new album, which will make you feel like you're living in another time—a better time, if these songs have anything to say about it.

The title track is an amphetamine-paced late period Django Reinhardt tune that one Youtube user described as "COOKIN'," and I can't improve on that. It grabs you by the collar and tosses you right into the album, throwing in brass and percussion for added chaos.

Along with a healthy smattering of Django Reinhardt originals, Hot Club also brings up to date a number of jazz standards and pop hits from the 1920s and '30s. Listening to original recordings of jazz standards or popular songs from this era can often feel like watching the singing and dancing frog from Looney Tunes ("baby, my heart's on fire!"); the vocal techniques of popular singers in those days can be alienating even to fans, and play as goofy and contrived to modern ears (as I'm sure contemporary techniques would sound to them). Composed in 1912, "My Melancholy Baby" is the oldest song on the album, and early recordings of it are overwhelmed by the tinny recording quality and affected tenor of the singing. Listening to Walter Van Brunt's 1915 version, the song is all cane and top hat, the epitome of old-timey quirk.

Hot Club of Baltimore turns up the heat on classic Django Reinhardt and Tin Pan Alley tunes.

But lifted by Alexis Tantau's beautiful vocals, this new recording enlivens the song and makes it completely viable on its own. Todd Simon's nimble piano makes no attempt to get retro or gesture to the quirky affectation of the song's roots, and Tantau takes a deliriously in-the-moment scat solo that comes organically out of nowhere.

Tantau also shines on "Like Someone in Love," a 1940s standard that has been recorded by everyone from Chet Baker to Bjork. The Gypsy sound slips in here, punctuating the clean, earnest vibe of romantic American jazz standards with fluttering guitars, almost interrupting the elegant, silky smooth flow of the song.

Hot Club successfully injects a bit of the Gypsy jazz energy into every song on the album, like on "From this Moment On," one of Cole Porter's less memorable songs that not even Frank Sinatra or Ella Fitzgerald could make sound particularly interesting. Hot Club's recording brings it some much-needed energy, speeding it up with fluttering guitars that



spiral into a climactic clarinet solo, and then oozing back down for a finish in what is the most compelling version of this song I can find anywhere.

Similarly, Hot Club's take on classic Django songs like "Double Whiskey" brings some more robust instrumentation, with Nico Sarbanes's trumpet skipping along at break-neck speed. Sarbanes highlights "On the Sunny Side of the Street," a spirited take on the classic made famous by Louis Armstrong.

"Fleche d'or," a late Django recording from 1952, just one year before his untimely death, lets the group break free into a more modern style of jazz that Reinhardt himself became captivated by around that time, when he played with Duke Ellington and wrote music that skewed towards bebop.

It's no small feat that *Impromptu* can take even obscure entries from the American Songbook and bring them to life. Even for the hippest Djangophiles out there, there's something special about hearing these songs up close, rendered in loving detail by some incredibly talented musicians.

Brandon Block is a recent graduate of Johns Hopkins University. His full-page profile of Todd Marcus, "Jazz Everywhere," appeared in the 8/16/17 City Paper.

Jazz Venues

For the most current information available on who is presenting jazz, and where, visit the JAZZ MAP at www.baltimorejazz.com



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THE DAVE STRYKER QUINTET with Eric Alexander featuring Warren Wolf

Sunday, April 8, 2018 | 5 pm

Dave Stryker, guitar; Eric Alexander, tenor saxophone; Warren Wolf, vibraphone; Jared Gold, organ; McClenty Hunter, drums

\$45 General Admission | \$43 BMA Members/Seniors | \$10 Students



CHRISTIAN SANDS GROUP

Sunday, May 6, 2018 | 5 pm

Christian Sands, piano; other musicians TBA

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We hope you are as eager to begin the season as we are!

Subscriptions will go on sale on Tuesday, January 2nd.

Individual tickets will go on sale Friday, February 1st.

Please note: Programming is subject to change.

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The Baltimore Chamber Jazz Society is a non-profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

Seth Kibel presents *Songs of Snark & Despair*

By Liz Fixsen

Seth Kibel, a stalwart of the Baltimore jazz community, has released a new album called *Songs of Snark & Despair*. Jazz folks who are Trump fans might want to skip this one, because all the selections, each one composed by Kibel, are songs of sarcasm and lament about the current administration.

Although it features many jazz instruments, including Kibel himself playing saxophone, flute and clarinet (all of which he masters), this is not a jazz album. The songs range in genre across country swing, funk, classic rock, reggae, tango, and klezmer. The album also features contributions by a whole flock of people: singers David Kitchen, Billy Coulter, Black Betty, Flo Anito, Damon Foreman and Chris Urquiaga. Besides Kibel's, the instruments include electric guitar, accordion, trombone, cello, violin, banjo, and tuba along with electric and acoustic bass, percussion, and drums.

The title song, "Snark and Despair," is a honky-tonk country swing sung by Kitchen. It asks what the likes of John Lennon, Dr. Martin Luther King, Jr. and Benjamin Franklin would think about our current state of affairs, and laments that although some may march in protest or go on hunger strikes, the only way of coping (for Kibel, anyway) is to write words of "shock and disgust," "doom and gloom," and, of course, "snark and despair."

Indeed, humor and music may be the only way we can cope with a desperate state of affairs.

The funk song, "240 Years," sung by Black Betty, reviews the past two-and-a-half centuries of racism in the United States, including Thomas Jefferson's ownership of slaves and Franklin D. Roosevelt's internment of the Japanese-Americans in WW II, ending with "the one who puts them all to shame . . . number 45."

"Diversity," sung by Billy Coulter, has a classic rock beat and reviews all the forms of diversity that America has never quite achieved, claiming that "politically correct only means you're not being a jerk, so let's dump all our baggage and get down to work . . . because the world would really suck with only me."

A slinky tango titled "White Guilt," sung by Flo Anito, ironically reflects on all the ways that being white protects her from the harassment and risk faced by people of color. "Sure, I feel white guilt and regret. . . I'd like to think that I'm color blind, but I know in my heart, I'm not quite there yet."

"Stalin's Revenge," a klezmer song sung by Kitchen, looks at Russian influence on Trump: "Stalin's revenge, with the



help of Vlad the Elector, is to give us what we deserve." "Misplaced Priorities," with a reggae beat and sung by Foreman, considers all the misplaced priorities of the current administration, such as ignoring the needs of the poor, devaluing the arts and the sciences, and reversing consumer protections: "The EPA can just go away: who cares about the Chesapeake Bay?" "Meals on Wheels is just a raw deal, and drugs are more fun without the FDA."

"Unfriend," sung by Flo Anito, has an old-timey swing feel. It playfully considers the dilemma of lefty Facebook users when their "echo chamber's on the fritz," when "friends"—college roommates, distant relatives, next-door neighbors—are no longer sharing pictures of grumpy cats or last night's dinners but instead posting memes of their contrary political views and you cannot "reason or sway to bring them to your point of view." All you can do is unfriend them. Then, with a "streamlined friend list, you're livin' large."

"Corner," sung by Chris Urquiaga, is an elegiac waltz ballad advising us to "tend to our own little garden of peace and joy, tend to our own little circle of love" as the only response to the feeling that "all of history has gone so terribly wrong."

Although at the CD release concert (Creative Alliance, Nov. 30th), the songs were performed with gaiety and élan, and featured Kibel's characteristic on-stage antics, there was no mistaking the underlying tone of despair. Indeed, humor and music may be the only way we can cope with a desperate state of affairs.

Liz Fixsen has written numerous articles and reviews for the Baltimore Jazz Alliance and teaches professional writing at the University of Maryland.

CREATIVE ALLIANCE UPCOMING EVENTS



- WED 1.17 NEW ORLEANS JAZZ:
PANORAMA JAZZ BAND**
Panorama incorporates a world of sounds into the infectiously joyous jazz from the streets, corner bars, and clubs of New Orleans.
- FRI 1.26 MWENSO & THE SHAKES**
One of the great jazz big bands-part Sun Ra, James Brown, Kid Creole, Fats Waller, and something alien altogether.
- SAT 1.27 RAUL MIDÓN**
Midón continues to solidify his reputation as one of the most inventive guitar players and soulful vocalists out there.
- FRI 2.9 MELISSA ALDANA**
One of the most compelling and prodigious tenor saxophonists of her time, Aldana is taking jazz to new heights.
- SUN 2.11 LEONARDO SANDOVAL +
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Reserve Tickets Online at:

<https://www.eventbrite.com/e/contemporary-arts-inc-presents-the-ambassadors-jazztet-tickets-41321284073>

Message from the President

2017 was a pretty quiet year for the Baltimore Jazz Alliance. After the 2016 frenzy of putting together the first Baltimore Jazz Fest, we needed a little time to regroup and recuperate, even as we continued to work as hard as ever to promote the jazz scene we all love here in Baltimore. We didn't produce any new concerts or CDs; nor did we start any big projects. But we did continue to deliver information to Baltimore's jazz lovers through our website and this newsletter; we connected dozens of local musicians with paid performance opportunities through partnerships with Baltimore City Parks & Recreation, Baltimore Office of Promotion & the Arts and others. We were able to offer member discounts to concerts at Germano's, Jazzway 6004, and the Kennedy Center, and we were able once again to meet hundreds of people at Artscape (and other events), and to tell them about all the great jazz happening in the area—and there is a lot to talk about. We saw a number of new venues come into the jazz scene in the past year or so—The Corner Bar, The Elephant, The Elk Room, Marie Louise Bistro, Paulie Gee's, Poets, Trinacria, and more—and we continue to see excellent programming at fine venues like An die Musik, Jazzway 6004, Germano's Trattoria, Caton Castle, Bertha's, and many more. On almost every night of the week there is a great jam session to be found (sometimes more than one!), and just about every week during the warm months there was a free outdoor jazz performance somewhere in the city. We had an enjoyable celebration of Jazz Appreciation Month at the Rawlings Conservatory in Druid Hill Park, and we also started a new series of BJA Nights to meet and enjoy live jazz in the company of fellow BJA members and other jazz lovers.

But the year had its challenges as well. Many of you were very disappointed to hear that we were not able to present a second Baltimore Jazz Fest; a number of people worked very hard to try to make it happen (big thank yous to Paula Phillips, Nico Sarbanes, Theresa Sise, Todd Marcus, Bobby Castrence, and Cortney Weinstock), but with the amount of planning required, we had to make the decision to put it on hold. Additionally, while interest continues to grow (as evidenced by our website and Facebook traffic, our subscriber list, and our frequent inquiries from people seeking information on the local jazz scene), our membership has remained flat, even dwindled a bit, and that has put some strain on our finances. Along with that, attrition on our board has left our all-volunteer organization overworked,



with a backlog of good ideas piling up behind our best efforts to continue to improve and grow. We have many for 2018: enhancing our calendar listings and digital communications, hosting events and finding ways to support further the great venues that are bringing live jazz to Baltimore (we are even still entertaining the idea of a 2018 Jazz Fest, perhaps in a somewhat different format than before, so if you are at all interested, please keep in touch!), and expanding our efforts to support jazz education in schools and the community. To do all this, though, we need your help.

If you support the BJA's mission, please consider becoming a member, or renewing your membership, if it has lapsed. If you have a passion for the Baltimore jazz scene, and have some skills to offer (from bookkeeping to event planning, from web support to writing content), consider joining our board of directors, or one of our working committees, or volunteering for one of our events. If you are a musician, presenter, or venue, make sure your events are listed on our calendar—it's free, and a great way to reach thousands of viewers every month. And if you can't do any of those things, just keep playing, presenting, and listening to live jazz, and help keep jazz strong in Baltimore!

Best wishes,
Ian Rashkin, president@baltimorejazz.com



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See page 11 or join at our website: www.baltimorejazz.com

40 Years as a Jazz Agent



PHOTO COURTESY OF MICHAEL CHERIGO

By Bob Jacobson

In November, 2017 BJA member Michael Cherigo celebrated forty years as a jazz booking agent and manager. Since the beginning of his career Cherigo has booked local, regional and nationally known artists. In fact, he proudly showed me a listing for his first booking, trumpeter Ted Curson at Left Bank Jazz Society on November 27th,

1977. His home office walls are lined with photos of artists he has booked or managed, including Sun Ra, Dave Liebman, Joe Zawinul, Mike Stern, Moon August, Tim Eyerman, Ralph Lalama and Chico Freeman. Cherigo points out that beyond jazz he also books performers of blues, Latin and other world music.

BJ: When and how did you become a jazz fan?

MC: During high school at Calvert Hall a couple of my friends had some stuff I listened to at their homes, like Art Blakey and the Jazz Messengers. During junior college I had an apartment on Charles Street across from the Left Bank Jazz Society, got curious and would go to some of their shows. In the service, from '68 to '71 at Guantanamo Bay, Cuba, I really got into the music a lot—John Coltrane, Cannonball Adderley, Weather Report. I joined Left Bank in '71 or '72 and started going to all those events—straight ahead, avant-garde.

BJ: Are you a musician?

MC: I know how to play the saxophone. I say that no one's ever paid me to play it. It's strictly a hobby. I have a curved soprano sax.

BJ: How did you become an agent?

MC: I spent some time in Europe in '76. I went to some great jazz festivals. When I got back one of my best friends introduced me to an agent. I decided I'd like to do that kind of work. I just started calling up artists I really liked. They would say, "Sure, if you can get me something." Some of my early clients included Gary Bartz, Sonny Fortune, Sam Rivers and Dave Liebman, who became a friend.

BJ: Didn't they already have agents or managers?

MC: Their management was always changing. I also worked with the managers some of them had. Even today I work with other managers for twenty percent of my clients. I became a manager in the late '70s and '80s for Greg Hatza and Tim Eyerman. I got record deals with Palmetto Records

for Hatza and Rumba Club. I still manage Greg. I was the last agent working with Left Bank, for their last ten shows. I'm the only agent I can think of who has booked Baltimore artists into national festivals, like Newport and Monterey, and into clubs like Birdland and the Blue Note.

BJ: Please describe the Baltimore jazz scene when you started out.

MC: There were a lot of rooms in the '70s and '80s. Cafe Park Plaza was a viable room. The Bandstand was happening at the time. There was Ethel's Place. The Closet was always there, and there was the New Haven Lounge. Everybody played there. You could say these were all quasi-national rooms. Today I would put An die Musik in that category.

BJ: How has the business of booking jazz changed?

MC: For me there's no humanity left in the game. First, almost no one answers the phone (he names a few exceptions). It's all emails and texts. It's no fun to do that (laughs). It takes a week just to get someone [from a venue] on the phone. I'm old school. It gets on my nerves to go through that much trouble. But I still do it.

BJ: What are today's challenges for jazz?

MC: The problem is: how much does the younger generation even want to listen to jazz? I was just watching the American Music Awards. That and the Grammys are torture for me. There's no mention of jazz. It's almost a cliché that you have to educate young people, but you do have to do it. I can give people Moon August or Tim Eyerman and they can glide to John Coltrane from there.

BJ: Do you have any plans or thoughts of scaling back or retiring?

MC: Not really. It's not like I'm a laborer. I walk into my office and brainstorm. My clients are good guys and cool women. If I wasn't doing this I don't know what I would do. There are not a lot of gigs these days. A lot of my focus is getting artists to play things that are worth it.

BJ: Are there any other memorable experiences you would like to share?

MC: I booked Saxophone Summit in 1999—Liebman, Joe Lovano and Michael Brecker—at Birdland. I also went to Liebman's induction as a National Endowment for the Arts Jazz Master. I booked Joe Zawinul four times in Baltimore, three times at the 8 x 10 and once at Ethel's. All the things I've done with Baltimore Chamber Jazz Society. They're good people to work with, as was the Left Bank Jazz Society. Chamber Jazz Society needs people to come out. The line-ups are incredible.

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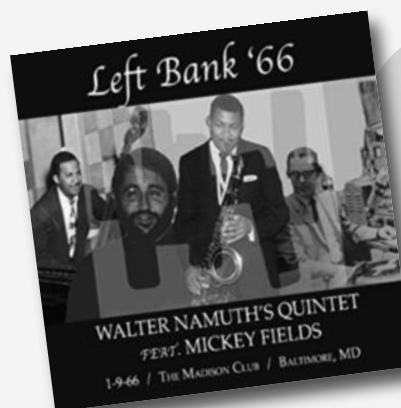
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Recorded in 1966 at the Madison Club, the CD features Baltimore sax legend Mickey Fields and guitarist Walt Namuth, who joined the Buddy Rich Big Band the following year. These two huge talents were rarely recorded, adding to the value of this CD. 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."

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BJA Member Notes

WE WELCOME NEW MEMBERS new members Audrey Haskins, Gus Lewis, Eileen Manchester, Charles Nixon, Aaron Parker, Gary Yurow and Michael Zukerman.

BALTIMORE JAZZ WORKS hopes to add new jazz compositions to the Baltimore Jazz Works Library (especially work by younger persons), with the possibility of being performed in concert in 2018. Please send pdfs and mp3s to jazzstreet@aol.com with the subject title: New Jazz Music.

CONGRATULATIONS to Todd Marcus, who placed 20th on clarinet in *DownBeat* magazine's 82nd annual readers poll.

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