

## BALTIMORE JAZZ ALLIANCE

# Summer 2018

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

## Concord Jazz Project's Jam of All Originals

By Ian Rashkin

On Tuesday, May 15th I headed to the Motor House to catch Baltimore's newest jam session, hosted by the Concord Jazz Project. I was especially excited because not only do I like the spontaneity inherent in jam sessions, but this one had a special twist—all the music they were playing was written by the participants. Now, in the spirit of full disclosure, I like to write the occasional jazz tune, and so I had forwarded a couple of charts and was eager to hear them. But more than that, I just love the idea of new music being played not only by its creators, but also by an assortment of other musicians, each of whom might bring a new and special element to the composition. That's jazz, right? Imagine if nobody had ever played a Monk tune besides Monk, or if no one played "Cottontail" but Duke Ellington. To me, such collaboration speaks to the essence of jazz: sharing, communicating, interpreting, reinterpreting, and exploring.

Now, I am realistic enough to know that it may be hard to play tunes that none, or almost none, of the band has ever

heard, and there are many factors that could make things go haywire: inexperienced musicians, overly difficult compositions, excess time spent figuring charts out, or just plain lousy songs. I felt pretty confident about the first part: given a house band consisting of Theljon Allen (trumpet), Thomas James (piano), Jeron White (bass), Iyoel Santiago (drums), and Yawn Jones (guitar), I figured they could make some pretty good music regardless of what was thrown at them. As for the charts, I figured it was a crapshoot, but certainly worth a try.

The other thing I thought could be a problem was music that would be interesting only to other composers or other musicians. Audiences like to hear something they know, or at least something well played, so if things did get a little messy, it might not be a great experience for some of them. But to my mind, the music sounded coherent, pleasant and interesting throughout the night. The house band started out playing a few of its own members' compositions; even those were new to some of the members, but they sounded like the

(continued on page 3)



PHOTOS COURTESY OF CJP



### CONCORD JAZZ PROJECT

From left: Iyoel Santiago, drums/percussion; Mike Graham Jr., bass; Thomas James, keys; Theljon Allen, trumpet

The Baltimore Jazz Alliance is a  
501(c)(3)  
tax exempt organization.

The Baltimore Jazz Alliance (BJA) is a grass-roots organization of jazz aficionados, musicians and venues dedicated to enhancing and promoting jazz in Baltimore and the surrounding areas. New members sharing this passion are always welcome as the BJA continues its efforts to build a stronger and better networked jazz scene. Together we can help this music thrive in the region and reward listeners and musicians alike.

#### BJA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
- To improve media relations on behalf of the jazz community
- To bring greater visibility to the entire array of jazz offerings in the Baltimore region
- To provide greater access to performance opportunities for Baltimore-area jazz musicians

Visit [www.baltimorejazz.com](http://www.baltimorejazz.com)  
for information about our  
accomplishments and future goals.

**Baltimore Jazz Alliance**  
847 North Howard Street  
Baltimore, Maryland 21201

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

#### BJA BOARD

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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

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](mailto:joshua.espinoza@gmail.com)

### NEW! De Kleine Duivel – 7-11

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

### Tabor 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 led by Jesse Moody, drums; Mike Comb, bass; Darius Scott, piano; Michael Raitzyk, guitar. 410-385-9946

### 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

49 West Street, Annapolis. Hosted by John Starr and house band. **FIRST & 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](mailto: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 is 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](mailto:jazzpalette@gmail.com)**

# Concord Jazz Project's Jazz Jam of All Originals

*(continued from front page)*

excellent players they are, and made great music on the spot. They then opened up the floor to both guest musicians and composers. The turnout wasn't huge, but there were a handful of each, and so there was a good mix of sounds and styles. Some charts worked better than others, but there was very little downtime figuring things out, and every tune they took on got a fair reading. One number ended up being a bit more complicated than expected and became more of a bed for improvisation than a form with a melody; but even in that case, the musicians kept their cool and played an enjoyable set of changes.

Overall, if the evening wasn't perfect, it was certainly enjoyable, and really, when is a jam session ever perfect? I applaud this group for taking on the challenge of playing new charts sight unseen and doing their best to make good music come out of it, and welcoming other players to take part in their experiment. To me that just embodies the mix of skill, risk, and communication that makes jazz such a unique type of expression. On top of all that, the new bar/cafe at the Motor House (new to me, at least) is a very nice, comfortably intimate room with a full bar, a variety of comfy seating arrangements, and easy street parking. The Concord Jazz Project is making this a regular monthly event (every second Tuesday), and I fully expect to be present as often as I can.

Ian Rashkin works as a software developer by day, and plays bass any chance he gets, with Mike 'n' Ike, the Liz Fixsen Trio and other local artists. He has served on the board of the Baltimore Jazz Alliance since 2014.

Perfect Gift for Jazz Lovers!



**Membership in BJA**  
The gift that keeps on giving!

See page 15 or visit our website:  
[www.baltimorejazz.com](http://www.baltimorejazz.com)

## CARL GRUBBS QUARTET

### BEBOP MADNESS: A TRIBUTE TO THE MASTERS

**SATURDAY, July 7th  
7 to 8:30 PM\***

CARL GRUBBS, saxophone  
ERIC BYRD, piano  
BLAKE MEISTER, bass  
ERIC KENNEDY, drums

Award-winning saxophonist Carl Grubbs will feature the works of Charlie Parker, Miles Davis, Sonny Rollins, Jackie McLean and John Coltrane and other jazz giants of the '50s and '60s.

Celebrate Germano's 10th year as Baltimore's premiere cabaret venue with this tribute to bebop, a uniquely American musical style.

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



**THE CABARET at  
GERMANO'S PIATINNI**  
300 S. High Street, Baltimore, MD  
Valet parking available

**Tickets: \$20**  
Purchase in advance at  
[germanospiattini.com](http://germanospiattini.com)  
\*(dinner seating at 6 pm)

**Entertainment is for  
dining patrons only**  
(minimum order \$20 per person for  
those over 14 yrs. of age)

## GEORGE SPICKA / BALTIMORE JAZZ WORKS



### ARTSCAPE

**Friday, July 20th 2:30  
to 3:30 pm**

*New Directions  
in Music*

The concert will feature Spicka's compositions ranging from the very latest to earlier works.

GEORGE SPICKA, piano  
JOHN DAHLMAN, bass / JOHN KESSEL, drums

FALVEY HALL, BROWN CENTER  
MARYLAND INSTITUTE COLLEGE OF ART (MICA)  
1301 W. Mount Royal Avenue  
Baltimore, MD 21217

**410-227-8914**

[georgefspicka-composer.weebly.com](http://georgefspicka-composer.weebly.com)

# A Tribute to Blossom Dearie



Nicki Parrott



Chris Grasso



Chuck Redd

## SUNDAY, JUNE 24TH 1 pm \* DEAR BLOSSOM

Bassist-vocalist NICKI PARROTT brings her tribute "Dear Blossom," her elegant love letter to a vocal legend of jazz past to JAZZWAY!

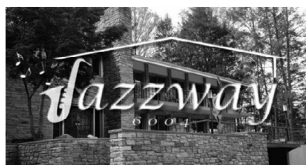
NICKI PARROTT, bass/vocals / CHRIS GRASSO, piano  
CHUCK REDD, vibraphone/drums

★★★★ "A tribute of sparkling endearment and somber reverence, with moods that alternate between smoke and sunshine . . . with elegant turns that render Parrott's sweet, amiable voice with pronounced clarity and splendor." – Brian Zimmerman, *DownBeat*

Tickets: \$38-General, \$33-BJA Members (PER registered member, please), \$18-Students

All tickets include all soft drinks, entry in a raffle, and a dessert, fruit and cheese buffet post-concert.

All tickets must be purchased in advance at: [http://www.jazzway6004.org/buy\\_tickets\\_and\\_merchandise/](http://www.jazzway6004.org/buy_tickets_and_merchandise/)



For more details visit: [www.jazzway6004.com](http://www.jazzway6004.com)

JAZZWAY 6004  
6004 Hollins Avenue • Baltimore, MD 21210  
410-952-4528



## THE JONI CHRONICLES



### SUNDAY, JULY 22nd 4 pm

JAZZWAY 6004

6004 Hollins Avenue • Baltimore, MD 21210 • 410-952-4528

Marianne M2K is celebrating the 75th anniversary of Joni Mitchell's birth with a series of concerts dedicated to Mitchell's repertoire. Jazzway 6004 kicks off "THE JONI CHRONICLES" in preparation for a recording in the coming months. Hear HIP NEW ARRANGEMENTS of many Joni favorites, spanning her entire discography.

**MARIANNE MATHENY-KATZ** vocals  
**ALAN BLACKMAN** piano  
**CRAIG ALSTON** saxophones  
**MICHAEL RAITZYK** guitar  
**JEFF REED** bass  
**ERIC KENNEDY** drums

For more details and to purchase tickets, visit: [www.jazzway6004.org](http://www.jazzway6004.org)

\$38-General, \$33-BJA Members  
(PER registered member, please) \$18-Students

All tickets include all soft drinks, entry in a raffle, and a dessert, fruit and cheese buffet post-concert. All tickets must be purchased in advance at: [http://www.jazzway6004.org/buy\\_tickets\\_and\\_merchandise/](http://www.jazzway6004.org/buy_tickets_and_merchandise/)



# JIM DILTS

## A Leading Light in Baltimore's Jazz Community

By Bob Jacobson

**T**HE BALTIMORE JAZZ COMMUNITY lost one of its leading lights in early May. Jim Dilts, 81, was aptly described in Mark Reutter's memorial article in the *Baltimore Brew* as "A Renaissance man who left Baltimore with a richer heritage." In addition to writing books on Baltimore architecture and railroad history, Dilts shared his lifelong love of jazz through journalism, documentary films and concert promotion.

Although his beat for the *Baltimore Sun* was primarily transportation, Dilts occasionally reviewed jazz shows at the Civic Center for the paper and reported on John Coltrane's last concert, which took place at the Famous Ballroom on May 7th, 1967. In 1991 the *Sun* published his freelance article on the Left Bank Jazz Society, "Ghosts of the Famous." *City Paper* was much more receptive to Dilts's writing on jazz, which included an extensive 1995 piece on pianist Ellis Larkins, "Baltimore's Gentleman of Jazz."

Ray Wise, an artist and boat builder, describes Dilts as "somewhat reserved, but into a lot of vibrant stuff. He was crazy about these jazz types." One of those "types" was Baltimore-born-and-bred tap dancer Baby Laurence. To tell Laurence's story, Dilts delved into documentary filmmaking. He hired Bill Hancock to direct and produce, and secured funding from the National Endowment for the Arts, the Maryland Committee for the Humanities, and the DC Commission on Arts and Humanities. The resulting film, *Jazz Hooper: The Story of the Legendary Baby Laurence*, was released in 1981. It may be viewed in four parts on Youtube.com.

Dilts and Wise attended so many Left Bank concerts at the Famous Ballroom that they were "part of the furniture," according to Dilts's friend John Ferguson. After Left Bank was forced to leave the Famous Ballroom and its concerts became less frequent, Dilts and Wise began a four-year-long series in the '90s called Jazz in Cool Places. The series was the perfect melding of two of Dilts's passions, jazz and architecture. Concerts were held in many of Baltimore City's most beautiful historic buildings. Either Dilts or a local architect would introduce the concert with a brief talk about the venue's architecture. Wise, who now lives on the Eastern Shore, says that they secured foundation funding for the first year or two but really struggled financially along the way. Each concert cost about \$5,000 and drew about 150 people. They provided hotels and meals for the artists. Four volunteers did most of the work: Dilts, Wise and their wives. Despite the financial demands that made the series unsustainable, Wise points out that it was "never a flop musically." Take a look at the sidebar and you'll see that Dilts and Wise brought to Baltimore some of the best jazz available in the '90s.

**Bob Jacobson has written for *DownBeat*, [allaboutjazz.com](http://allaboutjazz.com) and [jazzreview.com](http://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*.**



### Partial List of Artists and Venues Jazz In Cool Places

David Bergman  
Steve Berrios  
Hamiet Bluiett  
Joanne Brackeen  
Ravi Coltrane  
Bob Dorough  
Marty Ehrlich/Myra Melford  
Bill Harper/Francesca Tanksley  
Eddie Henderson  
Conrad Herwig  
Andrew Hill/Idris Muhammad  
Lee Konitz  
Joe Locke  
Joe Lovano  
Dewey Redman  
Bobby Watson  
Matt Wilson  
  
Engineering Society  
Evergreen Carriage House  
First Presbyterian Church  
First Unitarian Church  
Lovely Lane United Methodist Church  
Mt. Vernon United Methodist Church  
Peabody Conservatory  
St. Michael's All Angels Church  
St. Vincent de Paul Catholic Church  
Zion Lutheran Church

# VERONNEAU

## Love & Surrender

By Eric Heavner

A unique sound is a prized stylistic trait among jazz musicians. From the emergence of jazz in New Orleans cornetist Buddy Bolden's music until now, all the jazz greats have had a sound that expresses their distinct musical personalities. A unique sound is one of the many pleasures of Veronneau, the Washington, DC-area jazz and world music group, which has recently released their fourth album, *Love and Surrender*.

Part of Veronneau's sound comes from their string-heavy instrumentation. The core group consists of Lynn Veronneau on vocals; Ken Avis on guitar, vocals and harmonica; David Rosenblatt on guitar; and Bruno Lucini on drums and percussion. On this recording the band adds guest musicians on accordion, acoustic and electric bass, violin, seven-string guitar and kora (a harp-like African instrument). The multitude of stringed instruments proves to be an asset, as the sparse instrumentation lends an open texture to the band's original compositions and covers of songs from around the globe.

### *Veronneau's fourth release offers a unique sound and diverse repertoire.*

The other part of Veronneau's sound comes from fine musicianship. *Love and Surrender* abounds in tasteful solos, interesting arrangements and graceful execution. Ms. Veronneau has an expressive voice, which is well suited to the variety of songs explored here. She sings with minimal adornment, except for a touch of vibrato at the end of held notes, allowing her vocal fullness to stand alone. Her voice is showcased on the title tune, "Love and Surrender," a ballad written by Avis.

The string and percussion work match the quality of Lynn Veronneau's voice. Whether providing supportive accompaniment or stepping into the foreground to solo, the band's instrumentalists play with refinement. The temptation to show off one's technical prowess, often in evidence among jazz musicians, is nowhere to be found in the tasteful restraint on this recording.

The album includes five original compositions. "Song of Love" features a syncopated ostinato, with vocals layered on top, as well as a lively violin solo by Dave Kline. I found myself humming the catchy phrase long after my listening session ended. The lyrics of "The Road," sung over a familiar vamp, examine promises lovers make in the throes of pas-



sion. They are delivered with conviction. I believe Veronneau when she sings "I'll be there to kiss away your blues." On "September Moon," the lone instrumental of the album, two guitars play hide and seek with the melody. During the coda, Veronneau whistles a counterpoint, adding a touch of whimsy to the pensive mood. The jazziest composition, "Waltz for Youssef," is a bouncy tune that lends itself to engaging improvisations by guitar and violin. (Unfortunately, the guitar soloist on this and other tracks cannot be identified because the album's minimal liner notes fail to list solo credits.) The non-original compositions display the wide-ranging musical interests of the group. "Voce Abusou / Fais Comme L'Oiseau" is an expertly performed bossa nova, which is one of the group's specialties. The group produced a documentary about the birth of the Brazilian genre, *Bossa Nova — The Music Which Charmed The World*, in 2014, and released an all-Brazilian album, *Jazz Samba Project*, in 2012. The pretty French folksong "La Javanaise" is sung in French and features guitar and violin solos. The band's version of "Perfidia" is a reminder of the staying power of a well-crafted melody. Written in 1939 by Alberto Domingo and Milton Leeds, the song was a hit for Xavier Cugat and subsequently recorded by Glenn Miller and many other jazz artists in the 1940s. Two standards, "Spring Can Really Hang You Up the Most" and "Moon's a Harsh Mistress," show that the band is as comfortable in the American songbook as in the songs of Brazil, France or Mexico.

Considering the band's cohesive sound and pleasing musicianship, the title of Veronneau's new album is apt. The music of *Love and Surrender* is easy to love and surrender to.

**Eric Heavner plays trumpet with a number of Baltimore area bands. He has published occasional pieces for the *Baltimore Sun* and several articles of academic interest.**



## KINGS OF CROWNSVILLE



The Kings of Crownsville

**STEVE JOHNSON** lead vocals, guitar  
**MIKE McCORMICK** vocals, keyboards  
**ROB CREATH** drums  
**DAVID VERMETTE** vocals, bass guitar  
**JIM TAVERNER** vocals, trombone, congas  
**ED JUSTICE** vocals, trumpet

### Summer 2018 Schedule

- |      |  |
|------|--|
| 6/24 | <b>Frederick Summer Concert Series</b><br>Baker Park Band Shell, Frederick, MD<br>301-600-CITY               |
| 6/29 | <b>49 West Coffeehouse, Winebar &amp; Gallery</b><br>49 West Street, Annapolis, MD 21401<br>(410) 626-9796   |
| 7/12 | <b>Block Party-Williams Syndrome Association</b><br>300 S High Street, Baltimore, MD 21202<br>(410) 752-4515 |
| 7/19 | <b>Annapolis City Dock</b><br>1 Dock Street, Annapolis, MD 21401<br>(410) 752-4515                           |
| 8/11 | <b>Germano's Piattini</b><br>300 S High Street, Baltimore, MD 21202<br>(410) 752-4515                        |
| 8/24 | <b>49 West Coffeehouse, Winebar &amp; Gallery</b><br>49 West Street, Annapolis, MD 21401<br>(410) 626-9796   |



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**A Person  
Like You**

Contact Steve Johnson: [Stevejohnson100@mac.com](mailto:Stevejohnson100@mac.com) or 301-873-3090  
 Website: [kingsofcrownsville.com](http://kingsofcrownsville.com)  
 Facebook.com/Kings-of-Crownsville

# STEPPING AROUND THE GIANT



**A Tribute to John Coltrane**  
**Saturday, September 8th**  
**7 to 8:30 pm**

## THE CARL GRUBBS QUARTET

Carl Grubbs, saxophone,  
piano, bass and drums TBD

### THE CABARET at GERMANO'S PIATTINI

300 South High Street, Little Italy, Baltimore, MD  
 Valet parking available

Tickets: \$20

Purchase in advance at [germanospiattini.com](http://germanospiattini.com)  
 or 410.752.4515

\*(dinner seating at 6 pm)

(minimum purchase for food/drink of \$20 per person  
 for those over 14 yrs. of age)

This show is a featured performance of the  
**Little Italy Madonnari Arts Festival**  
 an international chalk festival drawing artists from  
 Italy, Mexico, Japan and all over the US, now in its fourth year.  
 (September 7th through 10th)



# IYOEL SANTIAGO

## Drummer in Three Genres

By Liz Fixsen

The list of musicians who come from musical families is long, even within our own Baltimore jazz community. Another local musician who arose from a musical family and has been gaining visibility on the Baltimore jazz scene is drummer, percussionist, guitarist and singer Iyoel (EE-YOH-EL) Santiago. His Concord Jazz Project is featured in this issue of the BJA newsletter. Besides jazz, he is also active in Latin music and reggae.

The Santiago home was awash in music of many genres. His dad, Carlos, pastor and music director at an evangelical church in Adelphi, recorded two albums of contemporary Christian music in Spanish. Latin music from both parents' home countries (Puerto Rico and the Dominican Republic) filled the home. Iyoel Santiago's first instrument was the bongos, and at age twelve, while on a family trip to Puerto Rico, he met and played with Willie Colón, a prominent Nyuorican salsa musician. Colón made a recording to teach Santiago some basic Latin rhythms. And now Santiago performs regularly with the Alfredo Mojica salsa ensemble at Bossa Bistro in DC. He is currently forming a new Latin ensemble to play salsa and bachata in Baltimore.

Then there was reggae, courtesy of his brother's Bob Marley CD collection. Santiago discovered Rastafarianism during his mid-twenties, when he was wandering in a spiritual no man's land and living through a musical hiatus. That philosophical terrain led him to begin playing guitar on the roots reggae circuit for about two years. He has played with a reggae group led by I'la Vibe and also with Ethio-Jazz artist Mulatu Astatke in Addis Ababa, Ethiopia. Santiago is now the leader, guitarist and vocalist of the reggae band Vital Soundz. And he creates reggae productions in his basement recording studio (see "You Are," a reggae music video originally composed, orchestrated, and recorded by Santiago with choreography by the San Copra dancers, at [www.Santiagomusic.com](http://www.Santiagomusic.com)).

And then of course there is jazz. His dad was formally trained in both classical music and jazz and used to play GRP jazz recordings from the 1970s. At Victor Litz School of Music in Gaithersburg, where he took lessons as a youngster, Santiago studied jazz with drummer John Zidar and with pianist Terry Marshall—who actually got him some gigs, at age 13. This preparation helped him get into the Duke Ellington School of Music in tenth grade. As a freelance jazz drummer, Santiago has played in DC at Twins Jazz (with Pepe Gonzáles), at Bohemian Caverns, The Islander, HR 57, and Columbia Station; in Baltimore, he has performed at Ottobar, Windup Space and Artscape.

Here in Baltimore, he has formed his Concord Jazz Project (CJP) to play straight-ahead jazz. Santiago envisions CJP as a collective to bring together some of the best jazz musicians



PHOTO COURTESY OF CJP

in Baltimore. These include his keyboard sidekick Thomas James, bassists Jeron White and Michael Graham Jr., trumpeters Theljon Allen and Clarence Ward III. The CJP had a run hosting a Thursday night jam session at Terra Café; lately Santiago has been playing with White on Thursdays at Poets Lounge in the Hotel Indigo. The group is scheduled to perform at Motor House for a once-a-month jam session of all originals and a quarterly event called "Colorful Sounds," in which the musical ensemble will play improvised jazz while an artist paints a piece on the spot. The last such event, in April, featured Khalid Johnson, who created an abstract piece that beautifully reflected the densely textured, richly hued character of the jazz improvisation that inspired him. The next event is scheduled for July 14th.

As "Ras Santiago" on the Vital Soundz website, he writes: "Music is not a philosophy. . . . It is how you receive the inspiration to believe again that you are who you want to be." For Santiago, all music is produced not just from the head. Sure, there is a phase where the intellect must be a part of the formation, but that gets you only part of the way. The music has to come from the whole self, "all the way from the crotch up to the chin." Anyone who has witnessed Santiago's exuberant and heartfelt drumming can see that he is living his own maxim. See more at [www.Santiagomusic.com](http://www.Santiagomusic.com).

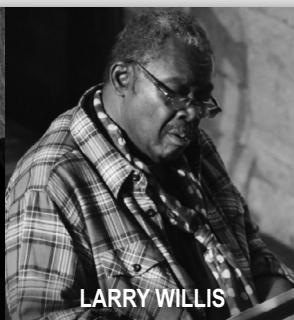
**Liz Fixsen is a jazz pianist, jazz vocalist, and jazz enthusiast. She has written numerous articles and reviews for BJA over the years and has served for several years on the board of the BJA. She teaches Professional Writing at the University of MD and also works for The Phillips Agency and Jazz Beyond Borders doing promotions of jazz and world music artists.**



**JAZZWAY 6004 PRESENTS  
CRAIG ALSTON'S BIRTHDAY CONCERT**



**CRAIG ALSTON**



**LARRY WILLIS**



**ERIC KENNEDY**



**BLAKE MEISTER**

**SATURDAY, AUGUST 11th 8 pm**

Baltimore jazz favorite, saxophonist **CRAIG ALSTON** CELEBRATES HIS BIRTHDAY with a concert at Jazzway 6004. His group always includes the best musicians around, and for this event features the legendary pianist **LARRY WILLIS**, who has played with all the greats including Nat Adderley, Louis Hayes, Jimmy Heath, Hugh Masekela, Carmen McRae, along with a seven-year stint as the keyboardist for Blood Sweat and Tears! The group will perform some of Craig's favorite tunes, standards and originals.



Tickets: \$38-General, \$33-BJA Members (PER registered member, please), \$18-Students

All tickets include all soft drinks, entry in a raffle, and a dessert, fruit and cheese buffet post-concert.

All tickets must be purchased in advance at:  
[http://www.jazzway6004.org/buy\\_tickets\\_and\\_merchandise/](http://www.jazzway6004.org/buy_tickets_and_merchandise/)

For more details visit: [www.jazzway6004.com](http://www.jazzway6004.com)

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Hershey Library

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**CONCERT 7:30pm**

Mt Gretna Playhouse

**July 8 PICNIC 1-7pm**

Indian Echo Caverns

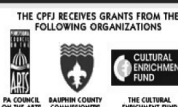
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# Jazz on the Eastern Shore

By Liz Fixsen

Although the primary mission of the Baltimore Jazz Alliance is to support live jazz in Baltimore and its immediate surroundings, we do periodically reach beyond our region to draw attention to jazz in nearby communities such as Annapolis, where Baltimore jazz artists occasionally perform. Of course, we want to be sure that our Baltimore jazz fans are patronizing our local jazz venues; however, you can also support jazz when you're traveling into other Maryland communities, where jazz doesn't always get much attention.

One such spot is The Mainstay, in Rock Hall, Kent County, Maryland, 90 miles from downtown Baltimore. The Mainstay frequently books artists from the Baltimore area, including pianist Todd Simon and his brother, bassist Shawn Simon; bass clarinetist Todd Marcus; and saxophonist Julian Brezon. The regular Monday night show hosted by Joe Holt sometimes features jazz artists as guests (Baltimore bassist Alex Laquement appeared on June 25th).

The Mainstay also hosts the opening and closing concerts at the Chestertown Jazz and Blues Festival, September 6th-10th, 2018. The Chestertown Jazz Festival is a four-day jazz

and blues extravaganza held each September, a collaboration among the Mainstay Theater, Chestertown's Garfield Center for the Arts, and other key Kent County arts entities. On September 8th, their Jazz Festival takes place from 11:30 am to 6:00 pm, with food, beer and wine under the tent in Wilmer Park, 413 S. Cross Street, Chestertown.

The Avalon Theater's Stoltz Listening Room in Easton, Maryland, 68 miles from downtown Baltimore, is another venue that occasionally hosts jazz artists from the Baltimore area, including Ultrafaux, booked for October 20th. The Avalon Theater hosts the annual Monty Alexander Jazz Festival over Labor Day Weekend. No Baltimore performers are slated for this year's festival, but last year's featured trumpeter Sean Jones, now head of Jazz Studies at Peabody. You may also find some jazz performances at University of Maryland, Eastern Shore in Princess Anne County.

So if you're traveling out to the Eastern Shore this summer or early fall, you can continue to support live jazz by seeking out performances at these fine venues.

*Check out the "Where's the Jazz" map at [www.baltimorejazz.com](http://www.baltimorejazz.com)*

## Fells Point Jazz and Arts Festival 2018

By Ian Rashkin

I recently had the pleasure of attending the first Fells Point Jazz and Arts Festival, held on a beautiful sunny day in May (5/12/2018). Actually, I was there to set up a BJA booth, to talk to the people there about all the great jazz that happens regularly in Baltimore and about our ongoing project of bringing more audiences and opportunities to the jazz scene. But I would have been there anyway, for it's exciting to see this kind of effort being put forward to support local jazz, especially by a neighborhood like Fells, which hosts several stalwart establishments of the Baltimore jazz community. Bertha's, 734 S. Broadway and the Cat's Eye Pub, 1730 Thames Street have provided longstanding steady gigs for local jazz musicians for many years.

The festival didn't disappoint. The organizers were kind enough to locate our booth right near the stage, so we could watch and listen to all the great musicians who played: Sac Au Lait, Eric Kennedy, Hot Club of Baltimore, and Lafayette Gilchrist and the New Volcanoes. The weather was gorgeous and a good crowd turned out to hear these fine musicians. As usual, we caught people's attention with our "Where's the Jazz?" map, and as usual, many people were surprised

and excited to learn that there is so much great live jazz going on in Baltimore. Some of them were regular visitors to the venues—especially the ones in and around Fells Point—but almost everyone who stopped by our booth was pleased to learn of new (to them) opportunities to hear live jazz.

I think that's the point of a festival like this: not only to have fun on the day of the event, but also to highlight the wealth of culture that the neighborhood and city have to offer. And that, of course, is the core of the BJA's mission; that was why we presented the Baltimore Jazz Fest in 2016, despite the fact that presenting live music is not our primary focus, and despite the fact that as a small-budget, all-volunteer organization, we stretched ourselves very thin to make it happen. So we are thrilled to see an organization like Fells Point Main Street take up the challenge and bring their skills and resources to promoting Baltimore jazz. I hope that they viewed the inaugural festival as a success, and that it can become a new tradition for Baltimore; I think the crowd made clear that there is interest and appreciation for Baltimore's great jazz culture. So thank you Fells Point, and to all who missed this great event, we hope to see you next year!

# THE MAINSTAY

## Within Sight and Sound

By Theresa Sise

Seventeen miles from Annapolis, as the crow flies, resides a most interesting jazz venue: The Mainstay. After an hour driving through gorgeous rural Eastern Shore landscape, through the idyllic Chestertown, I arrived at The Mainstay at dusk on June 2nd. Tiny artisan cottages dot the property behind the venue, a reminder of how the founder, Tom McHugh, began his retirement from teaching at Vassar College by supporting local artists. In 1997, when the owner of the building offered McHugh the space rent free for a year, The Mainstay was born. He reached out to guitarist Charlie Byrd and began creating a stronghold of music for the community of Rock Hall.

Up four or five steps of a wooden porch, I walked through a cheerful door to a room filled with the private photos of Byrd and a fully stocked bar. It was cheerfully lit, with enough treasures to take hours to look at. I was immediately struck by the joy and kindness of everyone I met. This is something unique to the intrepid live music listener—a kindness in their direct eye contact, a playful willingness to hear something new, and an assurance that for all she has seen there is still more to experience. In the past I've found this with other audience members but that night I also encountered a staff that not only welcomed my inner music adventurer but encouraged me gently to go deeper. I want to come back for the camaraderie alone.

Uptown Jazz Vocal Quartet performed two sets of some of the freshest takes on classics I've heard. They made difficult passages seem fun, even though I knew it took much dedicated time to get so locked in the pocket. They shared mischievous grins as they leapt and twirled through Burt Bacharachian intervals and crisply vaulted over Charles Strouse-like passages. They chose difficult tunes and some of the vocalese went as fast as 200 beats per minute. I felt they pushed it to the point where they were sprinting down a hill, but they never lost their center of gravity. Baltimore musicians Alan Blackman on keys, Max Murray on bass, and Frank Russo on drums perfectly met the four vocalists with deft support and intricate counterpoint.

During intermission, I befriended a woman named Nancy. It turns out we had been neighbors in Annapolis for years. She and her husband moved to Chestertown a few years ago and come to The Mainstay regularly. Nancy says the weekly newspaper, *The Chestertown Spy*, always prints the lineup for the Mainstay. Linda, a woman I spoke to at the end of the evening, learned about the venue years ago from a kind stranger, and she has never stopped enjoying the many types of music The Mainstay offers. Everyone I



PHOTO COURTESY OF THE MAINSTAY

talked to got hooked the first time they came to hear the music and count on the adventure now. They point out how funky and cool the space is—comfortable chairs, all kinds, gathered in eclectic coziness. They love the posters of local businesses, the nods to the mariner aspect of this Chesapeake town, and made a point to show me the giant poster of the historic check that paid off the mortgage.

Rock Hall has grown. For a long time The Mainstay was its only live venue. But things have changed: there were three live shows in town during Memorial Day weekend. Thankfully, the Mainstay has found a way to navigate the changes the twenty-first century brings to the music scene. They remember what makes them unique and use technology to support that, not the other way around. The Mainstay is a wonderful experience, a venue built by the love of music, the Rock Hall Community, and the artists who come to hone their craft.

Whenever a venue gives locals a reason to show their support, wherever there's an homage to the curious mystery of a venue where great artists have given their time, you can find jewels like The Mainstay with an audience enthusiastic about live music. We must cherish these fortresses of American culture that serve a broad range of audience tastes, keeping jazz alive. By serving locals and celebrating and rewarding their curiosity, jazz can continue to be a cornerstone of America's live music.

It was an honor and a privilege to experience The Mainstay and the Uptown Jazz Vocal Quartet. I cannot wait to go back.

**Vocalist, composer, writer Theresa Sise is studying every aspect of the business of jazz. She will be contributing more articles in upcoming issues of this newsletter. She currently serves on the board of the Baltimore Jazz Alliance.**

# An die Musik Live!

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 "Baltimore's Best Jazz Venue" – *Baltimore Magazine*

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## JUNE

- 15 Jazz Brings Us Together 2018: Jihye Lee Orchestra & Blake Meister Quartet
- 16 Samuel Blaser Trio
- 16,23 Dariusz Skoraczewski Complete Bach Cello Suites
- 17 Celebrate Father's Day with Larry Willis Trio
- 18 Monday Jazz Jam hosted by Alex Meadow and Joshua Espinoza
- 20 Shawn Maxwell's New Tomorrow
- 21 Extended Trio
- 22 Love and Protest Songs by the Charmaine Michelle Quintet
- 23 Mateusz Smoczynski Quintet
- 24 Two Bass Hit
- 25 Nate Hook Standards Group
- 26 ECM Recording Artist Thomas Stronen/ Time is a Blind Guide Collective
- 28 Bergamot Rose: Nouveau Alternative and French Fusion
- 29 Deep Water Jazz Band
- 30 Carl Filipiak and the Jimi Jazz Band

## JULY

- 1 Brandon Woody
- 2 Brandon Coleman Quartet
- 3 Theljon Allen Group
- 5 Eric Byrd Trio
- 7 Niroya Tsukamoto
- 7 Folkal Point: Andy Bopp
- 8 Lionel Lyles
- 9,23 Monday Jazz Jam hosted by Alex Meadow and Joshua Espinoza
- 10 Mike Gary Quartet Monthly Monday Series
- 11 Adi Meyerson
- 12 Jack Novotny Sextet
- 13,14 Warren Wolf Presents
- 15 Steve Hefler
- 15 Reginald Cyntje & Allyn Johnson
- 16 Dunbar Alumni Jazz Band
- 17 Brad Linde
- 18 Eli Wallace
- 19 Chip Shelton
- 20 Jazz One
- 21 Clarence Ward III & DMV Collective
- 22 Alejandro Rowinsky
- 22 Roots Cafe Singer-Songwriter Series
- 26 Justin Lees
- 27 Leo Maxey Septet
- 28 Charles Covington Trio
- 30 The Blue Ribbon Healers

## AUGUST

- 3 Brandon Woody
- 4 Folkal Point: Elena & Los Fulanos
- 5 Alan Blackman
- 6,20 Monday Jazz Jam hosted by Alex Meadow and Joshua Espinoza
- 7 Mike Gary Monthly Tuesday Series
- 10 Mike Cassey Trio
- 11 Karter Jaymes
- 12 Roots Cafe Singer-Songwriter Series
- 13 Dunbar Alumni Jazz Band
- Monthly Mondays
- 14 Afro Yaqui Collective
- 17 Paul Carr
- 18 Subhi
- 19 Craig Alston Birthday Concert
- 23 Alfredo Colon
- 24 Tamm E Hunt
- 25 Mark Gross
- 31 Billy Wolfe and Leo Maxey: MW9

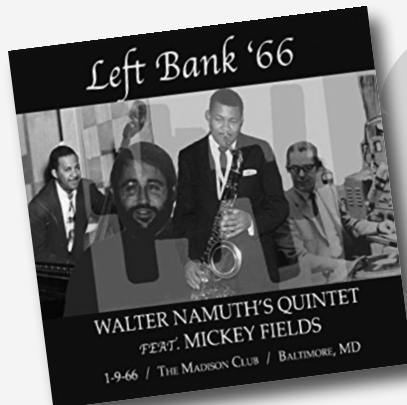
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For more details about these artists and performances, please visit: [www.AndieMusikLIVE.com](http://www.AndieMusikLIVE.com).

## LEFT BANK '66 available from BJA!



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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."

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](http://baltimorejazz.com) or write a check for \$15 to:

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# 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 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.

## Venues and businesses:

**Do you have a discount to list in the BJA Member Benefits column?** Please email us at [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com) to let us know what you have to offer. Our next issue will go at the beginning of November 2018.

**If you are interested** in sponsorship of our newsletter, or if you would like newsletters delivered to you for placement in your establishment, please contact: [irashkin@gmail.com](mailto:irashkin@gmail.com)



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# BJA Member Notes

## WE WELCOME NEW MEMBERS

Jenifer Abbott, Gustav Anderson, Ken Avis, Anita Cathcart, David Dillard, Monty Howard, Ethan Huang, Lenny McLean, Mark Miller, Robert Miller, Lawrence Schumacher, Robertha Simpson, Darrell Taylor, Jerome Walker, David Widlus

## KRIS FUNN

Congratulations to Kris Funn for winning FY 2018 Grant from the Maryland State Arts Council for Non-Classical Music-Composition.

## STEVE EVERETTE

Steve Everette has received his MBA, with an emphasis in International Business, from University of Maryland University College.

## TODD MARCUS

*On These Streets* has been getting nationwide radio play and great press! *The New York Times* recently selected music from Todd's new album as one of the top 10 songs catching their critic's attention, and the *Los Angeles Times* wrote that the album "sets an urban community to music in a lush, far-reaching recording colored by Marcus' work in a local nonprofit, along with snippets from interviews taken after the death of Freddie Gray. Most important, it swings."

The July issue of *DownBeat* includes a full-page article on Todd Marcus, "Marcus Merges Jazz, Activism."

**BJA IS ALWAYS LOOKING FOR WRITERS** for reviews, editorials, interviews and more. Our readership reaches a large targeted jazz market and a constantly growing audience, so writing for us guarantees that your work will be seen by many human eyeballs. Interested writers should e-mail a short writing sample detailing their familiarity with jazz and the Baltimore jazz community to the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)



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## display advertising

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BJA has been granted 501(c)(3) status by the IRS. Anything pledged above the basic \$25 membership is tax deductible and greatly appreciated!

*Thank you for joining! Your membership makes a difference!*





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SUMMER 2018

*Dedicated to promoting Jazz in Baltimore!*

## Where's the Jazz?

By Ian Rashkin

The BJA was excited to announce in June the introduction of our new weekly email updates of current jazz events, along with a video reminder of weekly events for our followers on Facebook and Instagram. For many years we've collected email addresses from interested jazz fans at Artscape, at BJA events, and at other events where we've reached out to people who express an interest, but for years we have sent only sporadic announcements to these 2000-plus subscribers. Finally, we decided to take the extra step and prepare a weekly message, and we're thrilled now to be able to reach a huge potential audience every week and make sure they know where to find live jazz in the Baltimore area.

Of course, we know that there is even more that is happening each week; not every artist and venue posts events on our calendar, and being an all-volunteer organization, with little extra time, we're not always able to track down additional events. That is still true, and we strongly encourage all artists and presenters who have upcoming jazz

events in the Baltimore area to please post them to our calendar. If we don't know about the events, we can't share them with these thousands of potential audience members! How-

ever, we recognize that not everyone will contribute; to that end, we have enlisted some additional volunteers help locate and add missing events. Our goal is to make sure that all interested people have the most complete information possible, and to get them to come out to hear more live jazz. So although we can't make any promises—if you want to be sure to be listed, post it yourself—we will do everything possible to help.

In short, the BJA continues to do everything we can to promote jazz in and around Baltimore. We have even more new developments in store, so keep in touch at [baltimorejazz.com](http://baltimorejazz.com), where you can find our online calendar, subscribe to our email list, and find links to our social media pages.

