



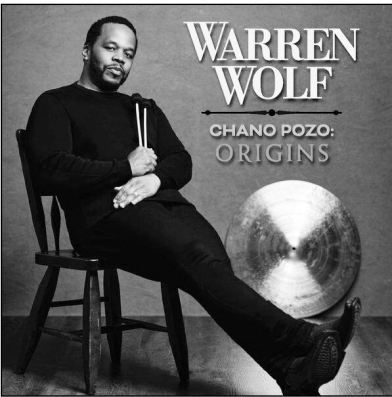
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Warren Wolf Releases His Tenth Album, *Chano Pozo: Origins*

By Steve Everette

Warren Wolf’s new CD, *Chano Pozo: Origins* (his tenth) was launched in early July. On July 8th a friend and I came to Keystone Korner for the re-release party. It was a packed house, but we were able to get good seats in front of the stage. The sound and vantage point were great for a review. The MC and owner of Keystone Korner, Todd Barkan, stepped up and introduced the band and



the leader. A none-too-flashy, handsome young man walked up behind the vibraphone and pumped up the audience by saying, “Are you ready for a good time?” The crowd responded with “YEAH!” As the music started, the crowd was mesmerized by the smooth and silky

tones Warren Wolf was making. This cat truly knew this instrument! The repertoire consisted of some older tunes from earlier CDs, and some new and familiar cuts performed from his latest release.

After he returned from LA and before he flew off to the Carolinas for a weekend festival, Wolf was able to squeeze me in for an interview. We met for pancakes, and I found him to be a very approachable artist open to sharing his perspectives.

Wolf was born in Baltimore near Druid Hill Park. In later years, the family moved to the Edmondson Village area. He remembers his introduction to music being influenced by his father’s love for playing percussion. “Dad would bring me to Druid Hill Park, where I would witness him and a collective group of other men playing all types of percussion instruments, while jamming for hours into the late evening. I

(continued on page 3)

LESLIE IMES

Baltimore Aficionada of World Jazz

By Liz Fixsen

When you walk into Leslie Imes’s home in West Baltimore, you feel like you’ve stepped into an art gallery. Her space is filled with fascinating objects from all over the world—objects that she collected over her 27 years career, partly as a diplomat in the U.S. State Department. For example, we ate lunch at a table imported from Agra, India, inlaid with semi-precious gems. Her walls are hung with masks from Africa, including Nigeria and Ghana. She also displays many photos of jazz performers from by-gone days in Baltimore. Both at home and across the world, Leslie Imes has pursued her love of jazz.

Growing up in Baltimore, Imes was surrounded by music, including jazz. She and her mother and two siblings (her father died when she was a baby) lived with her grandmother, who played piano in church. Her mom listened to all the great female jazz singers. Her uncle, James McKnight, played the Hammond B-3 with a group called the Mello-Jacks in Baltimore in the 1950s, and she got to hear him play in his clubs. Back then, every street corner had its little club, and people would come to hear the music and bring their kids, who were welcomed. Entire families would come to have picnics and outdoor concerts at Bill Dotson’s club in Glen Burnie, an entertainment haven for the Black community of that time. Imes attended Eastern High School, across from the old Memorial Stadium—an all-girls school that was being integrated at the time.

After a stint working in Woodlawn for the Social Security Administration, Imes launched into her career as a diplomat,

(continued on page 2)



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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.

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**LESLIE IMES  
Baltimore Aficionada of  
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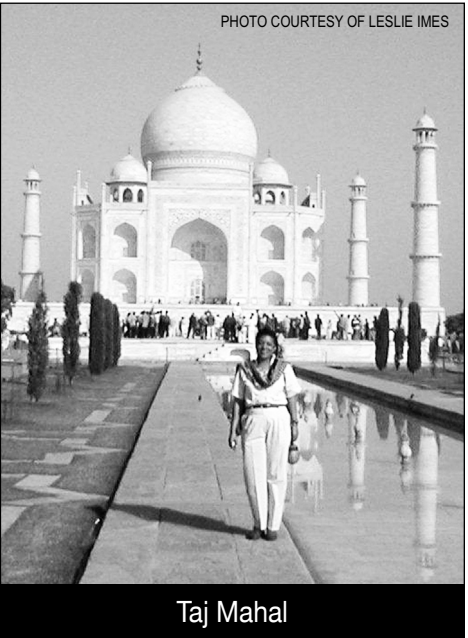
learning to speak several languages (French was her forté). And she heard jazz "everywhere." She recalled a little club in Seoul that she frequented after her day's work in the embassy. It was called "All That Jazz" and featured straight-ahead American jazz. The Arabs in Nigeria—the merchant class—featured American-style jazz to draw in the American diplomats. The junior officers would go home after work, go to sleep, get up at midnight and spend the rest of the night dancing in the clubs—and then get up and go to work again in the morning. The Nigerian clubs played more African-influenced music, always heavy on the drums. The jazz in India was different; many of the Indian jazz musicians had traveled to America to learn jazz—but then they would mingle it with their own traditional styles and instruments, such as the tabla.

Imes retired from the State Department in 2006 and reacquainted herself with the local jazz scene. She started to regularly frequent Caton Castle, which was not far from her home. She had gotten to know Ron Scott, the owner, in the 1970s at a little club in Pigtown called Levi's. Both her family and his grew up in South Baltimore. Scott started Caton Castle in the 1980s, featuring mostly rock & roll and big bands; during that time, Imes was traveling the world as a diplomat. When she returned, Caton Castle was featuring more jazz—and Imes confided that she found this to be a healing experience after her traumatic experience of evacuating American citizens from Haiti during the overthrow of President Aristide. Imes is also a regular habitué of Caton Castle, and it was a delight to find her seated at the bar, smiling her 1000-watt smile. As a dedicated jazz fan, she attended the entire week-end of the Mid-Atlantic Jazz Festival

Liz Fixsen is a BJA board member, newsletter writer and editor, and a semi-professional jazz pianist and vocalist—but mostly a dedicated aficionada of jazz.

with her friend Amy Adams, wife of the late saxophonist Harold Adams, staying in a room at the hotel. She is also a regular at Baltimore's Keystone Korner.

What does she love about jazz? "Mostly the creativity. The wonders of the musicians' individuality and what they hear and interpret. Everyone hearing the same decades-old tune, but sensing and understanding it according to their own inner voice. All of us have an inner voice, so for us fans it's rewarding to have a chance to 'live' someone else's vision. I like to go to the shows so I can feel the tune."



Currently, Imes is working with a group of Baltimore jazz musicians & aficionados and with Contemporary Arts, and hopefully with Morgan State University to plan a jazz festival in fall of 2024 to focus on the history of jazz in Baltimore, featuring the style of the legacy jazz players, with big band performances and ballroom dancing. Fond of her "creature comforts," she wants to hold the event in a manner similar to the Mid-Atlantic Jazz Festival.

An irrepressible woman full of laughter and warmth, Imes lights up the scene wherever she goes, and the jazz community is grateful for her loving patronage of the music.

**Warren Wolf Releases His Tenth  
Album, Chano Pozo: Origins**

*(continued from front page)*

recall all types of drums and other instruments that made sounds that were symbolic of African and Latino rhythms." Wolf's father collected an assortment of drums, which Warren later inherited. His father was a big fan of the Dizzy Gillespie band, and especially the percussionist, Chano Pozo. Wolf was nicknamed "Chano Pozo" by his father, and family and close friends to this day still call him Chano Pozo.

When everything shut down because of COVID-19 in 2020, Wolf was under obligation to produce a new CD for Mack Avenue records. People were leery of coming to work because of COVID, and Wolf made an executive decision, "Why not do it myself?" This CD, in essence, introduces and showcases to the world the experienced and multi-instrumentalist "Chano Pozo," "The Beast." "I am not just a vibraphonist on this album," Wolf explained "I'm playing everything: drums, vibes, keytar, bass, organ and piano on all but a few solos." Ephraim Dorsey is featured on sax. "The music was very open," he explained, "not straight-ahead jazz, but shortcuts, feel-good, easy-listening music."

The album reflects the variety of music Wolf has played and experienced throughout his life; Motown sounds and R&B, Yellow Jackets-style jazz. Being the youngest boy in the family, he learned about Def Jam and hip-hop from his two older sisters, and straight-ahead jazz from his father. "These are the origins of Chano Pozo," says Wolf. The music that helped him create his tenth release.

As Wolf explains, each track has a story. "'Intro' was a conversation between my dad and me, in retrospect, going back in time, revamped by my son and me. The vibes add a very nice, dreamy effect."

"Sunday Morning" is a flashback to his organ playing days in church. The song is an inspirational crossover between jazz and gospel, heavy on the organ!

"Havoc" reflects the influence of his father's straight-ahead jazz roots and his years as a student at Berklee College where he was introduced to new sounds like honky-tonk piano. The walking bass lines of Baltimore's Kris Funn stand out on this track.

"Another Side" is a self-reflection of Wolf's drum playing. Here, he also offers a shout-out to local sax man Tim Green and to drummer Dennis Chambers—a personal hero whom Warren considers a genius.

"Thelma E" was inspired by the 1970s TV sitcom *Good Times*, featuring the fine-looking Bern Nadette Stanis, aka Thelma Evans. Warren had an "amazing crush" on her, and the music personifies that funky retro sound.

"Lady" is a nice remix of a tune by one of Warren's favorite artists, D'Angelo. Especially notable on this track is his singing on the ElectroSpit Mobile Talk Box, a futuristic voice synthesizer.

"Wishing I Were With You" is a love ballad to his wife that makes use of the close harmonies of early '70s crooners and features female vocalist Imani-Grace Cooper.

Similarly, the tune "The Struggle Continues" is dedicated to Warren's former friend from Berklee, who had met an untimely death. It is one of those easy-listening-to cuts, with a nice intro and great solos.

Finally, "Outro" features his schoolmate Allison Bordlemay singing tracks that were overdubbed with harmonies, along with studio sound effects on the vibes, producing a Twilight Zone feel, transitioning into the future to the next CD.

Wolf has been releasing clips from his new CD on Instagram. Recently, he received a message from a friend about one of these clips: "Warren, I can't hear the vibes. Where are you?" Warren replied with, "You don't hear the vibes, but you definitely hear me!" Warren also gives a shout-out to trumpeter Sean Jones, flutist Delandria Mills and Peabody student Adan Montes for their musical contributions on the CD.

When I asked Wolf what his next project is, he responded: "The Essence Jazz Collective is a group of all-stars that come together every year in October. We take composers' hits and rearrange them. One of my fondest memories is when the all-stars performed 'Stand' and 'Take You Higher' by Sly and the Family Stone. We were jamming it! I'm looking forward to getting together and doing that."

Steve Everette, MBA, has been a BJA board member for 10 years. He loves the bass guitar. Steve is the founder and owner of the Business Concepts Group.

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## Jazz Improvisation At Its Best Is A Creative Conversation



PHOTO COURTESY OF DAVID OSTWALD LOUIS ARMSTRONG ETERNITY BAND

By Michael B. Friedman

Recently a neighbor who doesn't know jazz came to a jam session in which I played a few tunes on keyboard, and when I came back to our table, he asked, "Did you know what you would be playing?" "No" I responded. "I didn't even know who I would be playing with. The person running the jam session puts us together and we then ask each other 'what do you want to play?'" He looked astonished. "Do you then have music you can read?" "To some extent," I said. I showed him an app on my smartphone giving a chart of chords. "But mostly we improvise." He looked even more astonished. "How do you do that?" he asked.

That is one of the magical aspects of jazz. Musicians who may or may not have ever played together before join to play a tune together, maybe one they've never played before—and not only play the melody, but also take improvised solos on the tune.

"When jazz musicians improvise, they create a new melody over the chord structure of a song. The notes in that new melody are chosen from the notes within the chords—or from the scale implied by a series of chords. The improviser may hew closely to the contours of the original melody—or may completely depart from it, while adhering to the harmonic sequence." (from *A Passion for Jazz*)

Players implicitly or explicitly agree before they begin about style or rhythm (e.g. swing, ballad, funk, or Latin), and tempo. In jam sessions, much of this goes unsaid because there is a repertoire that most jazz musicians are familiar with. If they don't know the tune by heart, some use "lead sheets" giving the melody and chords; others use the phone app with chords only. For singers, keys are often changed.

Simple enough? Not at all. To play together is a remarkable feat. "One, two, three, four," someone may say out loud or

with a few taps, and everyone starts in the same harmonic and melodic place in the same tempo. How is this possible? It is a fundamental form of human communication. But to get a sense of how difficult it is, just watch people dancing. Good dancers are together. Many dancers miss the beat or don't connect with the rhythm of their partners.

Following a sequence of chords at a shared rhythm is fundamental to jazz improvisation; but this can be done mechanically, or it can transcend the mechanics and be truly creative. How is that possible?

Jazz as a language is a good analogy, for sure.

When we speak, we are constantly improvising.

New thoughts emerge as we talk. So it is with jazz improvisation.

Warren Wolf, one of the greatest jazz musicians playing today, answers "Jazz at its heart is a conversation." Sometimes soloists taking their turns improvising get lost in themselves, but sometimes there is an interchange between the soloists and the rhythm section backing them up or with other instrumentalists who join in. "Statement and response," Wolf said.

And sometimes there's chemistry like that between lovers or good friends, and sometimes there isn't. Jazz pianist Peggy Stern once said to me at a jam session, "I've had enough of playing for musicians masturbating in front of me." She wanted a conversation; she wanted to be heard as well as to listen. Metaphorically, she wanted lovemaking—not mutual masturbation.

This requires musicians to do more than follow the chord patterns. They need to listen to each other, they need to adapt

to each other, they need to find each other. David Ostwald, who leads the Louis Armstrong Eternity Band, which has played at Birdland in New York every Wednesday for the last 23 years, said to me recently, "You have to be open-eared, ready and willing to join with someone playing something unexpected."

In another recent conversation, Ian Rashkin, a marvelous bass player and former president of the Baltimore Jazz Alliance, said that it is important to capture the mood of the music and to express his own mood at the same time. "Soloing," he said, "is answering the melody, an interchange between it and me." He added, that, like Peggy Stern, as a member of the rhythm section, he does not want to just be background; he wants a conversation between himself and the soloist he supports.

How are these conversations possible? This is a very tough metaphysical question. Jungians answer that there is a collective unconscious that creative people tap into. That is the source. Tarus Mateen, a very creative bass player, recently said to me, "The music comes from the source and passes through the performer to the listeners." He believes that these conversations are best when musicians "let their hands do the talking," bypassing a verbal idea of what to play, going directly from source to expression.

How can players learn to do this? Wolf answers, "Listen to recordings of great performances. Master them and make them your own." A shared history is essential for a true conversation, for a true interchange.

Joshua Espinosa, one of the most original pianists working currently, says, "Masters of improvisation spend many, many hours exploring the multitude of musical possibilities . . . and eventually develop their own style." He compares learning to improvise to learning a language.

Todd Barkan, the owner of Keystone Korner, a world class jazz club in Baltimore, makes it a point to say about his club, "Jazz is spoken here."

Jazz as a language is a good analogy, for sure. When we speak, we are constantly improvising. New thoughts emerge as we talk. So it is with jazz improvisation. New ideas emerge as we play. But as with talk, jazz players often fall back on what they have said before, sometimes over and over again. Sometimes they rely on riffs they know, especially riffs that arouse an audience.

Repetition of the familiar can be emotionally powerful. But improvisation at its best is not just repetition of chord patterns, though that is critical. Nor is it repetition of riffs that work. At its best, it is, as Wolf points out, a conversation among creative people discovering and saying something that has not been said before, something created in the moment. How does that happen? That is still a mystery.

Michael Friedman is a retired social worker and social advocate who is also a semi-professional jazz pianist and photographer; his photographs of jazz artists are on permanent display at Keystone Korner in Baltimore. He writes occasionally for the Baltimore Jazz Alliance newsletter. [www.michaelbfriedman.com](http://www.michaelbfriedman.com)

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## R.I.P. TOM WILLIAMS

### Master of The Trumpet and Drums

By Liz Fixsen

Sad news recently spread across Facebook of the sudden death August 7th of Baltimore native Tom Williams, trumpeter, drummer, composer, bandleader and educator, apparently the victim of a heart attack at the age of 61.

As narrated on his website, Williams studied both trumpet and drums from high school through college at Towson State University and joined the renowned Duke Ellington Orchestra under the direction of Mercer Ellington, with whom he played the national tour of the Broadway smash *Sophisticated Ladies*, also touring Japan with the road company. In 1987 he enlisted in the US Army and served eight years as a featured soloist with the Jazz Ambassadors and Army Blues jazz ensembles. His bio lists numerous awards including the 2014 Benny Golson Jazz Master Award, as well as the major jazz artists and bands with whom he played both on trumpet and drums, plus the venues and festivals where he appeared. He is mentioned in the book *The Trumpet Kings* by Scott Yanow. As a leader on trumpet, Tom recorded two CDs, *Introducing Tom Williams* and *Straight Street* on the Criss Cross Jazz™ label. As an educator, Williams served as the jazz drum set instructor at Howard Community College from 2009-2011, and before his death as the jazz trumpet instructor at the University of Maryland Baltimore County.

Many tributes were posted on Facebook to Williams, as a great musician and as a humorous and kind person.

Bassist **Max Murray**: “This cat was so deep, on so many levels—musically, philosophically and intellectually. . . . His sense of humor—sharp as it gets and quick as lightning. Every time I had the privilege to work with him his presence elevated the situation, whether on trumpet or drums.”

Saxophonist **Gary Bartz**: “I remember the night Tommy Williams wore Freddie Hubbard out at The Closet in Baltimore. Freddie stopped by after his gig at Ethel’s Place. Freddie knew Tommy got him that night, and said, ‘Tell that fat MF I’ll be back tomorrow night.’ Tommy said, ‘I’m not coming back!’ I love you, Tommy.”

Pianist **Harry Appelman**: “A good friend, great drummer and world-class trumpeter, Tom was kind enough to have me play on his 1995 CD *Interplay*—one of my first recording experiences—and we worked together on numerous gigs over the years. He was a no BS guy—said what he thought.”

Pianist **Darius Scott**: “From our first, early musical acquaintance you treated me with kindness. ‘Yeah, man. Keep doin’ what you’re doin!’ With each subsequent encounter your encouragement was always inspiring and your sense of humor disarming.”

**Drummer Jim Hannah**: “[The album, *Rumba Club Legacy*] was the last thing we [Rumba Club] recorded with Tom Williams. This is just one more example of what a consum-



mate musician he was . . . hilarious, sharp, a true pro, a true friend.” Hannah, like Bartz, saw the encounter between Williams and Freddie Hubbard at The Closet. “So good,” writes Hannah, “he had one of his heroes, Freddie Hubbard, worried.” Hannah also, like others, gives tribute to Williams’ kindness: “One of the kindest, most profound things he did for my family was to rearrange his schedule and manage to play ‘Taps’ at my dad’s burial service. . . . didn’t know he would be there. And it was an unforgettable special moment.”

Saxophonist **Lionel Lyles** recalls hearing Williams at a jam session one night in DC in 2015. Having known Williams only as a trumpet player, he was surprised to learn that he would be playing drums. “I listen to Tommy swing his ass off (on drums) after playing trumpet for an hour or so,” says Lyles. “It was incredible!” A few years later, he saw Williams and drummer Ralph Peterson on a show at Bohemian Caverns. “Tommy was killin’ as usual on the trumpet. Then Tommy and Ralph (who had recently picked up the trumpet) literally get up and SWITCH! Amazing!”

Trombonist **Craig Considine** remembers playing a gig with Williams in the mid-1980s in Baltimore’s Mt. Washington area, when he was still early in his jazz journey. “I had been playing trad jazz at a dive called the Peabody Bookshop every Wednesday. I had learned just enough to be a danger to myself and others. Notorious drummer Ronnie Dawson heard me there and decided I should be thrown into the deep end of the pool. He asked me to play a jazz gig in Mount Washington. In the the foolishness and bravado of youth, I accepted.”

“The moment Tom Williams showed up to the gig, I realized I was in over my head. I had heard Tom play many times and was always astounded. Tom was a couple of years younger than me, but decades ahead of me musically, then and now. Ronnie called a tune. I forget what it was. But it was one I knew. We played the head, and Tom took a solo. Took it to outer space and back. Absolutely killed it, as he does.”

“My solo was a meandering, meaningless mess. When I finally stumbled to an inconclusive end in the middle of the

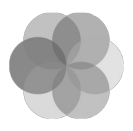
bridge, Our Hero Tom turned to me and said, ‘Yeah Man.’ That is why I will always love him.”

More about Tom Williams can be found on his website, and at “Remembering Tom Williams: a Tribute to the Hard Bop Trumpeter,” by Scott Yanow, and an interview, “Allyn Johnson & Meet the Artist on the Bandstand w/Tom Williams.”

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*One of the things I like about jazz, kid,  
is I don't know what's going to happen next.*  
– Bix Beiderbecke



# Trumpeter Scott Strother Headlines Saturday Night Jazz at Next Phaze Café

By Liz Fixsen

Scott Strother, an exciting trumpet player with a growing presence in Baltimore, led a sizzling combo on August 5th at Next Phaze, with the redoubtable Worthy Brothers (Zach on keyboard; Eric on bass) and the electrifying young drummer Devron Dennis, and local stalwarts Terry Koger (alto sax) and Michael Weber (trombone) sitting in on the second set.

Strother was born in Washington, DC but spent most of his youth in Maryland. He studied trumpet from a tender age and on into high school and college, first at Bowie State, and then earning a master's degree at Towson University, studying under Dave Ballou. He spent twelve years as a band director in Harford County Public Schools and is currently teaching at Middle River Middle School in Baltimore County. He has been performing in the DMV area for over twenty years and has played with some very influential players such as Wynton Marsalis, Roy Hargrove, Greg Boyer and a host of other top musicians. This performance at Next Phaze started his journey as a band leader.

It also launches the next phase (pardon the pun) of the venue's music program, adding to its Monday, Thursday and Friday night events. An every-Monday-night jam session is led by bassist Jesse Powers, leaning strongly toward R&B and soul and showcasing some powerhouse singers such as Letitia "Songbird" Coates. R&B, soul, and fusion are featured on "Soulful Fridays," recent bands were led by Frank McCombs, Mark Kraemer, Craig Alston, Rodney Kelley, Sr. and Clarence Ward III. An acoustic open mic happens every 1st and 3rd Thursday hosted by The Big Little Band.

Next Phaze took its name from the reincarnation of Phaze 10, which was located on North Howard Street. In 2016, owner Tony Randall, Sr. opened Next Phaze at 112 E. Lexington Street; a bar was added in 2018. Randall and his daughter Tameeka Randall are co-owners, and Chef Lawrence Manning serves up a menu of downhome Southern food; Yelp reviews are overwhelmingly positive (try the crab cakes!). The club has the feel of a speakeasy, with its semi-subterranean, dimly lit space seating around 75 patrons at the bar and couple dozen tables covered by black tablecloths. Patrons face an ample performance area with a full sound system and colored stage lighting.

Taking that stage on August 5th, Strother set a high bar for the newly inaugurated Saturday night program of straight-ahead jazz. One of DC's most recognized trumpet players, Donvonte McCoy, who has known Strother for some 20 years, says "Scott's a great player. He puts all his emotions and energy into his playing." That assessment was amply

demonstrated that night, and the other players were equally impressive. Standards included "Bags Groove," "Donna Lee" (at a blistering tempo); "Body and Soul," "Chicken," "Recordame," "Cantaloupe Island," and "The Blues Walk." On "I Thought About You," pianist Zach Worthy played an inventive solo full of surprises, his classical training evident in his left-hand versatility.

Two of the most memorable tunes were Freddie Hubbard's "Little Sunflower" and Juan Tizol's "Caravan." "Little Sunflower" started with the standard Latin feel, but then the drums set up a subdued but intense galloping beat, picked up with more intensity by the keyboard with a funky EP setting. The drums maintained the trippety rhythm on rims during the bass solo, and on the last head the bass kept up a steady drone on 1 and 5.

Even more notable was the band's rendition of "Caravan," conjuring up the exoticism implied in the title. The keyboard intro aroused a mood of mystery with chunky, quirky chords. As the tune gained energy, Strother's trumpet shrieked like a phoenix rising from the ashes, while Koger's solo on alto whipped a wild sandstorm of notes. Worthy's piano solo slipped briefly into an incongruous ragtime mode before turning spiky again, doing a whirling dervish dance around the harmonies. All the while, Dennis on drums drove the camels through the desert storm with a fiery energy.



PHOTO COURTESY OF SCOTT STROTHER

Scott Strother and Terry Koger at Next Phaze Café

All in all, Strother and his band were a hit with the audience and the management. As of this writing, he is scheduled to play again at Next Phaze on September 30th. We hope to hear more of Strother as a band leader, in Baltimore and beyond. Follow him on Facebook at Scott Strother Music.

# All Hail Barbara Grubbs



PHOTO COURTESY OF TODD MARCUS

By Steve Everett

On July 1st, the weather was overcast and threatening thunderstorms. Nonetheless, Todd Marcus was able to attract more than two hundred people to the Harris-Marcus Center in the Black Arts District, 1947 Pennsylvania Avenue, Baltimore. The Baltimore Jazz Alliance was one of the sponsors of the event. The occasion was to pay homage to Barbara Grubbs for her commitment of service in the areas of music, arts, and public events in Baltimore, Maryland.

"I was a teacher for many years before I became an activist for the arts and music."

Also in support of the event, as a guest, her husband Carl Grubbs performed live along with an all-star group of musicians. His ensemble included a string section and several noted musicians, including nationally known Eric Kennedy (drums), Blake Meister (bass), Allyn Johnson (piano) — and a horn section featuring Ephraim and Ebban Dorsey, Todd Marcus and Carl Grubbs. Together, they performed many of the compositions that have made Grubbs a jazz legend.

As a cool-jazz-like breeze comforted the crowd, the event commenced with a succession of accolades for Barbara Grubbs, presented by various community organizations, including Contemporary Arts, Inc., Greater Baltimore Cultural Alliance and Intersection of Change. Friends and students also offered their praise of the life-changing support, inspiration, and encouragement from Barbara Grubbs. Special ac-

knowledge of her commitment of service to Maryland was also offered in a certificate from Maryland's governor, Wes Moore.

Todd Marcus, who has known the Grubbs for over a quarter century, noted:

"I wanted to pay tribute to them and all they have done in support of our community and musicians for so many years. It was special to celebrate Carl by rehearsing and performing his music. And because Mrs. Grubbs is an organizer and administrator who works behind the scenes, I wanted to put her into the spotlight with everyone's remarks and a tribute video so she could see how loved and appreciated she is too!"

Barbara Grubbs was presented with "roses of love." In response to the honor, she offered the following insight:

"I was a teacher for many years before I became an activist for the arts and music. It's been a labor of love. What other job can you have, where you help preserve a wonderful culture such as arts and music, while partying at the same time?"

Baltimore's cultural scene is strong, thanks to the hard work and dedication of Carl and Barbara Grubbs.



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*The piano ain't got no wrong notes. – Thelonious Monk*





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## BJA Jazz Fest

By Liz Fixsen

On Sunday June 18th, The Baltimore Jazz Alliance celebrated Father's Day and Juneteenth in partnership with Baltimore's AFRAM, one of the largest African American festivals on the East Coast. The Baltimore Jazz Fest came to life on AFRAM's "Soul Stage" to bring some of the region's best jazz artists to festival-goers in Druid Hill Park.

To highlight Baltimore Jazz Alliance's 20th anniversary, the BJA board decided to re-visit some of the organization's main accomplishments. The Girls Night Out Big Band played arrangements previously performed by the BJA Big Band; the Terry Koger Quintet played tunes by Baltimore composers from our own *The Baltimore Real Book*; and we re-staged "Saxophone Colossi," featuring saxophonists Tim Green, Brad Collins, Brent Birkhead, and Lionel Lyles, Jr., with the Eric Byrd Trio. The free festival also featured Samuel Prather & The Groove Orchestra. Closing out Baltimore Jazz Fest, BJA revived a beloved Baltimore tradition that has been missing for several years —The Billie Holiday vocal competition—featuring The Session house band led by Clarence Ward III. The winner was Iva Jean Ambush; second place winner was Dominique Bianco, and third place, Kanika.

As always, the BJA was present with a booth staffed by volunteers Tyrone Crawley, Sue Carlin, Anna Celenza, Steve Everette and Liz Fixsen, handing out literature, signing up new members and selling BJA merchandise. In addition to our partners at AFRAM, BJA is grateful to our sponsors at the Maryland State Arts Council, the Baltimore Community Foundation, the Johns Hopkins Neighborhood Fund, the William G. Baker, Jr. Memorial Fund, Wegman's and more.



# Joshua Espinoza’s New Album: *Songs From Yesterday*



**By Michael B. Friedman**  
**Joshua Espinoza’s second album** (Joshua Espinoza, piano; Kris Monson, double bass; Jaron Lamar Davis, drums) demonstrates once again that he is a remarkably original and creative musician.

What I find most striking about his playing is that unlike too many young jazz musicians, he is not devoted to playing fast and loud. His playing tends to be slow, gentle, and thoughtful. Whether he is elaborating on his own compositions or on Beatles, Billy Joel or Leonard Cohen songs, he takes the time to explore their harmonies and rhythms and to discover surprising possibilities hidden within them.

I am also struck by his willingness to subjugate his technique to the music rather than to show off his chops. Too many young players, in my opinion, seem to use the music as an opportunity to put their technique on display and in the process lose the music. Not Espinoza. For him the music is always first.

The music on this album has a nostalgic feel to it. No accident. The liner notes say, “The seeds of the album were planted in the early days of the pandemic, a time that invited Espinoza to reflect on his life, his complicated childhood, and his earliest musical memories.”

In a note to me, Espinoza added, “The songs on this album were important to me growing up. My goal is to interpret them in a way that is true to the originals as conceived by the songwriters, but of course to add my own personal approach/aesthetic to them. The original compositions [“Adrift,” “Appalachian Wanderer,” “Michoacán,” “Don’t Fan the Flame”] are inspired by either important experiences from my life or inspired by important people. ‘Appalachian Wanderer’ is dedicated to my mom, who grew up in rural Southwest Virginia, and ‘Michoacán’ is dedicated to my dad and his stories about his home state of Michoacán in Mexico.”

The emotional importance of his work is clear.

In addition to its personal emotional roots, Espinoza’s music has clear roots in a broad range of music: jazz, of course, but also classical impressionism (think Debussy, Ravel, and Stravinsky). Also country music, and folk and popular music. It is all brought together in a style that is uniquely Espinoza.

The harmonic variations that Espinoza uses always surprise me. They are clearest on songs written by other people—the Beatles tunes, the Billy Joel and Leonard Cohen tunes, “The A Train” on his previous album. He finds harmonic possibilities that I find compelling, though I confess I don’t understand what they are. He clearly is not afraid of dissonance, which he sometimes uses with powerful effect. And he told me that he avoids stacking chords composed of thirds, instead using 2nds and 9ths and the pentatonic scale. Whatever the theory, the harmonic outcome is unique.

Espinoza’s trio is also quite remarkable as an ensemble. There are a couple of tracks on this album when they sound like a good piano jazz trio, really together. But mostly they sound more like a chamber group in which the bass and drums are not backup to the piano but co-equal instruments in creating the overall sound. Amazing.



Although this is a review of his new album, I want to mention that Espinoza and his trio are terrific live performers. They are a great example of group improvisation at its best, when the players seem to be able to read each other’s minds or to become a single musical mind. If you can find one, go to a live performance. The album release concert happens Monday, October 2nd at Blues Alley. In November, he’ll be on tour in Tennessee and Pennsylvania.

So, I recommend this album as a novel musical experience. And I hope that there will soon be a third album. Personally, I’d like to hear Espinoza’s interpretations of some more of the jazz classics. If anyone can find new harmonic and rhythmic possibilities for the standards, it’s him.

The album release date is September 29, 2023. It can be accessed on Espinoza’s website, [joshuaespinoza.com](http://joshuaespinoza.com)

# The Baltimore Jazz Collective . . . Yeah!

**By Gregory L. Lewis**  
**It wasn’t an Orioles home game** that accounted for the heavy early evening pedestrian traffic along downtown’s Howard/Eutaw Street corridor on August 24th, 2023; rather, it was this year’s second installment of the Bromo Art Walk. That’s a blocks-long bazaar of sorts, where the public can interact with the downtown cultural and artistic community, many of whom live or work in the Bromo Seltzer Arts Tower, namesake for the sponsoring official “Bromo Arts District.”

The group’s collective approach to improvisation recalled an earlier era, before solo virtuosity deconstructed the big band’s swinging aesthetic.

The Eubie Blake Cultural Center was one stop on the tour where many lingered, charmed by the sound of The Baltimore Jazz Collective, an edgy ensemble led by vocalist and dancer Brinae Ali, with Todd Marcus on bass clarinet, Eric Williams on trumpet, Kris Funn on acoustic bass, Allyn Johnson on piano, Claudio Silva on drums, and Wendel Patrick on turntable. They created an engrossing vibe.

Ali has planted local roots as the wife of top-tier trumpeter Sean Jones, head of the jazz program at the Peabody Institute in Mount Vernon. Her dexterous tap dancing set the performance tone; it was the beat within the beat. She sang, danced with and without tap shoes, recited poetry and, in one instance, read from a prison epistle by Baltimore-born master hoofer Laurence Donald Jackson (1921-1974), a/k/a “Baby Laurence.”

Ali’s original tune “Convict Soliloquy” is a tribute to “Baby Laurence” wherein her flexible voice (shades of Abbey Lincoln) runs a gamut of emotions against the staggered beat of a pulsating rhythm section melodically framed by the trumpet and bass clarinet, alternating and in unison, before both eventually blared. Ali’s stylized tap steps seemed to reproach the repeated “scratch/scratch” of the turntable as she bid the audience to join in her chant: “I got problems.” Many did.

Along the way, Ali referred to the Eubie Blake Cultural Center as “holy ground.” I get her meaning, since *Shuffle Along* (1921), the trailblazing all-Black Broadway musical production with music by Eubie Blake and lyrics by Noble Sissle, raised the cultural profile of traditional Black choreographed dance, making a name for both Eubie Blake and creative foot stomping. *Shuffle Along* was a box office sensation.

With one exception, the concert playlist consisted of about an hour’s worth of original tunes, mostly set to a jazz/funk beat that in a Latin-flavored iteration brought many in the



Vocalist and dancer, Brinae Ali

audience to their feet, swaying to the seductive rhythm. The group’s collective approach to improvisation recalled an earlier era, before solo virtuosity deconstructed the big band’s swinging aesthetic. As if for emphasis, the melody of a solitary old-school favorite (a geezer teaser?) was recognizable, notwithstanding the group’s 21st century gloss: “Billie’s Bounce,” a swinging tune by Charlie “Bird” Parker.

The Bromo Art Walk and other cultural expressions of the indomitable human spirit are sure-fire antidotes to Baltimore’s depressing urban blight. Please note that the Eubie Blake Cultural Center on Howard Street operates year round. Be sure to check it out, even if others don’t. As the Jazz Age’s acerbic wit, Dorothy Parker, put it: “You can lead a horticulture, but you can’t make her think.”

Gregory L. Lewis is a longtime Baltimore attorney whose jazz reflections are archived at [reflectionsconcastle.blogspot.com](http://reflectionsconcastle.blogspot.com).

*As far as I’m concerned, the essentials of jazz are: melodic improvisation, melodic invention, swing, and instrumental personality. – Mose Allison*



# Interview with Brynn Rhodes

By Liz Fixsen

Why did you join the BJA?

After graduating from Berklee College of Music and Emerson College in Boston with a B.S. in Marketing Communications and concentration in Music Business, I returned home to Baltimore to regroup and prepare for my future career. I wanted to find a community that shares my love for jazz, and a non-profit that allows me to contribute my marketing and social media skills. The BJA gave me both; I admired their values, mission and achievements in the Baltimore jazz scene, and I was eager and grateful to bring a younger person’s perspective.

Tell us about your involvement with jazz. (as a fan or listener, or a player past or present)

I vividly remember listening to “Smooth Jazz 105.9” on my radio player in my Paris-themed room as a child; I grew up in a music-filled household. When I was nine years old, I started playing cello and played all through middle school and high school.

It wasn’t until I took a “History of Jazz” course at Emerson that affirmed my love for jazz, as I learned new music and fell in love with bossa nova. Every time I felt like I needed a pick-me-up, my jazz playlists would provide an instant wave of ease. I began frequenting jazz clubs as often as I could in the post-COVID Boston scene. Now my one must-do when traveling is to go to at least one local jazz club. And I know that sometime in the near future, I’ll pick up the cello again—and I know there’ll be an influence of jazz.

What do you think of the Baltimore jazz scene?

There is so much love and support in the Baltimore jazz scene! From watching documentaries, reading books, and observing the experiences of Berklee musicians, I learned that there can often be intense competition. But in Baltimore, I admire the ways in which so



many musicians are supportive and learn from each other. The Baltimore sound is one with deep passion and soul that is consistently beautiful to experience. At the Baltimore Jazz Conference this past April, Quincy Phillips spoke about the Baltimore sound: “What you’re listening to is the truth. We are playing the beat from the heart. You can tell because the room is being transformed.”

Who are some of your favorite jazz musicians? Favorite Baltimore jazz musicians?

My favorite jazz musicians are Stan Getz, Chet Baker, John Coltrane, Bill Evans, Astrud Gilberto and Gabriel de Rosa. My favorite Baltimore jazz musicians, past and present, are Clarence Ward III, Billie Holiday, Brent Birckhead and the Terry Koger Quintet. However, when I listen to jazz, I mostly listen to playlists that I or others have made, so I discover new music, as well as hear some of my favorites. I crave the feeling of listening to a great song for the first time. I know this list will continue to grow (especially with Baltimore jazz musicians) where I wouldn’t be able to fit them all on one page . . .

How have you been involved with the BJA so far? What do you hope to accomplish as a BJA board member?

I have developed BJA’s social media presence through marketing plans, con-

tent strategy and graphic design; I have also been a part of event planning and curating marketing plans for our most recent Jazz Conference and Jazz Fest. I was involved in public relations communications with local media outlets for Baltimore Jazz Fest at AFRAM.

Moving forward, I plan on providing a more youthful perspective to the ever-evolving jazz scene in Baltimore. I want to be a voice for younger jazz musicians and jazz enthusiasts by creating campaigns—both digitally and in print—to increase an interest in the younger audience. More specifically, I want to help younger female and non-binary musicians feel included and less intimidated, and to succeed as musicians and enthusiasts who are part of the evolution of jazz.

Tell us something about your current day job. Does it somehow fit in with your love of jazz and/or your work with the BJA?

I work backstage in artist hospitality at Merriweather Post Pavilion, so I am very grateful to be surrounded by live music and musicians. Although there aren’t as many jazz concerts at Merriweather, I adore hearing the jazz influences across all music genres. I am also a retail visual manager at Free People in Annapolis. I love being able to use my creativity in merchandising the store; I help customers find their style, especially either as concert-goers or musicians ready to get on stage.

As I approach my career in the music industry, I have an interest in Artist Relations. I look forward to seeing where the music takes me; I have an open mind and eagerness to dip my toes in many aspects of the industry. I hope to someday work abroad in Europe and/or the UK, and my dream is to combine music and fashion into a career. I love immersing myself in new experiences, new international music, and new people who share the same passion for music—especially jazz.

*Jazz is not a what, it is a how.*  
– Bill Evans

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Keystone Korner, Baltimore

**Pan-American Jazz Ensemble**

**November 30 • 7:30 pm**  
Joe Byrd Hall



# SPOTLIGHTING BOB BUTTA

## The Dean of Baltimore Jazz Piano

By Gregory L. Lewis

The year 1971 marked the end of an era. The legendary Royal Theatre was demolished, signaling a shift away from the jazzy nightlife of the surrounding Pennsylvania Avenue Black entertainment district that had thrived for a half-century. Since that time, various local jazz venues have come and gone—The New Haven Lounge, Ethel’s Place, The Closet—but Overlea High School’s class of 1971 deserves a shout-out for supplying the symbolic face for a rebooted and evolving jazz scene: Baltimore native Bob Butta on piano.

Over the past half-century, Butta has been the go-to local sideman for some of the biggest names in jazz, including saxophonists Mickey Fields, Stanley Turrentine and Junior Cook, as well as trumpeters Bill Hardman, Freddie Hubbard and Woody Shaw. This list is just a hint, since a steady stream of notable headliners used to perform at The Closet, impresario Henry Baker’s bygone downtown jazz club which featured Butta’s piano in a 1970s to 1980s smoking house band: Gary Bartz on alto sax, Geoff Harper on acoustic bass and Steve Williams (or Nasar Abadey) on drums.

What prepared Butta to stomp with the big dogs of jazz so soon after high school hijinks? Humble to a fault, an expansive Butta recently told me over lunch at a local eatery, “I was not ready.” Raised by nurturing parents who liked to dance to the swinging rhythm of Frank Sinatra and Tony Bennett, Butta and his sister did not come from an otherwise musical family. Noticing his fascination with the sound of an organ, his dad procured a portable Hammond organ for the grade-school Butta, and a lifelong love affair with the keyboard began.

Coincidentally, Butta shares the same birthday (August 16) with old-school piano great Bill Evans, but Butta is the product of a 1960s musical sensibility. Transistor radios, the first toy for listening to music that you could slip into your pocket, presented a smorgasbord of sounds on the AM radio dial. There was rock & roll on the left side of the dial and R&B/soul on the right side. Fusion was on the horizon, and Butta was smitten with bebop upon hearing organ master Jimmy Smith play John Coltrane’s harmonic tour de force, “Impressions.” Composed of mostly self-taught, fledgling musicians—including “organist” Butta—local garage bands proliferated.

In the early 1970s, Butta attended the Essex branch of the Community College of Baltimore County. As fate would have it, a clutch of classical pianists—Arno Drucker, Paul Nitsch and Saul Lilienstein—happened to teach courses at that time on music theory and practice at a highly refined level. Butta became a “sponge” Bob, absorbing lessons on reading and



transcribing music, as well as practice and performance techniques. You might say that Bob Butta, the pianist, was born on the Essex campus. On this point and others, Butta elaborates in a long 2021 YouTube interview with saxophonist Antonio Parker which is only a mouse click away.

Butta has been the go-to local sideman for some of the biggest names in jazz.

Over the years, Butta has often made cassette-tape recordings of his live performances, but he’s generally avoided the recording studio. While Amazon lists only one CD credited to Butta— *Windows: The Bob Butta Trio* (1997)—he has recorded as a sideman on many others. I like *Precious Energy*, a 1987 live recording from Ethel’s Place, a defunct mid-town bistro operated by the late jazz diva Ethel Ennis, which featured a group led by Gary Bartz (alto sax) and vocalist Leon Thomas. Butta comped and soloed adroitly on “Cousin Mary,” Leon Thomas’s “yodeling” rendition of John Coltrane’s classic straight-ahead tune.

With his customary narrow brim fedora crowning a friendly face above a portly waistline, Butta’s unassuming demeanor contributes to his off-beat sense of humor. For instance, he’s five feet, six inches tall, but drolly claims that he used to be five feet, seven. Spontaneously, Butta heaps praise on the great musicians he’s played with, like tenor saxophonist Clifford Jordan (“has his own voice, not hard, not thin; great with Monk tunes”) or alto saxophonist Sonny Fortune (“Coltrane, he comes out of Trane”) or alto saxophonist Sonny Stitt (“like playing with Bird [Charlie Parker]”).

Remarkably, the laid-back Butta once customized a 1997 Pontiac Firebird and raced it himself at the Capitol Raceway in Prince George’s County. Such passion under control also describes Butta’s version of trailblazer Bud Powell’s bebop

piano style—uptempo linear improvisation offset by rhythmic counterpoint with both hands busy. Butta acknowledges other piano influences: Charles Covington (a mentor), Chick Corea, Bill Evans, Herbie Hancock, Wynton Kelly, Thelonious Monk, McCoy Tyner and Horace Silver.

Butta remains an active sideman—averaging six to eight gigs a month—in addition to regular work with trumpeter John Lamkin’s Favorites Jazz Quintet, sizzling local post-boppers with a new CD forthcoming. Like other veterans of the local jazz scene, Lamkin gives Butta props: “He’s one of the best,” said Lamkin. “He came up under the tutelage of [pianist] Charlie Covington [and] he’s created a highly recognizable style that is both harmonically and melodically sound.” A consummate team player, Butta has performed with Lamkin’s group for the past six or seven years, and he’s been the devoted life partner of his wife, Inge, for over forty years.

Butta’s musical footprint is regional. In August, Tacoma Station Tavern, a jazz hot spot in Washington, D.C., feted Butta in a 70th birthday bash that featured a cake, candles and Butta teasing the “Happy Birthday” song by tinkling a few bars in the style of a funeral dirge. On this festive and well-attended occasion, Butta led a spirited quartet—Antonio Parker (sax), Quincy Phillips (drums) and Shawn Simon (bass)—that also included sit-in performances by jazz scene heavyweights vocalist Sharon Clark, drummer Nasar Abadey, and saxophonist Mark Kraemer. As the song title suggests, Kraemer’s uptempo and searching solo on Dave Brubeck’s “In Your Own Sweet Way” set a particularly apt tone for this sparkling birthday tribute to the quirky Butta.

Butta tells a funny story about opportunity knocking. In the 1980s, he was playing in a New York City jam session when bassist Lonnie Plaxico ran in and said in his ear, “Art Blakey needs a piano player, we’re driving to Canada tonight!” Butta replied, “Can I finish playing this tune first?” When the tune was over, Plaxico and Blakey were already gone.

Art Blakey’s loss was Baltimore’s gain. Ready or not, three cheers for Bob Butta. He can be heard playing often at Baltimore’s Caton Castle, and he has performed at many other venues in the region, including 18th & 21st in Columbia and An die Musik and Keystone Korner in Baltimore.



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## New Members

Dominique Bianco, Robert Boyer, Andrea Brachfeld, Joanie Cross, Hope Johnson, Larry Nunley, Lauren Silinsky, Keith Snipes, Michelle Ukoh, Charles Young

## Member News

An interview of **Seth Kibel** by Bob Jacobson was featured in the June issue of *Maryland Clarinet News*.

In *DownBeat's* 71st critics poll, **Todd Marcus** placed third as a “rising star” in the miscellaneous instruments category, for bass clarinet. During the summer he also performed at the International Clarinet Association’s convention in Denver and toured cities through the Midwest.

**Warren Wolf** placed third on vibes in the same poll. Then the September issue of *DownBeat* included a feature article on Wolf, with emphasis on his new album, *Chano Pozo: Origins*.

On October 21st, BJA board member **Anna Celenza** will present at Meyerhoff Symphony Hall the Baltimore Symphony Orchestra’s program “Music to Give you Goosebumps,” promising “an afternoon of thrilling classics featuring witches, trolls, wizards, and monsters.

Jazz pianist and photographer **Michael B. Friedman** has 25 black & white photographs of jazz musicians on permanent display at Baltimore’s Keystone Korner. The photos are dramatic head-shots of musicians playing their instruments, capturing a range of expressions.

**Phil Ravita** has received a grant from the Baltimore Office of Promotion & The Arts to perform at the 2023 Free Fall Baltimore event.

## Community News

**Sean Jones** led Carnegie Hall’s youth jazz orchestra on its summer tour of Europe.

During the summer, saxophonist and Peabody Conservatory student **Ebban Dorsey** toured Japan, England, Netherlands and Finland with vocalist José James.

Baltimore bassist **Kris Funn** placed twenty third in *DownBeat's* list of rising stars on bass.

**Geoffrey Himes** was among the critics in *DownBeat's* 71st critics poll.

**Gary Thomas’s** flute and tenor sax work on pianist Orrin Evans’s latest album, *The Red Door*, was described as “impressive” and “exciting” by Scott Yanow in the August, 2023 issue of *DownBeat*.

**Henry Wong’s** concert venue, An die Musik, was a front-page story in the 7/22/23 *Baltimore Sun*.

## In Memoriam

Sam King, 37, a wonderful saxophone player, died in a car accident on August 31st. King was one of the featured players in BJA’s Saxophone Colossi show at the Creative Alliance in 2013.

Ken Jackson, host of “In the Mood,” WYPR’s weekly show of big band music from the Swing Era, died on September 4. He was 91.

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## Baltimore Jazz History

**Born in Baltimore:** Bassist/bandleader **John Kirby** (1908)

Tap dancer **Baby Laurence** (1921)

Pianist and Milestone Records co-founder **Dick Katz** (1924)

Vocalist **Janet Lawson** (1940)

Bassist/vocalist **Jay Leonhart** (1940)

From Aidan Levy’s new biography of Sonny Rollins, *Saxophone Colossus: Donald Bailey*, bassist in the rhythm section at Baltimore’s Club Tijuana, where he had played with Charlie Parker, Thelonious Monk and Max Roach, was recruited to play in Sonny Rollins’s quintet at the Village Vanguard on 11/3/57. The performance was recorded for Blue Note’s *A Night at the Village Vanguard*.

Bailey had a wife, five children and a day job at the post office, where he worked for 33 years. After Bailey’s brief stint with Rollins, Miles Davis visited the Bailey home in Baltimore to ask Donald to go on the road with him. Bailey’s wife said no. Davis insulted her, and Donald Bailey promptly threw him out.

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**Print-ready display ads\* to: [gailmarten@comcast.net](mailto:gailmarten@comcast.net)**

BJA reserves the right to reject inappropriate copy.

**Ad Specs:** Original B&W line/vector artwork in jpg format at 300 dpi are preferred. Pixel-based images (photos) should be 300 dpi or higher resolution.

#### AD PLACEMENT RATES AND SIZES:

|                     |  |
|---------------------|--|
| \$15 for 1/8 page   | (3⅝ in. wide x 2¼ in. high)            |
| \$30 for 1/4 page   | (3⅝ in. wide x 4¾ in. high)            |
| \$60 for 1/2 page   | (7½ in. wide x 4¾ in. high) horizontal |
| \$60 for 1/2 page   | (3⅝ in. wide x 9¾ in. high) vertical   |
| \$120 for full page | (7½ in. wide x 9¾ in. high)            |

Payment (checks only) payable to BJA should be mailed to: BJA, 3000 Homewood Ave. #33347, Baltimore, MD 21218-9998 or via PAYPAL at [www.baltimorejazz.com](http://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](http://www.baltimorejazz.com)**

Direct questions or comments to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

## Do you need a display ad?

JAZZ PALETTE GRAPHIC DESIGN will design your print-ready display ad for a reasonable fee.

[gailmartenarts@yahoo.com](mailto:gailmartenarts@yahoo.com) • 410-294-0193  
[www.jazzpalette.com](http://www.jazzpalette.com)

GAIL MARTEN, EDITOR/DESIGNER  
BJA NEWSLETTER  
[gailmartenarts@yahoo.com](mailto:gailmartenarts@yahoo.com)  
[www.jazzpalette.com](http://www.jazzpalette.com)

## BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE

3000 Homewood Avenue #33347, Baltimore, MD 21218-9998

**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 \$20 Basic ☐ \$50 Sustaining ☐ \$50 501(c)3 Organization ☐ \$75 Other  
☐ \$100 Patron ☐ \$200 Corporate ☐ \$15 Student – (copy of ID required)

BJA has been granted 501(c)(3) status by the IRS. All donations are tax-deductible to the extent allowed by law.

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





3000 Homewood Avenue #33347  
Baltimore, MD 21218-9998

BJA is a 501(c)(3) tax-exempt organization



FALL 2023

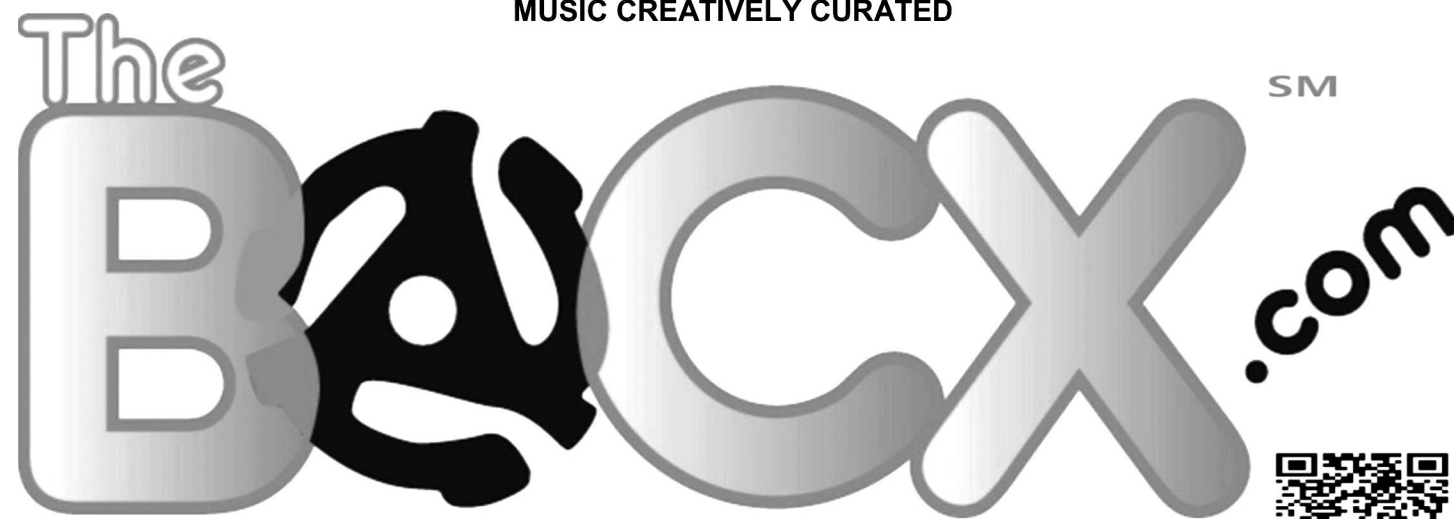
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*Dedicated to promoting Jazz in Baltimore!*

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Jazz and Your Soulful Fav's!**

**24/7 Streaming Jazzy Music Station**

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