



BALTIMORE JAZZ ALLIANCE

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VOLUME VII

ISSUE III

THE BJA NEWSLETTER

MARCH 2010

WWW.BALTIMOREJAZZ.COM



Mike Raitzyk



Alan Blackman

OUR SPECIAL THANKS
to Laura and Tony Norris
for making this wonderful
room available to us.

BJA at Bertha's

"SUBTLE SESSIONS, SMALL GROUP JAZZ IN AN INTIMATE SPACE," Baltimore Jazz Alliance's new monthly jazz series, kicks off upstairs at Bertha's in Fells Point on Sunday, March 14th from 5 to 7 p.m. with two of Baltimore's finest musicians, guitarist Michael Raitzyk and pianist Alan Blackman. This new project ties in with the BJA's desire to promote live jazz in Baltimore and to provide a showcase for our member musicians. This is BJA's first actual production and we're excited to be able to offer presentation opportunities to our members. For this opportunity to continue, we are looking forward to lots of support from our membership. Artists will emphasize their improvisational skills, and these sessions will be as acoustic as possible, with limited or no amplification. These events will take place the **second Sunday** of each month. The \$15 admission includes complimentary red or white wine during the performance and a shared bucket of Bertha's famous mussels at intermission. Might we suggest a delicious dinner at Bertha's prior to the show?

The Birth of Bertha's

It all began in 1972 when Laura and Tony Norris teamed up with a friend to buy a dilapidated bar (The Lone Star) in the waterfront area of Baltimore, Fells Point. This neglected neighborhood of old bars, warehouses and forsaken buildings on cobblestone streets seemed to draw a very creative crowd, and Tony and Laura's establishment attracted an almost instant clientele due to its funky location. When Tony found a stained glass memorial window in a Baltimore junk shop, dedicated to the memory of Bertha E. Bartholomew, he displayed it over the bar and thus the bar became known as Bertha's. This restaurant, bar and jazz-lovers' haunt has become a famous Baltimore landmark, and its signature bumper sticker "Eat Bertha's Mussels" has been displayed on automobiles in all of the 50 states. Live music can be heard most nights of the week.

PHOTOS COURTESY OF MIKE RAITZYK AND ALAN BLACKMAN



PHOTO COURTESY OF BERTHA'S

BERTHA'S RESTAURANT & BAR
747 South Broadway, Baltimore
410-327-5795
info@berthas.com
www.berthas.com



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

BJA Priorities

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

Visit www.baltimorejazz.com for information about our accomplishments and future goals.

Baltimore Jazz Alliance

847 North Howard Street
Baltimore, Maryland 21201

Please direct your questions and comments to:
webmaster@baltimorejazz.com

We thank the Baltimore Office of Promotion and The Arts for major support of the BJA and its activities, including this newsletter.

BJA STEERING COMMITTEE

Craig Alston
Alice Downs
Barry Glassman
Leslie Imes
Bob Jacobson (Vice President)
Todd Marcus
Marianne Matheny-Katz
Camay Calloway Murphy
Mark Osteen (President)

Member Profile

Marty Knepp

Maryland native Marty Knepp got his start in music at the age of six with the gift of a drum set from his uncle. After several years and many drum lessons, Marty had the chance to work with Arundel High School band director, Dr. Phil Butts. During that time that Marty developed his love for playing jazz and for playing in a big band.

When Marty attended Shenandoah Conservatory of Music, he had the opportunity to work on a regular basis with professors of all musical genres. During this fertile period of training, his love of playing the vibes blossomed.

Marty's diverse list of influences ranges from the traditional swing style of the Count Basie big band to the Latin grooves of Chano Dominguez. He has also been influenced by the music and rhythms of Andy Narell, Gary Burton, Jack DeJohnette, Mark Walker, Jeff Hamilton and many others.

After searching the market (unsuccessfully) to replace his favorite drum sticks, Marty decided to establish his own line of drum sticks and is now the owner/operator of Seda Percussion (www.sedapercussion.com).

Marty co-leads and teaches the jazz ensemble at Anne Arundel Community College and offers private lessons for drummers with a desire to learn swing, big band playing or Latin styles



"A groove is a terrible thing to waste."

PHOTO: ROLAND DORSEY

of music. He is currently writing a book, *Big Band Drumming, A Groove Map*, which not only details what it takes to kick a big band, but also outlines the most effective methods to lead and rehearse a band.

Marty currently plays with Big Band Caliente (which he leads), Blue Moon Big Band, Annapolis Christian Big Band, Dale Corn Orchestra, Clem Ehoff Trio, Gail Marten Quartet and the Mark Mosley Trio.

When not playing music, Marty is developing a sales and marketing business that specializes in electronics.

Discography: *Is It Love?*, *Pure Joy*, *Beyond the Rainbow* (Gail Marten & Clem Ehoff), *Polar Bear's Pajamas* (Blue Moon Big Band) and *Set Theory* (with Mark Cook).

For additional information visit: www.knepptunes.com.

– The Editor

www.baltimorejazz.com

YOU (musicians, promoters, club owners, etc.) can now post your own events at any time and also edit or delete previously entered events. It's extremely easy to use, so much so that our instructions are only two sentences.

Go to www.baltimorejazz.com, and click on calendar link.

1. At the top of the calendar, follow link to OBTAIN USER NAME AND PASSWORD.
2. After your ID and password have been confirmed, log on, click on the date on the calendar when the event will occur, and follow the instructions for filling in the fields.

Questions or comments to: webmaster@baltimorejazz.com

Celebrating Women In Jazz at Eubie Blake Center



PHOTO COURTESY OF CAMAY MURPHY

The Eubie Blake National Jazz Institute and Cultural Center celebrates Women's History Month with its third annual concert and conversation, titled "Women in Jazz: The Feminine Perspective," celebrating and remembering the achievements of women in music.

This program will pay homage to key figures of a vibrantly prolific jazz culture nurtured in Baltimore and beyond from the early 20th century to present. Camay Murphy, retired director of the Eubie Blake Center and

daughter of jazz legend Cab Calloway, will reminisce about her multi-talented aunt Blanche Calloway, who by anyone's standards was a fascinating woman. One of the most outstanding African-American women of her era (1920-40), Blanche was the first black woman bandleader to take an all-male band on a musical tour through the south, and also broke through many color/gender barriers during her lifetime.

"The primary goal of 'Women in Jazz: The Feminine Perspective' is to enable women to actively participate in the public discourse about Baltimore's music industry's past and present," says Troy Burton, Executive Director of The Eubie Blake Center. "The dynamic history that is unveiled during the concert, coupled with the opportunity to give women a platform to share jazz experiences, make this annual event uniquely exceptional."

For more than three decades, the Eubie Blake National Jazz Institute and Cultural Center has sought to bring creative expression and urban

consciousness to Baltimore through visual and performing arts education and development opportunities for children, youth and adults in our community.

– *The Editor*

WOMEN IN JAZZ:
The Feminine Perspective
 Sunday, March 28 4 to 7 pm
 Third Annual Women's
 History Month Concert
 featuring
SANDY ASIRVATHAM, piano/vocal
AMY SHOOK, bass
RHONDA ROBINSON, flute/vocal
GABRIELLE MURPHY, saxophone
TBA, drums
 Eubie Blake Center
 847 North Howard Street
 Baltimore, MD
 \$20 per person
 410-225-3130
 eubieblake@rcn.com
 www.eubieblake.org

SUBTLE SESSIONS

SMALL GROUP JAZZ IN AN INTIMATE SPACE

BJA's new monthly jazz series

BERTHA'S RESTAURANT & BAR

747 South Broadway, Baltimore

410-327-5795

info@berthas.com www.berthas.com

Sunday, March 14th 5 to 7 pm

**Guitarist MICHAEL RAITZYK
 and Pianist ALAN BLACKMAN**

\$15 admission includes complimentary red or white wine during the performance and a shared bucket of Bertha's famous mussels at intermission.

More Jazz Women Performing in B'more in March

During the month of March you can hear female jazz performers every Thursday from 6 to 9 p.m. at The Radisson in Cross Keys:

March 4 – Karla Chisholm with Michael Raitzyk

March 11 – Delandria Mills Trio

March 18 – Pam Parker with Brian Kookan

March 27 – Marianne Matheny-Katz with the Unified Jazz Ensemble

March 12 – The Sara Jones Trio at Tug's at the Tremont Plaza Hotel from 7 to 10 p.m.

March 21 – The Gail Marten Trio performs at "Hats, Heel and Ties" fundraiser at The Tremont Grand Hotel – 3 p.m.

March 26 – The Roberta Picket Quartet (with Roby Glod, saxophone; Billy Mintz, drums; and Michael Formanek, bass) offers two shows at An die Musik – 8 and 9:30 p.m.

March 27 – *DownBeat's* "Rising Star Drummer" Allison Miller (with Myra Melford, piano; Todd Sickafoose, bass; and Jenny Scheinman, violin) offers two shows at An die Musik – 8 and 9:30 p.m.

Mike Binsky's
Jazz Artists Management
PRESENTS AT THE
EUBIE BLAKE JAZZ CENTER

847 North Howard Street
 Baltimore, MD 21201 • 410-225-3130



LARRY WILLIS quartet

featuring
trombonist STEVE DAVIS
SUNDAY, MARCH 7 4 PM

A career in jazz going back four decades and a resume of collaborations that reads like a Who's Who of jazz giants—300+ recordings (and more than twenty as a leader) with some of the best names in jazz.

Tickets: \$25 advance/\$30 door
 mikebinskyjazz@mindspring.com or 410-922-0752
 www.eubieblake.org or 410-225-3130
 A Quiet Place, 4736 Liberty Heights Avenue
 www.quietbooks.org or 410-466-1717

Free Parking
 Food and Refreshments Available

EUBIE BLAKE JAZZ INSTITUTE
 847 North Howard Street • Baltimore, MD 21201

The Radisson Cross Keys



5100 Falls Road • Baltimore, MD 21210 • 410-532-6900

thursday night jazz 6 until 9

Sponsored by the Radisson Cross Keys and Jazzway 6004



Karla Chisholm
 Michael Raitzyk Duo
 March 4



Delandria Mills
 Trio
 March 11



Pam Parker
 Brian Kookan Duo
 March 18



Marianne
 Matherly-Katz
 March 25

See the monthly schedule on the homepage of Jazzway 6004:
www.jazzway6004.org

FRIDAY NIGHTS at TUG's*

Tremont Plaza Hotel
 222 Saint Paul Place
 Baltimore, MD 21202
 410-244-7300



7-10 pm

RODNEY KELLEY, SR. March 5 & 19

BJA NIGHTS*

MARCH 12: SARA JONES TRIO

MARCH 26TH: MAJESTIC NOTES

* sponsored by BJA

ETHEL ENNIS: *Baltimore's Renaissance Woman*

Ethel Ennis is an internationally famous jazz artist, entrepreneur, cultural ambassador, and civic activist. She performed in and around Baltimore throughout her childhood and teens, but her music career took off in 1958 when Benny Goodman selected her as the female vocalist to tour with his "all-star band" throughout Europe, culminating at the World's Fair in Brussels.

Ennis set a precedent when she sang the national anthem *a cappella* at Richard Nixon's inauguration and she continued to perform at the White House throughout Nixon's and Carter's presidencies.

In 1982, Mayor William Donald Schaefer appointed both Ennis and her husband, Earl Arnett, Cultural Ambassadors of the City of Baltimore. In 1987 this honor took them to the First International Music Festival in Xiamen, China.

Avoiding the trials and tribulations of fame by remaining in her hometown of Baltimore, Ennis defends her choice in a biography entitled *Ethel Ennis: The Reluctant Jazz Star*, written by Sallie Kravetz in 1984.

Ennis was nominated to the Hall of Fame of Frederick Douglass High School and received an honorary Doctor of Fine Arts Degree from the Maryland Institute College of Arts. In recent years, Ennis has become involved in the award-winning children's program, *Book, Look, and Listen*, produced by Maryland Department of Instructional Television.



In 1984, Ennis opened Ethel's Place, a venue for nationally-known, and occasionally, local jazz performers. The club broadcast live shows on public television across the country on New Year's Eve in both 1985 and 1987. Ethel performed with Joe Williams, Ray Brown and Milt Jackson, Phil Woods, Gerry Mulligan, Toots Thielemans, Wynton Marsalis, McCoy Turner, and Stephane Grappelli in these memorable broadcasts. In 1988, Ennis and Earl Arnett made the difficult decision to sell Ethel's Place in order to devote their creative energies to words and music.

From March 18th through the end of April, The Eubie Blake Center will honor Ethel Ennis in an exhibit, "Memories of Ethel's Place." Photographs, films, memorabilia and other items will be on display in the first floor galleries of the center. She will also be featured in a chapter of the forthcoming book, *Music at the Crossroads: Legends and Legacies of Baltimore Jazz*, co-edited by BJA President Mark Osteen, which will be published in May by Apprentice House.

EUBIE BLAKE CENTER

847 N. Howard Street, Baltimore, MD 21201

410-225-3130 • eubieblake@rcn.com • www.eubieblake.org

Ennis has survived and overcome many prejudices as a black woman, both in her professional and personal lives. She uses her music as a weapon to combat prejudice and injustice throughout the world, by promoting love, compassion, and unity. Ennis refers to this power as "soft power," a "power within, the spiritual energy we all possess to change ourselves and the world around us." In this way, she believes music is not only a medium to be used for entertainment, but also a way to "inform and inspire."

Ennis's LP debut was 1955's *Lullabies*, released on Jubilee Records. The follow-up, *Change of Scenery*, was released in 1957 on Capitol Records. In 1969, Ethel sang the title song for the feature film *Mad Monster Party*. After a six-year hiatus from recording, she released three LPs through RCA Records, then another eight-year hiatus, before releasing *10 Sides of Ethel Ennis* in 1973. In 1980, she released a live album, then didn't record again until *If Women Ruled the World* in 1998. Ennis's complete discography is available at many websites.

– Gail Marten

SUNDAY JAZZ BRUNCH

RICK GOLDSTEIN - Trumpet / GEORGE SPICKA - Piano

MIKE BUCCINO - Bass / STEVE SILVERMAN - Drums

(AKA Playtime Jazz Quartet)

Every Sunday from noon to 3 pm

Osteria 177

177 Main Street, Annapolis, MD 21401

410) 267-7700 / www.osteria177.com

Booking info: goldstein.rick@gmail.com



BITTEN BY *The Jazz Bug*

I can vividly recall my first “jazz experience.” I was a young pup of sixteen, growing up on the mean streets of Westchester County, New York. I talked my parents into letting me spend the weekend at a friend’s house down county, in Yonkers.

It was actually a reunion of sorts for a few of us who had become buddies at a music camp in Oneonta the previous summer. Now, this next part needs to remain a secret between you, the BJA membership, and myself. So please, if any of you happen to run into my darling parents, please do not divulge any of what I’m about to disclose.

This was not a sanctioned sleep-over. My friend’s parents were actually away for the weekend and had no idea we were congregating at their home. It gets worse. We actually spent most of the weekend in Manhattan, seeing the sights, riding the subway, and doing lots of other unspeakable things that STILL might get me grounded if my parents found out.

The clear highlight of our weekend adventure was going to Birdland, the legendary New York jazz hotspot. This was at the brief-lived Upper West Side location right on Broadway (not in mid-town, where the club originated,

and currently resides). The act that night was the Milt Jackson Quartet, led by the famed vibraphonist from the Modern Jazz Quartet (which, not coincidentally, bore the same initials).

We slipped the doorman a wad of bills we had collected between all of us, and he graciously allowed us to stand in the back of the bar for the entire set, most likely in violation of a host of liquor laws. It was a tremendous experience.

Yet, interestingly enough, I don’t recall much of what Bags actually played that evening. What stays with me is not the music, which I’m sure was superlative, but the excitement of being there, of breaking the rules, and especially the thrill of seeing a jazz legend in a small, half-empty jazz club in the middle of the busiest city in the world.

– *Seth Kibel*

“Bitten By The Jazz Bug” is a regular feature of the BJA newsletter. We thank BJA’er Seth Kibel for sharing his jazz love story in this issue. How, when and where were YOU bitten? Send your story (350 words or less) to the editor at: jazzpalette@gmail.com

Jazz Genre: *Niche or Not?*



PHOTO COURTESY OF SETH KIBEL

As I think back upon it, this early episode in my jazz story brings to light some of the contradictions and dilemmas that I still face as a jazz musician, and that jazz still faces as a musical genre.

Unlike the fans of many other styles of music, jazz fans are the only ones who wear their allegiance to the music as

a badge of individuality while simultaneously bemoaning the fact that it isn’t accepted by the larger population. As jazz musicians and jazz aficionados, we’re continually frustrated by the marginal appeal of this music. Yet at the same time, it is partially this “obscurity” that attracts us to it in the first place. In an increasingly monochromatic society, we revel in the uniqueness of our passion for this music. And when a jazz instrumentalist does achieve

some modicum of mainstream success, that musician almost immediately finds him- or herself ostracized from the hard-core fans. The person has allegedly sold out.

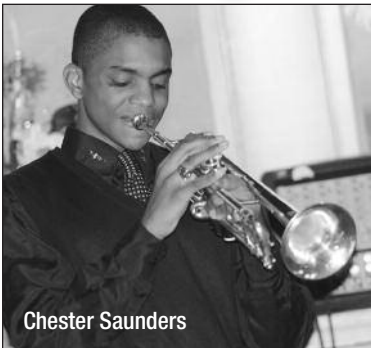
How many of you have had the same experience as I have: you go down to Blues Alley in Washington, DC, to hear some world-renowned jazz instrumentalist, and look around to realize that about half the audience consists of other musicians? And the other half is probably just sleeping with a musician (or trying to). Jazz fans seem to love that sort of thing. We’re different from everyone else, we’re smarter than everyone else, and we enjoy the fact that we don’t listen to the same music as everyone else.

So which is it? Are we content with jazz remaining a niche genre? Or do we want the music to evolve to the point where it can achieve mass success?

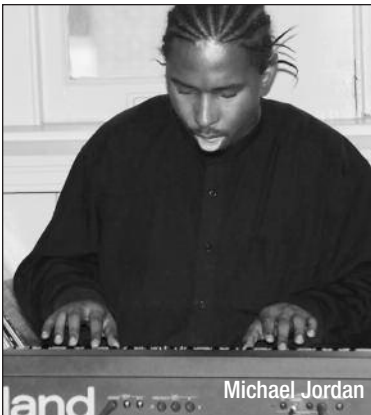
I certainly don’t have any answers. I still wrestle with these questions every time I put a horn into my mouth. I’ve wrestled with them ever since that day, many years ago in Birdland, when I first gained my membership to the exclusive club of jazz fandom.

– *Seth Kibel*

Jazzy Winterland in Charm City



Chester Saunders



Michael Jordan



Randy Gardner

At Eubie Blake Center...

THE SNOW was snowin', the wind was blowin', but Charm City weathered the storm. We had our jazz to keep us warm. The temperature was freezing, but Baltimore was hot with jazz from Eubie Live! to Caton Castle. At 4 p.m. on January 31st, the audience at the Eubie Blake Center was treated to the sweet sounds offered by five handsome young men known as The Frederick Douglass Dukes of Jazz Combo, featuring Chester Saunders, trumpet; Michael Jordan, keyboard/piano; Brett Hill, trombone; Alexander Davis, alto sax and Randy Gardner, drums. Opening their set with Miles Davis's "Four," these skilled musicians proceeded with an outstanding repertoire that included "God Bless the Child," "Ain't Nothin' Like the Real Thing," "You Don't Know What Love Is" and "Isn't She Lovely?," with all showcasing their abilities to improvise. The set concluded with a medley of "Straight, No Chaser" and "Impressions." How encouraging to see these talented young men keeping this treasured American art form alive! We can expect to hear much more from this group.

At 5 p.m. pianist Johnny O'Neal sat at the grand piano, accompanied by bassist Mike Formanek and drummer Eric Kennedy, and opened with a unique interpretation of Fats Waller's "Jitterbug Waltz." Mr. O'Neal, with his wonderful voice, sang Eubie Blake's romantic 1939 ballad "I'll Give a Dollar for a Dime." He continued to captivate the audience with his renditions of "You Don't Know What Love Is," "Please Be Kind," a be-bop "Duck Soup," Billy Preston's "Born Again," "Whiskey Drinking Woman" and Stevie Wonder's "Overjoyed." It was evident that O'Neal is a master of every musical genre, whether it be jazz, blues, rock n' roll or classical music: a bona fide phenomenon. This was my first time hearing Johnny O'Neal perform live, but not my last, I hope. The concert was presented by jazz promoter and BJA member Mike Binsky.



Brett Hill



Alexander Davis

Next stop...

With mixed emotion, I left Eubie Live! after the first set to make my way over to BJA member Ron Scott's Caton Castle to hear the extraordinary Jim Rotondi/Eric Alexander Quintet featuring Rotondi on trumpet, Alexander on sax; Bob DeVos, guitar; Mike LeDonne, organ and Joe Farnsworth, drums. As I entered the room, the audience was buzzin' with excitement over what one jazz fan described as the smokin' first set. Fortunately I arrived in time to enjoy the second set, and the group did themselves proud, delighting all in attendance with tunes such as "One Mint Julep" and "Cry Me a River."

On the drive home from the Castle, I reflected on the joy of the afternoon and evening spent listening to these outstanding musicians. Baltimore was truly sizzlin' with hot jazz on this post-snow weekend. For those afraid to weather the cold . . . sorry!



All photographs: MoJo40 Design

Left to right: Eric Kennedy, Mike Formanek and the astonishing Johnny O'Neal

- Gina

WORD UP

The Significance of The Lyric

AS A VOCALIST AND LYRICIST, I have been surprised to learn how many of my musician associates are completely oblivious to the words of the song that I'm singing. When listening to and playing music, many instrumentalists hear only the orchestration, harmonics, rhythmic patterns, quality of playing, tonality, etc. They listen to the singer's intonation, timbre, pitch, expressiveness and phrasing—everything but the words—maybe because they are musicians.

Although many musicians may not hear the words, most other listeners do, and they also may feel the pain and joy associated with those words. Vivid memories, impressions and intense emotions are readily evoked from lyrics.

Ellis Larkins On The Lyric

I had the pleasure of meeting and singing with the brilliant pianist and sensitive accompanist Ellis Larkins, who, at age fifteen, had been the first black student admitted to Baltimore's prestigious Peabody Conservatory of Music. During his long career, Ellis accompanied many famous vocalists, including Herb Jeffries, Joe Williams, Eartha Kitt, Chris Connor, Mildred Bailey, and most notably, the incomparable Ella Fitzgerald.

One summer afternoon in the mid '90s, as I rehearsed with Ellis at his Baltimore home for an upcoming recording project, he emphasized how important it is for an accompanist to know the lyrics to the music he plays. He explained the symbiosis of music and lyrics: that knowing the lyrics was essential to understanding and interpreting the song.

Ellis didn't think much of scatting. "Why would a vocalist want to scat when there are such wonderful words to sing?" He also stressed the significance of the lyrics to enable intelligent phrasing by the vocalist and the musicians.

Some Sound Advice

Sound engineer Dave Moulton advises musicians and engineers: "Always have a lead sheet with lyrics on it standing by when you mix or are preparing to mix a song. . . . Memorize the lyrics . . . spend some time thinking about those lyrics, wallowing in them. You should make every attempt to go inside the lyrics the way you go inside the music. Let the lyrics resonate inside you. Become one with their images, feelings and associations. Once you have internalized the lyrics, you will be better able to approach the task of mixing the song in which they reside."

The Grammy Winner's Conviction

In the summer 2008 issue of *Playback*, Grammy-winning songwriter Desmond Child emphatically stated, "Music is a slave to the lyric....The music is the score to the script

[and] the lyric indicates the orchestration. It dictates the style. It dictates everything."

Dexter's Take

Dexter Gordon had this to say about ballads: "When you know the lyrics to a tune . . . you have some kind of insight as to its composition. . . . If you don't understand what it's about, you're depriving yourself of being really able to communicate this poem."

The Rocker's Process

Keith Richards of the Rolling Stones proposes: "Lyrics are best when they're mysterious—like listening in to someone else's phone conversation when the telephone wires have crossed. You don't know the history or context. You don't understand the references. So it draws you in even deeper, trying to understand. If you're too obvious and explain everything in your lyrics, you don't get that mystery.

"So what I do is this: write out everything I'm thinking, everything I want to say, but then cross out every other line, and write the song using only what's left, even though it doesn't make total sense."

(Hmm...I can't help but wonder what Alan and Marilyn Bergman would have to say about that. And do you suppose that Cole Porter, Ira Gershwin and Johnny Mercer would concur?)

My Approach

Some of my lyrics evolve from a question, some tell a story, and others employ humor. I often utilize conflict, tension and resolution, and now and then my intention is to intrigue with a seductive enigma.

I begin with a theme and let the lyric unfold. Reflection, imagination, empathy and visualization come into play. I seek the sensual, hoping to involve the listener. "Swim with shiny, silver dolphins / through Tahiti's blue lagoons, / warmed by orchid-scented breezes...©2002 "(excerpt from my lyric "Dream With Me").

I then sift through what I have written, refining, revising, enhancing, replacing a word here and there until I am happy with the result.

When I'm convinced that the listener will be touched, inspired or amused in some manner by my lyrics, I have accomplished my purpose. Occasionally I have been fortunate enough to receive an award for my efforts.

— Gail Marten



PHOTO: LESLIE IMES



What's EUBIE LIVE!?

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

Please call 410-225-3130 for booking opportunities.

★ Special discounts available for BJA members!



THE PEABODY INSTITUTE
OF THE JOHNS HOPKINS UNIVERSITY

MARCH

4

Thursday
7:30 pm

Peabody
Improvisation and
Multimedia
Ensemble (P.I.M.E.)
Gary Thomas, Director



MARCH

5

Friday
7:30 pm

Peabody Jazz
Orchestra
Michael Formanek,
Director

To purchase tickets to Peabody Jazz concerts,
call the Box Office at 410-234-4800

Jazz Cool, Jazz Hot

WEAA.org
88.9 FM

"The Voice of the Community"



member notes

JAZZ-LOVERS—BJA Wants You!

Musicians, venues, promoters or music-lovers—whatever your category—we'd love you to join our organization. Help us to promote jazz in Baltimore. Together we can help this music thrive in the region and reward listeners and musicians alike.

BJA Nights at Tug's Gigs

BJA members may be considered for bookings on BJA Nights at Tug's, Tremont Plaza by contacting: webmaster@baltimorejazz.com

JAZZ NEEDS AN AUDIENCE!

We hope you will join us on BJA Nights at Tug's at the Tremont Hotel and Bertha's in Fells Point. Bring your family and friends.

BJA Nights at Bertha's Gigs

BJA members may be considered for bookings on BJA Nights at Bertha's, by contacting: webmaster@baltimorejazz.com

Start Spreadin' the News!

Members are invited to share news of reviews, interviews, honors, awards, births, graduations, passings, etc. Don't be shy. Email your information to: jazzpalette@gmail.com

Jam and Slam!

Tuesdays 5:30 to 8:30 pm, jazz and poetry workshops, hosted by BJA'er Derrick Amin—open and free to all performance artists, Randallstown Community Center, 3505 Resource Drive. Phone 410-887-0698

Got Jazz?

Do you have jazz records, art or books that you would like to donate to the Eubie Blake Center's Jazz Music Library? Or any musical instruments that you're not using? Call 410-225-3130 or email eubieblake@rcn.com.

JOIN US!
Become a member of the
Baltimore Jazz Alliance or
give a BJA membership
as a gift.

member discounts

An die Musik offers 10% discount for BJA members for music purchases at the An die Musik record store.

Donna's Restaurant in Columbia offers BJA members 15% off their bill for up to two people during live jazz (Saturdays, 7-9 pm)

Eubie Live! at the Eubie Blake Cultural Center at 847 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.

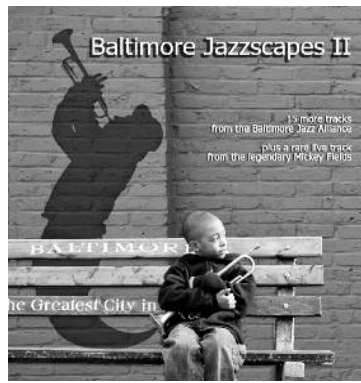


Photo image by Leo Howard Lubow

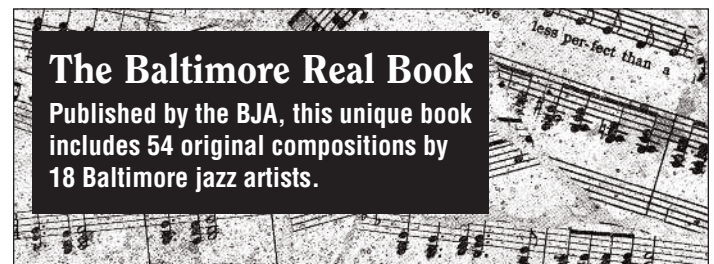
Baltimore Jazzscapes II

THE BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

The new tracks (all but two of them original compositions) on *Jazzscapes II* testify to the breadth and depth of the contemporary Baltimore jazz scene. *Jazzscapes II* also presents a bonus track by the late Baltimore saxophonist Mickey Fields, an inspired rendering of "Lover Man."

Available at www.cdbaby.com and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway
AN DIE MUSIK, 409 N. Charles Street
BALTIMORE SYMPHONY STORE, 1212 Cathedral Street
DAEDALUS BOOKS & MUSIC, 5911 York Road
JAZZ HOUSE WEST, 6035 Liberty Road
RECORD & TAPE TRADERS, 7551 Ritchie Highway, Glen Burnie
and 736 Dulaney Valley Road, Towson
SOUND GARDEN, 1616 Thames Street, Fells Point
and by the various band leaders on the disk



Members can purchase copies directly from the BJA for \$8 (20% discount) or at the following retail outlets:

Appalachian Bluegrass, 643 Frederick Road, Catonsville
Baltimore Brass & More, 99 Mellor Avenue, Catonsville
Bill's Music, 743 Frederick Road, Catonsville
Coffey Music, 31 E. Main Street, Westminster
Dale Music, 8240 Georgia Avenue, Silver Spring
Dundalk Music Center, 15 Center Place, Dundalk
Music Go Round ("C" Book only), 10112 York Road, Cockeysville
Peabody Bookstore, 5 E. Centre Street, Baltimore
Reisterstown Music Center, 519 Main Street, Reisterstown
Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park
Stu's Music, Rt. 140, Westminster
Ted's Musician Shop, 11 E. Centre Street, Baltimore
The Guitar Center ("C" Book only), 1524 E. Joppa Road, Towson
and 6320 Ritchie Highway, Glen Burnie
Washington Music Center, 11151 Veirs Mill Road, Wheaton

display advertising

NEW RATES for ad placement

REACH A TARGETED JAZZ MARKET BY
ADVERTISING IN THE BJA NEWSLETTER.

AD RATES:

\$12.50 for 1/8 page (3⁵/₈"w x 2¹/₄"h)

\$25.00 for 1/4 page (3⁵/₈"w x 4³/₄"h)

\$50.00 for 1/2 page (7¹/₂"w x 4³/₄"h)

\$100.00 for full page (7¹/₂"w x 9³/₄"h)

Payment (checks only) should be mailed to:

BJA c/o Barry Glassman

2002 East Pratt Street, Baltimore, MD 21231

Please indicate ad size and month(s) for placement

Email your print-ready ad* to: jazzpalette@gmail.com

*Ad Specs: (hi-res images / minimum 300 dpi / jpg)

Deadline for ads and payments:

15th of the month prior to the appearance of your ad.

BJA reserves the right to reject inappropriate copy.

*DO YOU NEED A DISPLAY AD?

JAZZ PALETTE GRAPHICS will design your
print ready display ad for a reasonable fee.
410-290-5638 jazzpalette@gmail.com

REMEMBER...BJA offers FREE online promotion of your jazz events!

enter your gigs at:
www.baltimorejazz.com

direct questions or comments to:
webmaster@baltimorejazz.com

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

BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE

847 North Howard Street

Baltimore, MD 21201

Your membership card will be mailed to you or the person named below.



First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

Phone _____ Email _____

Please describe yourself: (just one please) Music Lover Musician Producer/Promoter Agent

Media Club Owner/Manager Non-profit or Educational Institution Other _____

Amount of Contribution: \$25 Basic \$50 Sustaining \$100 Patron \$100 501(c)3 Organization

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

THANK YOU FOR JOINING! Your Membership Makes A Difference.

MONEY IS AVAILABLE
FOR BALTIMORE ARTISTS
TO ATTEND

THE 2010
AMERICANS FOR THE ARTS
HALF-CENTURY SUMMIT

APPLICATION DEADLINE:
FRIDAY, MARCH 26, 2010

The Baltimore Office of Promotion & The Arts is pleased to announce that applications are now available for the Americans for the Arts In Baltimore Scholarship. The scholarships in the amount of \$250 toward the registration fee of \$350 are offered to **individual artists and arts professionals living in Baltimore City**. Funds are intended to assist recipients in participating in the 2010 Americans for the Arts Half-Century Summit to network with peers, and share strategies for success. Scholarship recipients are selected on a first-come, first-served basis.

The deadline for applications is Friday, March 26 by 5pm. Applications may be downloaded online at www.promotionandarts.com. The 2010 Americans for the Arts Half-Century Summit takes place Friday, June 25 through Sunday, June 27.

Scholarships will be issued to recipients upon registration to the 2010 Americans for the Arts Half-Century Summit, and require recipients to

volunteer for one 4-hour shift during the conference weekend on Thursday, June 24 through Sunday, June 27. Award notification will be sent via e-mail by Friday, April 2, 2010. All additional costs for attending the summit must be assumed by the scholarship recipient.

Founded 50 years ago, Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. The organization is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. From its offices in Washington, D.C. and New York City, Americans for the Arts serves more than 150,000 organizational and individual members and stakeholders.

For more information on the AFTA In Baltimore Scholarship, call 410-752-8632 or visit www.promotionandarts.com.



847 North Howard Street
Baltimore, Maryland 21201

Dedicated to promoting **JAZZ IN BALTIMORE!**