

*SEMJA*  
Southeastern Michigan  
Jazz Association

# Update

September 2020



## Detroit Jazz Festival 2020

This year's Detroit Jazz Festival was unique. It was live, but without an audience as it was broadcast online (and via radio and television) from the Detroit Marriott hotel on three stages with the familiar names we have come to know from hanging out at Hart Plaza since 1980. This was a unique opportunity for musicians to play together, which they had not been able to do since everything closed down in March. What made this possible was the generous sponsorship of the Detroit Jazz Festival Foundation and its president Chris Collins, with financing by Gretchen Valade (and her companies) and several major sponsors like Rocket Mortgage, DTE, JP Morgan Chase, Comcast, Absopure and a long line of media and philanthropic partners. In short, it required a community of people with a shared interest to keep jazz alive under very difficult circumstances. This unprecedented effort also paid off musically as our team of SEMJA reviewers found out.

In this issue you will find reviews by our team, with some overlap in coverage between reviewers. There is no doubt that everyone agreed that this was an exciting and unusual festival.

**TOP: Pharoah Sanders**

detroit  
**Jazz**  
FESTIVAL



## Dirty Dog Jazz Cafe

is proud to announce its  
Schedule of Performers for  
September 2020:

### The Ron English Quartet

Every Tuesday

### Mike Jellick

Pianist

### Kimmie Horne

Vocalist

### Michael Zaporiski

Pianist

### Dave McMurray

Saxophonist

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**Dirty Dog Jazz Cafe**

97 Kercheval, Grosse Pointe Farms

# Detroit Jazz Festival Highlights

BY LARS BJORN AND PIOTR MICHALOWSKI

While the focus on this year's festival was obviously on Detroit, only a few of the originally scheduled outside guests from the spring remained on the program, most prominently Pharaoh Sanders. Few living today embody the legacy of John Coltrane's late in life explorations or the spirit of Sun Ra and the spiritual jazz movement as does Sanders, who although approaching his



eight decade, has developed his art in different directions and continues to play with vigor. His approach to music has gone

through various permutations from his full-powered Ayleresque shouts, through more laid back but no less expressive chants, to R&B and more traditional modern jazz, but throughout this journey he has maintained his own, immediately identifiable expressive saxophone sound. He remains one of the great individualists of the music and his set did not disappoint. He now has to pace himself and provides plenty of space to his accompanying trio, but that wonderful sound is still there, and he went through a well-structured set that included his signature old tunes mixed with newer compositions. It was a treat to hear him again.

On Friday the headliner may have been Sanders, but the most ambitious and original project of the night was the suite *Justice!*, performed by four different Detroit ensembles. The first movement was the traditional spiritual "Kumbaya" with vocalist Naima Shamborguer and Sister Strings (violinists Michelle May and Tia Imani Hanna, violist Leslie DeShazor, bassist Marion Hayden), pianist Pamela Wise, and percussionist Mahindi Masai. It was a moving piece that also featured the recorded voice of recently passed Congressman John Lewis talking about Martin Luther King. The second movement, "Fear and the Fearless" by Chris Collins, featured the Detroit Jazz Festival All-Star Generations Band led by the composer on tenor sax and featured strong solos by Collins and bassist Rodney Whitaker. The third movement, "Promise and Perseverance" by pianist Michael Jellick, featured his evocative piano, a tap dancer, and additional excerpts from John Lewis. The fourth and last movement, "Just Us 4 All," was composed by bassist Robert Hurst and featured several singers and solos by trumpeter Dwight Adams and tenorist Rafael Statin. The refrain "justice is all we

want” rang in my ears for long after this moving performance ended.

Saturday began with the Tartarsauce Traditional Jazz Band on the Absopure Soundstage, providing some old time sounds in a festival more focused on more recent musical trends. This band has been around for decades and they easily reveled in the sounds of traditional jazz. Next, on a different stage, baritone saxophonist Alex Harding has become a mainstay on the Detroit



scene since returning from a long sojourn in New York. In New York he performed with musicians of all styles, including the

Mingus Big band, Hamiett Bluiett, and Julius Hemphill. He was also a member of the *Afro Horn* group led by drummer Francisco Mora-Catlett and convinced them to visit the Detroit festival, apparently taking over leadership for this gig. It was an exhilarating set with Harding’s usual take-no-prisoners muscular saxophone and stellar soprano sax contributions by Sam Newsome. The tight rhythm section provided stirring patterns for the two unique saxophonists to ride upon, interacting with each other with easy familiarity.

Harding’s set was followed by Gayelynn McKinney’s *McKinney Zone* band that provided a wide range of stylings, from bebop to funk, including the leader’s sometime vocals and exuberant solos by multi-instrumentalist Rafael Statin. The band is tight and meshes together perfectly, offering an exciting and most satisfying set.

The Saturday Carhartt Soundstage presentations ended with another traveling guest, trombonist and conch shell explorer Steve Turre, leading a sextet. Turre, who has always known how to put together a satisfying set, did not disappoint, proving once again that he is one of the best trombone players in modern jazz, a master of everything from tender ballads to expressive blues. And indeed, one of the highlights of his time at bat was a classic blues, with his wide-ranging, emotional solo followed by a characteristically rambunctious tenor saxophone solo by James Carter, who sat in to great effect.

*continued on page 6*



# WEMU 89.1

*The Choice for NPR...  
news, jazz and blues.*

## Schedule

	MON	TUE	WED	THU	FRI	SAT	SUN
5						JAZZ24	JAZZ24
6							PIANO JAZZ
7						MORNING EDITION NPR news, information, and public affairs Local news, traffic and weather with David Fair	REVEAL
8							WEEKEND EDITION Rachel Martin
9						WEEKEND EDITION Scott Simon	WEEKEND EDITION Rachel Martin
10						THIS AMERICAN LIFE	SUNDAY BEST Nik Thompson
11						89.1 JAZZ MORNING Hosted by Michael Jewett	
12						WAIT, WAIT... DON'T TELL ME!	
1						ASK ME ANOTHER	
2						JAZZ24	GROOVEYARD Daniel Long
3						89.1 JAZZ AFTERNOON Hosted by Michael Jewett	THE IN CROWD Jessica Webster
4							BIG CITY BLUES CRUISE Joe Tiboni
5						ALL THINGS CONSIDERED NPR news, information & public affairs	
6						ROOTS MUSIC PROJECT Jeremy Baldwin	
7						REVEAL	CUBAN FANTASY Marc Taras
8						ALL SONGS CONSIDERED	MOUNTAIN STAGE Larry Groce
9						JAZZ NIGHT IN AMERICA	GLOBAL VILLAGE JAZZ NIGHT IN AMERICA
10						MOUNTAIN STAGE Larry Groce	STRANGE CURRENCY
11							
12						JAZZ24	
1							
2							
3							
4							

**National Public Radio**  
Eastern Michigan University

# Sunday at DJF 2020

BY IRA LAX

Considering the diminished mode of listening to a live jazz festival on a laptop, the lighting, camera work and sound quality on the three sound stages was very good. Also, being at home, I could combine watching a set of swinging jazz with chowing al dente pasta or perusing the Tigers-Twins game. Still, I kept recalling the great feeling from past years at Hart Plaza, being cheek-to-jowl with other jazz lovers, feeling that live vibe, forever in my memory bank, hopefully to return sometime soon. And I must say, leave it to a determined band of Detroiters to devise a very cool way to keep the jazz fires burnin'! Kudos to Chris Collins, Gretchen Valade and all the founders.

To recall a few of the sweet connections from the 2020 virtual festival, I was able to get my laptop live and settle in with Robert Hurst's last section of the "Justice" project with three young singers, Rafael Statin on saxes, Dwight Adams on trumpet, Ian Finkelstein on piano, drums and Hurst on bass, with great solos by all. This is a powerful piece with a churning refrain, "Justice, Just Us; Justice, Just US!" Whenever Hurst presents a piece, I feel a gravitas and playfulness there at once. He was leading a fine ensemble in a joyful and serious manner befitting his magnificent compositions into the creative cauldron called jazz.

Trumpeter Rayse Biggs Collective with seven players had a gritty, strong Detroit groove, with happy- in your face-real, honest emotions with sounds from the Motor City's grand jazz tradition. Not too edgy, but mellow and sincere, it made me want to sing and dance to this cool upbeat music. Hours later I was still feeling the great vibe from this strong set; it remained, healing, almost medicinal.

Sean Dobbins Trio with Rob Bickley on bass and young Brendon Davis on piano played tunes like "Juicy Lucy" and "Blue Daniel," with several exciting tempo changes. Also "Swing Low Sweet Chariot" with the Bickley's bass bowing counterpoint to strong piano riffs by Davis. They also played "A Minor Mishap" by Detroit great Tommy Flanagan, followed by "Four Brothers," a Woody Herman big band arrangement, which had a nice swing with great support on snare and cymbals. Dobbins is a fine leader, so positive and full of musical joy.

# Sunday at DJF 2020

BY LINDA YOHN

Who knew that watching live jazz on your computer, phone or television could be so satisfying? The virtual 2020 Detroit Jazz Festival proved any doubter all the way wrong. From the high definition video values from the Detroit Public Television and their live camera work to the exceptional audio mixes, the stream was a treat for eyes and ears. And — most of all — the gifted, dedicated Detroit jazz talent turned up to play. They gave it their all without the benefit of an enthusiastic audience to inspire. They found it in their hearts to swing and believe that thousands of listeners were loving it and applauding at home. Count me in among the thousands of believers!

While I took in most of the holiday weekend's performances, I'll focus on the Sunday evening sessions. Naima Shamborguer's "Sisters Strings: Roots, Voice & Drums" received two performances at the festival. The first was part of the "Justice Suite" on opening night. On Sunday Ms. Shamborguer and her bandmates were able to stretch out and showcase the virtuosity of each member on the Carhartt stage. Naima led with vocals and percussion. She was assisted by violinists Michelle May and Tia Amani Hanna, viola player Leslie DeShazor, cellist Jasmine James, pianist Pamela Wise, bassist Marion Hayden, drummer GayeLynn McKinney and percussionist Mahindi Masai. What chemistry, passion and energy they shared with us! Every song illustrated the joy of jazz collaboration.



The entire show was compelling, but the last selection was especially spellbinding Naima's original: "Music In The Air" from Naima's lovely lyrics to Pam Wise's delicate solo answered by flowing string choruses. This ensemble and this music are worthy of a national release.

Robert Hurst's Black Current Jam was next on the Absopure Stage – keeping up the energy and enthusiasm. While Naima had a chorus of strings, bassist Robert Hurst had a hip vocal chorus improvising, clapping, dancing, grooving and moving to all the meanings of modern life expressed in Robert's original melodies and rhythms. The duo of trumpeter Dwight Adams and saxophonist/clarinetist/flutist Rafael Statin traded musical ideas with the singers and the rhythm section: pianist Ian Finkelstein, conguero Pepe Espinosa and drummer Nate Wynn. This set had me off my seat and on my feet! Robert's concern for our political situation resonated throughout the performance from the opening number, "1967" to "Afromatian" and "Egotistical Mystical." The vocal trio of Jillian Hurst, Brennan Asante and Monica Blair pulled out all the stops for the closing numbers "Liberation Right Now!" and "Hey, It's Detroit Day." Hurst's

Current Jam concept gives us hope that jazz will live forever and lead the way in the search for human freedom and dignity.

Trumpeter Walter White always surprises. Delights abounded when he and an all-star big band took the JP Morgan Chase stage. Three sections each of trumpet, trombone and saxophones along with a tight rhythm section of Dave Taylor, vibes and percussion; Gary Schunk, piano; James Simonson, bass and Jeff Trudell, drums rounded out the stellar ensemble. What was unanticipated is that despite COVID-19 limitations, Walter White had just released a brilliant new recording: “BBXL” on his own label. Their



Detroit Jazz Festival program included both the originals and covers on “BBXL.” What a treat to hear the fresh arrangements and joyous exchanges from sections soloists along with White’s searing high notes. My personal favorite moment from White and coterie was the original “Portus Apostoli.” This recalled a lilting 1960s European film theme. Walter and the band blazed on the final number, “Yo Conecto.” Walter connected with the camera, his bandmates and an international audience on this one.

We were returned to the Absopure stage for the visual and auditory treat of the Michael Jellick Sextet. Not only did the pianist and his expressive instrumental ensemble entertain, we viewed the enticing rhythmic movement of tap dancer Claudia Rahardjanoto. Michael first planned to present this unique show at the 2018 Detroit Jazz Festival. Rain nixed the appearance as it did again in 2019. With no rain in the Marriott Renaissance Hotel, Michael at long last shared this musical and terpsichorean vision. Michael and Claudia’s duet on Chick Corea’s tune “Spain” was playful and upbeat. Guitarist David Dunham contributed a lovely original, “Landmarks,” with ethereal echoes of hymns and chants. Jellick’s solo on “Landmarks” rang like crystal chimes over the plaintive melody. The sextet closed the night with “All Is Not Lost,” another original. As I took in the wafting air, I felt the healing power of music and thought, “Charlie Haden would have liked this song.” As you can tell, I liked it a lot. Lots to like from Michael Jellick. Let us hope he has many more opportunities to share his sextet concept.



# The James Carter Organ Trio, Monday, September 7

REVIEWED BY JIM GALLERT

The James Carter Organ Trio hit the ground running at the 2020 version of the Detroit Jazz Festival.

Like most ensembles, James’ group was living in enforced limbo prior to the Detroit Jazz Festival. They’d been separate since November 2019, but after a few minutes they settled into a swinging groove. James always sounds especially energized when playing for a hometown crowd even though on this night he could not see them.

Carter is the only saxophonist (possibly, the only instrumentalist) who can take listeners on a jazz history cruise during a single composition. He was in a celebratory mood, exploring numbers associated with two heroes: Charlie Parker (Bird’s centennial was August 29) and Theodore Walter Rollins, the Sonny-man who has spread so much spirit and love around our damaged orb. He turned ninety years of age the day of Carter’s set. James tossed in some Sonny tunes, including “Tenor Madness.” From one Saxophone Colossus to another.

Carter included two soulful paeans to Charlie Parker, opening the set with a jaunty “Confirmation,” and later bringing home a soulful exploration of “Parker’s Mood.”

Carter, Gerard Gibbs, and drummer Alex White are an elastic ensemble which follows the music every which way James takes it. It was wonderful to hear them live and well.

The tech guys did a superb job bringing this wonderful Festival into our TV’s, computers, and phones. The Hi-Def picture was a treat. The sound was good, too. I noticed only one sound-to-picture syncing issue (during Steve Turre’s set). Given the number of potential problems with live stream performances, this one worked well. Great job, guys.

# Detroit Jazz Festival Highlights

BY LARS BJORN AND PIOTR MICHALOWSKI

*continued from page 3*

Drummer, composer, and leader Leonard King has played the DJF with a big band before, honoring the legacy of organist Lyman Woodard. Organist Gerard Gibbs took over Woodard's chair for this performance while King directed the band from his drum set and did some charming singing/scatting on a few tunes. Another veteran of the Woodard band, guitarist Ron English (who had earlier played banjo with Tartarsouce) also contributed to this exciting set particularly on "Rainbow Sunrise." The group's version of "Ko Ko" was exhilarating with short solos from all members. This band has an unusual instrumentation with six saxophones and two trombones, played with precision and skill with many newer players on the scene who soloed impressively. Some tunes used three soprano saxophones playing in tune, which is no small feat, with soprano solos demonstrating the varied potential of the instrument. Gerard Gibbs showed his mastery of the Hammond organ on Woodard's lovely "Dedicacion." King is not only a fantastic musician but also a great entertainer, providing appealing introductions to the tunes and identifying soloists. This was important at a festival that should do more to provide personnel listings.

Saturday evening ended with *Something to Live For*, a Billy Strayhorn tribute band that included tenor saxophonist and clarinetist Janelle Reichman, vocalist Emma Aboukasm, and pianist Scott Gwinnell, with Rob Bickley on bass and Pete Siers on drums. They pulled off an inspired set Saturday night. The focus was clearly on Reichman who, as usual, more than rose to the occasion; she played with great feeling and subtlety on "Isfahan" and then on the rarely heard "Multi-Colored Blue" she got funky. Her clarinet playing is always exquisite and "Chelsea Bridge" was a chance for her to shine, as did singer Aboukasm.

The second group on Sunday was a pleasant surprise: The Cosmic Music Collective, led by Kenneth Green, representing the more adventuresome side of Detroit's jazz legacy, which has not been featured at the festival in recent years. This was a profoundly spiritual set, embracing the legacy of more exploratory sounds but also rooted in the tradition, at times invoking well known songs only to take them out when appropriate. Green is a deliberate pianist, who takes his time selecting just the right notes, but can explode when the music requires it and he paced the band so that the recital developed into one musical exploration, rather than a collection of tunes. Throughout, Rafael Statin's numerous horns provided the main voices, proving once again that he is one of the most impres-



sive players on the scene today, with an amazing control of all the saxes, bass clarinet and the bass flute. Indeed, his artistry was much in view at this year's festival, as he played with at least five bands, if our count is correct.

Drummer Henry Conerway III led a trio with bassist Noah Jackson and pianist Ian Finkelstein on Labor Day. The three met in the Civic Jazz Orchestra when Marcus Belgrave was its leader and, in this reunion, they sounded like a tight unit, playing music from an upcoming CD that should definitely put them on the map. The trio has its own musical profile, working as an intricate unit rather than as piano and accompanists, creating complex musical works that shift and turn, bending rhythms and moods.

Tenorist saxophonist Dave McMurray has been on the Detroit scene for a good number of years and his Black Light Collective with trumpeter Allen Dennard pulled off a powerful set that included some of Max Roach's path breaking, politically tinged pieces from the 1960s like "Freedom Day." Singer Isis Damil reprised the Abbey Lincoln vocals from the original release, while Bassist Ibrahim Jones and drummer Jeff Canady provided rock solid support, with irresistible grooves that moved you to dance. And indeed, McMurray, whose charisma and stellar, deep-voiced funky saxophone playing dominated the set, rode above it with power, complexity, and great skill, sometimes mixing it up with the younger Dennard, who also soloed with expressive power. This is deep music that is also irresistibly entertaining. Afterwards, Chris Collins carried out a serious interview with Dennard focusing on the connection between the civil rights/black power movement of the 1960s and today's Black Lives Matter movement. This connection was also made in the music by Robert Glasper and his DJ that ended a truly memorable festival. Glasper wore a t-shirt proclaiming, "Imagine Black Culture Without Detroit," succinctly capturing the spirit of this year's festival.

## **Detroit Jazz Festival Photos**

**Page 1: Pharoah Sanders**

**Page 2: Isis Damil**

**Page 3: John Douglas and Vincent Bowens**

**Page 4-5: Leonard King**

**Page 6: Rayse Biggs and Ibrahim Jones**

# September



	1	2	3	4	5
6	7	8	9	10	11
13	14	15	16	17	18
20	21	22	23	24	25
27	28	29	30		

## Bert's Jazz Café

www.bertsentertainment.com  
2727 Russell (in the Eastern Market)  
DETROIT 313-567-2030

### ONGOING

Thu 8:00 Open Jam with RGB Trio  
(Bill Meyer, Ralphe Armstrong,  
Gayelynn McKinney)

## Blue Llama Jazz Club

www.bluellamaclub.com  
314 South Main St.  
ANN ARBOR 734-531-6188

### SEPTEMBER

18 7:00 Brendon Davis Trio – with Jonathon  
Muir Cotton, Louis Jones III  
19 7:00 Jesse Kramer Trio  
20 6:30 Andrew Brown's Djangophonique  
20 11:30 Paul Keller Duo w/Adam Mosley  
21 7:00 Adam Mosley  
22 7:00 John E Lawrence  
23 7:00 Rick Roe Trio  
25 7:00 Michael J Reed Trio  
28 7:00 Adam Mosley

## Cliff Bell's

2030 Park Ave. at West Adams  
DETROIT 313-961-2543

### SEPTEMBER

17 9:00 Roger Jones and Higher Calling  
18 – featuring Rodney Whitaker  
19 9:30 Roger Jones and Higher Calling –  
featuring Rodney Whitaker  
22 9:00 Dwight Adams and Friends  
23 9:00 Airey B Quartet  
24 9:00 Trunino Lowe Quartet  
25  
26 9:30 Trunino Lowe Quartet  
29 9:00 Dwight Adams and Friends  
30 9:00 Airey B Quartet

## Dirty Dog Jazz Café

www.dirtydogjazz.com  
97 Kercheval Ave.  
GROSSE POINTE FARMS 313-882-5299

### SEPTEMBER

16, 17 6:00 Kimmie Horne  
18, 19 6:00 Kimmie Horne  
9:00  
23, 24 6:00 Michael Zaporski  
25, 26 6:00 Michael Zaporski  
9:00

### ONGOING

Tue 7:00 Ron English

## Garagemahal

215 East 7th St  
PERRYSBURG OH

### ONGOING

Sun 3:00 Ray and Gene Parker plus guests

## First Baptist Church

300 Willits  
BIRMINGHAM 248-644-0550

### SEPTEMBER

15 6:00 TNT Big Band

## Orchestra Hall

Sosnick Courtyard, 3711 Woodward  
DETROIT 313-576-5100

### SEPTEMBER

16 7:00 Marcus Elliott Trio w/Noah  
Jackson, David Alvarez

## Rec' Bowl

www.therecreationbowl.com  
40 Crocker Blvd.  
MT. CLEMENS 586-468-7746

### SEPTEMBER

16 6:30 Planet D Nonet  
23 6:30 Dave Bennett Quartet  
30 6:30 Craig Strain's Dr Pocket

## Tip Jar Lounge – Maumee Bay Brewing Co.

mbaybrew.com  
201 Morris St.  
MAUMEE OH 419-243-1302

### ONGOING

Wed 8:00 Ragtime Rick and the  
Chefs of Dixieland

## September Calendar

The number of listings has increased only gradually since the summer. The major addition this month is Cliff Bells in Detroit. Outdoor performances are still a major part of club offerings, which does not bode well for the coming fall/winter season for clubs. Please check out the offerings at The Rec Bowl, Bert's, and Toledo venues.

Live streaming continues from a number of venues: The Blue LLama and Kerrytown Concert House in Ann Arbor, the Dirty Dog in Grosse Pointe, the Steinway Jazz Café and the River Raisin Ragtime Review.

Musicians everywhere are suffering due to lost income. The New York Times had an interesting but downbeat article on how "Pandemic Hits Jazz Where It Lives" on September 9 about the troubled New York jazz club scene. Flagships like the Village Vanguard are barely surviving.

If you want to help musicians you can buy their music online. Some of the websites that might come in handy for area musicians are: *detroitmusicfactory.com* (part of Mack Avenue Records), *pkorecords.com*, *music-wikidetroit.com*, *cdbaby.com*, *bandcamp.com*, and a number of websites or Facebook pages have been put up by individual musicians. Jennifer Pollard's excellent Facebook page *LiftingUpA2Jazz* has a number of these sites. Any suggestions for other sites are welcome.

## Upcoming Jazz Events

### OCTOBER

1, 2 Jarrod Champion Quartet • Cliff Bell's, Detroit  
3 Dave Tatrow Quartet – with Barbara Ware • Shield's, Southfield  
6,13 Dwight Adams And Friends • Cliff Bell's, Detroit  
7,14 Airey B Quartet • Cliff Bell's, Detroit  
7–10 Kathy Kosins • Dirty Dog Jazz Café, Grosse Pointe Farms  
17 RJ Spangler/James O'Donnell Planet D Nonet – with Camille Price • Shield's, Southfield  
23–25 Dave Bennett Quartet & Cakewalkin' Jass Band • Terrace Inn, Petoskey

### DECEMBER

2 Jazz At Lincoln Center Orchestra – with Ruben Blades • Hill Auditorium, Ann Arbor  
6 Cyrus Chestnut Trio: Charlie Brown Christmas • Orchestra Hall, Detroit

### FEBRUARY

6 An Evening with Sheila Jordan • Michigan Theater, Ann Arbor  
12 Regina Carter & Xavier Davis • Orchestra Hall, Detroit



712 East Ann St.  
Ann Arbor, MI 48104-1502

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Ann Arbor, MI

### Membership

#### Renewals

Ezra Artis  
Bruce and Rita Bond  
Carolyn Carr  
Dan Gunning & Vicki Engel  
Marion Severs

### The Southeastern Michigan Jazz Association

(SEMJA) was formed in 1987 for the purpose of promoting understanding and appreciation of jazz as an art form. The organization is comprised of professional musicians, jazz scholars, jazz writers, club owners, broadcasters and listeners. The organization operates through a Board and with a volunteer staff.

SEMJA is a 501(c) (3) non-profit organization.

#### Inquiries

All mail should be sent to SEMJA, 712 East Ann St., Ann Arbor, MI 48104-1502  
For phone messages call: 734.668.7470  
email: [semja@semja.org](mailto:semja@semja.org)

### Publication

The *SEMJA Update* is published monthly and sent to members at no cost. It is edited by Lars Bjorn and Piotr Michalowski with additional assistance from Barton Polot (production editor), Margot Campos (layout), Jeff Gaynor, and Marcel Niemiec

#### SEMJA Board Meeting

The SEMJA Board meets monthly on the third Tuesday at 6:30 p.m. The September 15 meeting will be held online via video conferencing (Zoom). Please call Lars Bjorn at 734-668-7470 if you have questions.

### Board Members

Lars Bjorn, *President*  
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## SEMJA Membership Application

Mail to: SEMJA • 712 East Ann St.  
Ann Arbor, MI 48104-1502

- New Member
- Renewal

#### Membership Levels

- Basic \$30
- Student \$20
- Couple \$40
- Patron \$60
- Nonprofit Corp. \$50
- Corporate \$250
- Lifetime \$500

Amount Enclosed \$ \_\_\_\_\_

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