



WBGO-MINUTES Mon MARCH 2, 2026, at Start 5:15 pm ends 6:35pm

Submitted by: **Carrie Jackson**, CAB Secretary

Antoinette Montague, CAB Chair, introduces special guests Gayle Board,

Artist Management and Ron Scott, Amsterdam News.

CAB Roll Call: Antoinette Montague, Carrie Jackson, Reginald Blanding, Whitney MarcheLe Glover, Ronald Glover, NA In Chat Room, Leslie Harrison, Barbara Heinz, Alicia Crowe, Todd Seward, SI Jazz Festival,

Antoinette Montague: Introduces Steve Williams, he must leave meeting early to finish grant and other business.

Opening Remarks: Steve Williams, CEO / President WBGO: It is heartwarming & inspiring to see folks coming out in support of this radio station, thank you, members of staff in attendance: Rosalind Turner, Sylvia Brewer, Sheilia Plotnick, Tracey. March fund drive begins on Thursday, will let Membership Director, Rosalind Turner for quick overview of what's happening this weekend, theme is "we the people make WBGO Radio public broadcasting possible" our focus is on looking for new members, it will kick off fund drive on Thursday, we will run thru Sunday live on air, please have your friend and family support us. Mark your calendars for April 9th, WBGO'S Birthday, special one day drive on this day. The dollar amount goal is \$300,000 and we take all donations & pledges of support.

Steve Williams Leadership: encourages members of CAB to support the station, donate dollars, but please come down to the station and meet the folks who are on the air, meet other volunteers like yourselves, who are also contributing their efforts for the benefit of WBGO, maybe sit down and answer phone for an hour or two to get to know some of the folks here and other supporters of the station and listeners. Please reach out to Rosalind Turner or Sylvia Brewer, points of contact. I want to recognize Shelia Plotnick who has recently taken on the important task of (CAB) Community Advisory Board, and Board of Trustees, doing magnificent job of doing both.

Leslie Harrison is involved in special planning of Celebrating all month-long Women's History Month all day long, Women's Wednesdays. Every Host you hear on WBGO playing music by and about women for the entire day during the month of March and the news by Women, all the voices of hosts and news casters are women at WBGO. This is the 3rd year in a row we've done this, lots of fun & people notice and seem to enjoy it. Janice Seigel starts it off on Wednesday, followed by Lesley, Pat Prescott, and Delphine as well. WE are also planning a special performance honoring Women in Jazz at the United Nations, MARCH 12TH we are in the midst of planning, more details will be later, invitation only, 60 people only it will be played on our website shortly after. **Steve leaves the meeting.**

Antoinette Montague: Note momentary 10 mins silence and problem with sound Sheila had to sign back on using password transfer host. CAB Minutes from September 2025 introduced from September 2025, Antoinette moves to approve, Carrie seconds, minutes accepted to be put up on WBGO Website. We had a nice WBGO presence at JAZZ CONGRESS, Antoinette attended, panel discussions by Ron Scott, Amsterdam News, and **Todd Seward** also attended, met his expectations, amazing event. He has Love in Bloom coming up at the Staten Island Jazz Festival in June 2026, a musical production, jazz & other genres with dance and acting, several art forms also involved. March 4th performance at Snug Harbor, by Jenine Otis, and gearing up for 38th Staten Island Jazz Festival, December 2026,

Antoinette: Comments on Panel discussion on Jazz Congress, Fund Raising in Jazz, we must come up with a way to build wealth, whether it's from your boards on a million-dollar policy or half reinvestment and level it up, worlds getting rich off of the art forms that we create but the actual creators of the art form tend to get left out of the loop of wealth building. If there are ideas or suggestions that you have send them to me with a copy to Steve Williams, WBGO President and Shelia Plotnick as well. We need to build wealth as a focus on fundraising.

Ron Scott: comments it is difficult to do as a black community as jazz where we are behind and trying to catch up.

Antoinette: the development of trust funds over centuries and members of the trust being insured for mega-bucks with insurance policies and using what is borrowed to invest further, we must get savvy about it with solid investments with other strategic partners. We must build wealth for our station and CAB Members should be more involved and participatory.

Whitney Marchelle: Discusses the WBGO February ad she placed for her performance at Mezzro's, NYC, people called in response to her ad, shows were sold out for both shows, it is affordable. Hot house magazine also did a featured spotlight, great opportunity for artists. **Antoinette:** initiated the ASAP (Artist Support Action Plan) formerly called the Antoinette Montague Package, to support the station and the artists with placing on air ads announcing performance, CD releases, and much more for only \$250 live spots to include Leslie Harrison & Bobby Sanabria, it's doable and worth it. Jazz is an amazing art form we should support it, encourage people to listen to the station WBGO. CAB should pitch to friends, family & others on being Gold & Platinum Members to donate to the station. Go back to Alumni CAB Members for WBGO Support and give encouragement to participate in giving as an honorary alumni will ask them to support and sustain the station with their A & B lists for much needed annual support. Antoinette will contact past CAB Members and absent ones for help.

Barbara Heinz: Former CAB Member: We should encourage people internationally around the world who listen to the station for support we have a national and international reach of listeners' worldwide England, China, California Singapore as contributors, they are a part of our community and to have their feedback, make it an international conversation.

Antoinette: WBGO should be a community space for folks to engage and participate and create ideas, the entity that has disbanded NPR Stations grants and contributions will be back at some point, so keep the faith and the possibilities of good things still come even if you have to wait. **Reggie Blanding,** Miller Street Library in Jersey City started a musician's registry will follow up for archival practice, **Antoinette:** artist can sign up and be known, they can get bookings. A motion is made by Antoinette to conclude this part of the meeting, it is seconded by Carrie Jackson, so moved into minutes.

Antoinette Welcome & introduces **Ron Scott**, Amsterdam News, special panel guest, author, amazing visionary one of few people who still gets out to the jazz clubs & multi levels of music in an effort to reach more people," Antoinette: **Blues is the Root of Jazz, everything else is the fruit.**

Ron Scott, a listener of WBGO for 4 ages, just as a point of reference, I'm here in New York or last week I was in South Africa, first thing in the morning I turn on WBGO, that gives me a perspective to move forward. As far as going to the clubs are concerned, I feel very good about that and positive, the last couple I've been noticing the younger generation is tarding to come and hang out at the clubs especially like a jazz gallery and they have a membership going on where if you join you get a discount on cost. Last week I week to LPR it was a lot of young people there, a part of it was an admission price the ticket was \$29-\$30 bucks but no cover charge. There was no sitting space primarily standing up, I realized I needed a seat somewhere, we need more venues. We have thousands of jazz musicians and only 25 clubs, which is an exaggeration, everybody can't do the Vanguard, Blue Note or Jazz Gallery, there needs to be other active venues where performers feel free to have an audience.

Ron Scott: Let's go back to the 60's and 50's where they had lofts and Rashid Ali, Stan Rivers were able to get one, which is now cost prohibitive because the rents are outrageous, it is cost prohibitive. In years past you could do something for a couple of hundred dollars but not that's not happening. I know Craig Harris does a thing on Friday and Saturday, out of Churches in Harlem. It's a matter of all of us trying to figure out outside of the box and the venues to get our musicians to perform but at the same time most importantly to make money, to be paid for it and not just \$300-\$400 a gig, which doesn't include getting from Harlem to Brooklyn, we need to work on that.

Antoinette Montague: Welcomes Gail Boyd, Artist Management, alternative venues for jazz, also speak about alternative venues for jazz that popup & get created, she's been doing a podcast for about 7 years.

Gail Boyd: Yes, it's been about 7 years since it was interrupted by the pandemic, the original reason for providing more services. I wanted it to be exclusively for people and musicians to share the venues they were working at that others could apply to work for. That went on from 2017 until 2000, I would not let anyone advertise their gigs it was supposed to be "here's where I was working you should call this person" I had 2000 members. Again, when the pandemic hit I had I changed it to let musicians come on to speak about what they were doing, Antoinette you did one. It went from 2000 to 11,000, which I still have.

The whole point of it is I see club owners there still offer peanuts and it's very hard for anyone to make a living, especially the rents. I don't live in Brooklyn anymore. The apartment that I rented in 1983 I was paying \$500 month for that apartment, 4 bedrooms, now has gone up to \$8,000 a month, Biggie lived there and others it was very convenient to get into Manhattan. We are facing a crisis that goes beyond music that is really affecting jazz musicians that are determined to live on the East Coast, but they would have to double and quadruple up just to live there. My building had 6 musicians who lived there, and they would still be paying \$1200, this is a problem. In terms of problems I see we need Black Booking Agents, if I could just say there might be 1 or 2 in country that's just straight-ahead jazz, there are a couple that just do smooth jazz, instrumental and R& B.

If we can get enough booking agents who are plugged in to the festivals to the jazz sides or black agents into those places, then it's easier. Every single booking major agent not one single one of them has a black person, they will hire another person and train them who will go off and start another agency and take all of the high paying gigs away and they are not interested.

One booking agent told me. **"He has to work as hard for \$2500, as he does for \$25, 000, so why should he work for \$2500.** That leaves us in a lurch, I don't want to put it all on the club owners, because we can't get into the festival circuit, or the performing arts without a booking agent who has a good relationship with those venues. And so, managers, like myself, or Michelle Taylor and others. We are always calling, we are not booking agents because we do have some kind of relationship with them Because of other people who have worked there, and it is unfair to us because we don't do the booking but manage the artists. It is multi-layered, there are a lot of reasons why we are not succeeding more than we are. What I'm doing is having that platform, which helps a little bit, and it doesn't give anybody a gig that really pays in wage even if they have a little notoriety if they are going to be in New York. We have to figure out how we can all sit in the same room together. I was the former President of the North American Managers Agency, I served for 3 years and then Karen Kennedy whom I brought onto the board became President, she served for 3 years, there was not a single Black Booking Agent in North America, maybe two but they did smooth jazz, they didn't know any of the people that we knew. We were trying to get them hired with booking agents for jazz, but they are not hiring.

Antoinette: The value of this information is that it's worse than what we think, and we don't have a clue as to what it really is. It goes back to the earlier conversation that CAB that we are always fundraising in Jazz.

Antoinette Montague: We need to start wealth building in jazz, and come up with the Insurance Carriers that will give those Universal Life and policies where an Artist can get insured, even if it is a small policy starts at \$200,00 and 2 years they are able to borrow 40% of it to re-invest in their business. Figuring out a way to have collective trusts, a jazz trust where we have as many Artists covered with these policies that will help us to do like the Rockefellers have done.

Gail Boyd: Think about a minimum wage for musicians , there are some Cities that are thinking about that, serious, they are thinking about what is the minimum wage for musicians, what does it take you to live in this town and be a creative person, and there are some Cities that are doing it. We ought to be advocating for this, I don't think we are going to get it anytime soon.

Antoinette Montague: Russia takes care of its Artists, she has been there 5 times and members of the orchestra that get a decent salary, and housing, we should be able to do that as well. **Ron,** what do you think the Amsterdam News has to done to help artists, how does it help us and what can be further done.

Ron Scott: The Weekly column that I do, is the same weekly column that Clarence Atkins did before me, he was my mentor going back to when the paper first started in 1909, that's the part that I can do, I feel like I should be doing more.

Antoinette Montague: The book that you just finished putting out is the same issue, not enough Black Critics in Jazz, please grab his book and get educated about the matter of what is available chart when it is time to be written up and get some lift from your gigs that you've had by putting videos up on social media.

Antoinette Montague: We have to come up with as Gail has alternative ways of having press for our gigs and events that are low cost, almost no cost but still help you build a “Snowball” what are some other ways that you & Gail would recommend helping to grow this art form artists. **As Gail says: Jazz says: Eat, Sleep, Repeat,** what is another topic that you and Gail would like to hit on.

Ron Scott: Again, Artists should list and put their gigs on social media platforms, Facebook, Instagram.

Antoinette: to Ron, can people can people put their events on your paper? Is there a mechanism on-line to post a gig on your calendar, **Ron:** we used to do that but no longer, for years, had a calendar of events.,

Gail: Get creative, you can place ads on Facebook it can be targeted by location to increase your social media platform, Tyrick Mc Dough, Tic Tock does work, create lists for yourself, let them know where you are performing to engage folks.

Alicia Crowe: In chat room now, what are some of the barriers in blacks becoming booking agents?

Gail Boyd responds: I don’t see there being a barrier, I tried it by joining forces and we hired a young black man to becoming our booking agent, he was sending out email blasts, but they didn’t know him and didn’t respond, and we could write back to those same people the next day, and there response we didn’t know it was from you. That kind of person needs to first identify themselves and be trained by a booking agency who they are working with. I gave him the contacts he needed and he quit, because no one returned his calls or responded, the booking agencies don’t hire us!!

Antoinette Montague: I took a course on “**HOW TO BE YOUR OWN BOOKING AGENT**” by Eli? It had ideas but more work leads to more work, there are times when we don’t want to take a gig that does not pay optimally, be it a trio, quartet with a tap dancer. Most of the gigs I have had that are annual for 10-15 years in a row, I can’t always put out or advertise them, as they are fundraisers for the organizations I work for, and the ticket prices can run from platinum and upwards are high.

Gail Boyd: Suggests that the artist use another name not their own because venues don’t like to talk to the artists themselves. State that you are representing the artist even if its yourself under another name, it works. They will sometimes talk with you because they don’t know that you are the artist. There are some booking agencies that only want to deal with the artist and don’t want to speak with managers or agents because they want to pay less or low-ball or deal with the mechanics of it. Get yourself a different cell phone with another name as well, it sometimes works.

Antoinette Acknowledge Francine: In Chat Room, hand up, people have great intentions, talk is cheap and time is money. We are in New York, you have identified a profession that is the most overlooked profession, the Jazz Booking Agents. It is never discussed in schools and academies; it is never discussed in law schools. My suggestion is to institutionalize it if we really love music, we want it to have the respect both social economics that all of the other professions have, and it absolutely deserves. It is critical within other arenas namely business schools and law schools, and in Northern New Jersey they have some of the best law schools in the country.

Reach out and ask to have a forum on the business of jazz promoters, invite along with jazz musicians to identify the issues, get intentions into the game, and recognition that is absolutely essential that this be done here and now. All the books that have been written about it are not going to move the needle and are collecting dust, that is why the jam is now. Moguls like Clive Davis is giving multiple millions of dollars to NYU to identify all manner of specialties in the overall art arenas and seeking to make sure and ensure those specific art modalities for protected and economically and socially by having trained experts who will facilitate artists to bring skill to market. Ask Clive Davis at his office if he would be willing to sponsor a jazz event at any one of the NYU's Campus Departments and divisions on the role of the booking agents in Jazz. It's time to lift up the curtain and expose on how to get the working jazz musicians more work. I have a feeling he would love it because it is such an underattended arena. In law schools now so many of them have specialties in entertainment law, but not one of them does anything with the booking agents in jazz. I suspect the reason for that is that no one has stepped up, attention must be paid.

Antoinette: We need ideas, **Gail, what do you think about that statement?**

Gail Boyd: I teach Entertainment Law at Washington College of Law, in Washington, DC & Universities, there is no emphasis on jazz, and in a 13-week course I might spend 3 weeks on music, generally, contracts, talking about different roles of booking agents. I don't think it starts in law schools, I think it should start with trying to have meetings with various booking agents, example if there is someone who goes to Berkeley and is not a performer is interested in the music business, would you be interested in having one of them intern.

Would WBGO support. What Alecia Crowe said 'I have entertainment Law, what would it take for us to recommend interns to train with you, and you would undertake the responsibility and of course I would work with you, also finding people who would be interested in the business side of jazz music, no one goes into jazz thinking they are going to be a multi-millionaire. They have to know that they are dedicated to the arts, I am a lawyer and could have represented Hip-Hop Artists, I am committed to Jazz as an art form and to the musicians. If WBGO wanted to get together and do a poll with all the booking agents the largest ones out there, maybe the top Five5. What would it take if we could get an intern for you to train and learn with you how to be a booking agent. We see that there are not enough opportunities. I do see an opening there, there are some things we could do, we could say we've noticed that there is a shortage of jazz musicians as artists.

Fran: To Gayle we are trying to lift up centuries of neglect, and doing it one at a time, you've got to push, all the institutions whether its NYU, or other law schools who for the kids they are putting the burden on their backs for a life time because they want to be the messengers of the music. We must knock on the doors of the institutions and say could you put this program on at night, they will respond to the actions and in the next academic semester not only is there going to be a course. Is well overdue and realize that the window of opportunity is passing, just try is with one school and see what the response is.

Gail Boyd responds to Fran: Likes the idea of macro and micro-management approach, I don't think that one cancels out the other,

I teach at Washington College of Law, and I teach a course In Entertainment Law, once a year in the Spring semester and both semesters. I like your ideas and haven't disagreed with anything you've said on the other hand I think there is something to be said for talking to these booking agents as a group and WBGO be a part of it, and other organizations that you want.

Fran: What is the role of the booking agent, jazz artistry and expanding the audience, and could WBGO do a one on one with the jazz booking agents.

Antoinette Montague Ended Meeting at 6:35pm

Next Meeting Monday, June 1, 2026

Respectfully submitted,

Carrie Jackson

CAB Secretary