Schenectady Gets a Jazz Orchestra...SCCC Says Yes to Jazz

If you were asked, "What college in the United States has a Jazz Orchestra in Residence?" you might answer, "New England Conservatory, Berklee College of Music or Manhattan School of Music?" You'd be wrong. Because on January 10th, the Board of Trustees of Schenectady County Community College voted to make the Empire Jazz Orchestra (EJO) a Jazz Orchestra in Residence.

This action is significant for both Jazz musicians and audiences in the area. The EJO will be able to use the college's facilities for rehearsal, pursue grant monies under the not-for-profit status of the college and the college will also help with some incidental expenses for presenting concerts.

Dr. Bill Meckley, leader of the Orchestra and Associate Professor of Music at the college was very happy. He ticked off possible benefits for the college and the community. These include: the opportunity for students and faculty in the college to attend rehearsals and learn with some of the best professional Jazz musicians in the area; (if grant money should be available) bringing in guest artists and arrangers from New York, Boston and Los Angeles; cooperating with other Jazz organizations in the area to commission special works for the Orchestra.

"Responses from Board members and the College administration...have been strongly positive," Meckley told us. "I look forward to developing a real quality artistic program at SCCC."

APFJ send its best wishes to Bill and applauds the vision of the SCCC Board of Trustees.

Tim Coakley to Trace Jazz and the Clarinet for APFJ Members

Tim Coakley, famed Jazz DJ of WAMC, will host a special Jazz listening night for members of A Place for Jazz at the First Unitarian Society on February 9 at 7:30pm.

Tim will trace the development of Jazz clarinet from New Orleans pioneer Johnny Dodds to more contemporary examples such as Pee Wee Russell and Eddie Daniels. Those who are lucky enough to attend will also hear selections from the styles of Jimmy Noone, Barney Bigard, Benny Goodman (See Coakley p. 2)

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The Connoisseurship of Selection

A handful of weeks ago, I was in New York City, at Zinno’s, to eat fine Northern Italian food and hear Bucky Pizzarelli (guitar), John Bunch (piano) and Jay Leonhart (bass). I was familiar with their work but had never heard them play together.

Piano/guitar combos are not that easy; ten piano fingers, six guitar strings and a double bass can produce chords that are at best impenetrable and at worst wrong. Knowing which notes not to play is as difficult as selecting those to play. These players displayed note-selection skills of lapidary grace.

What also caught my ear was the careful choice of tunes to play, the source material. They were not unfamiliar, but unusual; in the top 900 series of the top 1,000 (rather than the first 100 series) and unusual in their proportion within the program.

They included the jewels ‘Such Sweet Thunder’ (Ellington), ‘Jitterbug Waltz’ (Waller), ‘Nobody’s Heart’ (Rodgers and Hart) and ‘I Used to be Color Blind’.

A common selection thread is that most also have memorable lyrics, which were clearly known to the players. Even in the improvised solos one heard the words.

An evening of connoisseur’s discrimination, both of material and performance. Thank you, gentlemen.

(Coakley, from page 1)
and Buddy De Franco as well as a surprise cut.

Members can bring friends who’ll be charged $1.00, but paid up members are admitted free. This is the first of our series of special programs for members. Al Brooks will MC the first program and we’re hoping to get other members to participate We’ll serve coffee and tea. APFJ supporters are encouraged to bring a dessert to share. Call 374-6912 if you want to attend because seating is limited.

Future programs will include Bill McCann (whose Jazz programs on WCDB have become a legend) and Bill Meckley Professor of Jazz at SCCC. What other adventures in Jazz we take will depend on you!
Jazz and Religion/ Going Back and Going Forward

Music historians see the traditions of African American religious music as a major component of Jazz. The synthesis of African and European musical traditions began hundreds of years before Jazz emerged as a recognizable art form.

Because possession of a drum by an enslaved African was a capital crime for more than two centuries, rhythmic traditions were carried on by clapping and adaptation of other instruments and objects. Harmonic and melodic traditions were mostly carried on by vocal means. Some slave owners thought that by Christianizing Africans their ties to Africa would be cut and make succeeding generations more willing to accept their slavery. (The Africans brought to the shores of North And South America were from many different religious traditions including various traditions of Ifa and Islam.)

Of course this did not work. And it is clear to modern historians that many musical, religious and artistic traditions that were essentially African were merged into the biblical traditions of European slave owners.

The association of religion and Jazz continues in New York City (& occasionally in the Capital District) in a different way. A recent article in the NY Times a few weeks ago brought attention to that continuity.

The article was about the retirement of Pastor John Garcia Gensel, the Lutheran minister of St. Peter’s in downtown Manhattan. The 76-year-old Gensel for 30 years had taken the church to Jazz and Jazz to the Church. He counseled, married and eulogized such greats as Duke Ellington, Miles Davis, Bill Evans, John Coltrane, Sarah Vaughan, Buddy Rich and Thelonious Monk.

At the time of his retirement he expressed his feeling that Jazz was particularly well-suited for speaking to God.

"I think jazz is probably the best music for worship because it speaks to the existential situation of a human being...It is the personal expression of the person playing it...When a musician really gets into it and plays his inward thoughts, and he puts his expression on what ever piece he’s playing, he will naturally touch the life of somebody who’s listening."

In 1965 The Lutheran Board of American Missions officially named him “pastor to the jazz community.” He met and ministered to musicians in the clubs. But he also brought Jazz Vespers, a service that combines Jazz and prayer as well as scores of Jazz memorials, concerts and annual gathering called “All Nite Soul.” Near his pulpit was the Steinway piano willed to him by Billy Strayhorn.

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Traveling? Need some Jazz in a strange Town? Call the Jazz Hotlines!

Atlanta........404-241-3598
Baltimore.......301-945-2266
Chicago..........312-427-3300
Miami............305-382-3938
New Orleans...504-455-6847
NYC..............718-465-7500
Northeastern NY 376-6912
Pittsburgh......412-343-9555
San Francisco..415-769-4818
Wash., D.C......202-698-7522
The information below was sent to us by the clubs listed below. Many clubs don't book far enough in advance for us to print their listings. It's best to check by telephone before going because there may be last minute changes. Clubs frequently have a cover (or music charge) or a minimum purchase (food or drink). Frequently both. Reservations are advisable (especially for better-known groups) as many of the clubs seat less than 100.

Justin McNeill's 301 Lark St., Albany. 436-7008 Music has been pushed up to 10:30pm, but still 3 sets. Very small (seats 40-50). Excellent food. Reservations a must. Cover and minimum. Jazz Brunch on Sundays at 11am. Music begins at 12noon. (b = brunch)

February
4-5 Nick Brignola & Endangered Species
6 b Jody Shayne Duo
11-12 Sambarami

13 b Lee Shaw Duo
18-19 Hal Miller w/Erica Lindsay
20 b Chuck D'Aloia & Francesca Tanksley
25-26 Walter Donnaruma Qt.
27b - Erica Lindsay Duo Duo

March
4-5 Brian Melvin Trio
6 b - Brian Melvin Trio
11-12 Tropical Beats
13b - Peggy Delaney Duo
18-19 Hal Miller w/Erica Lindsay
20b - Erica Lindsay & Francesca Tanksley

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**Calendar**

**Justin's continued**
25-26 Nick Brignola & Endangered Species
27 b Chuck D'Aloia Duo

**The Van Dyck** 237 Union Street, Schenectady. 374-2406 Music at 9pm. Jam sessions every Thursday night. Call for additional listings.

**Feb - 16 Special Benefit for Scotia-Glenville Children's Museum. An Elegant Dessert Party with Jazz Duo of Dr. John Angerosa and Doug Harris**

**Fountain Restaurant** 283 New Scotland Ave., Albany. 482-9898 Skip Parsons and his Riverboat Jazz Band 2nd weekend (Friday and Saturday) every month 10pm-2am. Call for details.

**Iron Horse Cafe** 20 Centre St., Northampton, Mass. 413-584-0610. There's a music charge and most concerts are ticketed (about $10) Call 1-800-THE-TICK for advance ticket sales. Seats about 170.

**February**
8 - John Hammond (Blues)
11 - Avery Sharpe Qt. featuring Ronnie Burrage
18 - Johnny Copeland (Blues)

**March**
3 - Hermeto Pasqual
(call for future bookings of Wallace Roney and Christian McBride)

**Half Moon Cafe** 154 Madison Ave., Albany 436-0329 Every Friday Cygnus, every Tuesday Open Jam

**Mother Earth Cafe** corner of Western and Quail. Health Food, no alcohol served. BYO. Music from 8-11pm

**Metro** 17 Maple Ave., Saratoga Springs. 584-9581 A two level club. Usually has Jazz upstairs and "other" downstairs. No phone. Carl Land and Jill Hughes are the mainstays in the house band with varied artists brought in.

**Haggerty's** 155 Delaware ave., Delmar, NY 12054 439-2023 8-12pm

**L'Ecole Encore** 44 Fuller Rd., Albany, 437-1234. Unusual in that it has music during the middle of the week. Check them out on Tues, Wed, Thurs from 6:30pm to 9:30pm

**February**
Every Thursday Sonny and Perley.

**Nicole's Bistro** 351 Broadway Albany 465-1111

**Crooked Lake House** Rt 43 & 66, Ave.l Park 674-3894, 7-10pm.

**February**
Every Friday Sonny and Perley

**Proctors Theatre** 432 State St., Sch'd'ly, 12305 Call 518- 346-3884

**February**
12 - Nancy Wilson and Michael Feinstein
19 - Guy Lombardo's Royal Canadians
9 Maple Ave., 9 Maple
Ave., Saratoga Springs 5883-CLUB Friday Music from 6-10pm; Sat from 9pm - 1am. Cover $2 on Saturday

February
4 - Tony Costanzo & Friends w/ Ed Green and Paul Mastroiani
4 - Scot Smith Quartet
5 - John Hilton Trio
11 Greg Speck Trio
12 - Ed Wool Quartet w/ Sal Maida, Jeff Horton, Debbie Kreisberg
18 - Steve Hudson Trio
19 - Captain Blood and the Crew
25 - Mike Wicks Trio w/ Peg Delaney and Pat Deluca
26 - D Squared

March
4 - Tony Costanzo & Friends w/ Paul Mastroiani and Ed Green
5 - John Hilton Trio
11 Ed Wool Quartet w/ Sal Maida, Jeff Horton, Debbie Kreisberg
12 - Scot Smith Quartet
18 - Gitto, Campbell & Rouse w/ Steve Candlen on drums
19 - Steve Hudson Trio
25 - John McLean Trio
26 - Jazz Cartel

Empire Center, At the Egg
Call 473-1845 for ticket info

February 13 Maynard Ferguson and his Big Bop Nouveau Band
March 6 Joe Magnarelli and the New York Hard Bop Quintet

Century House Rte 9, Cohoes
785-0834. February Sonny and Perley Every Saturday
March - 26 Teresa Broadwell Qt.

A Place for Jazz Concerts begin
Sept 16 and continue on Sept 30
Oct 14, 28 and Nov 18. Block out the dates!

Troy Savings Bank Music Hall
84 Fourth St., Troy 273-0038

February 5th, 8pm Poncho Sanchez and Mongo Santamaria
March 3rd Miriam Makeba

Lincoln Center 70 Lincoln Center Plaza, NY 212-721-6500

February
6 - A Love Supreme: Elvin Jones, Wynton Marsalis, Marcus Roberts and Reginald Veal
10 - Jazz on Film : Handful of Keys, Jazz piano from Willie "the Lion" to Thelonious Monk.
24 - Lincoln Center Jazz Orchestra: Real Jazz

First Lutheran Church 181 Western Ave., 463-1622
Dance to Live Swing Music!
Feb - 4 Doc Scanlon's Rhythm Boys
March - 4 Peter Davis w/ Dave Davies and Mike Novakowski

Brown and Moran Brewing Co.
417 River St., Troy. 273-BEER
Music on Thursday nights from 8-11pm Call for details.

February
3 - Scott Smith Duo
10 - Lee Shaw Duo
17 - Tim Coakley
24 - Linda Brown Duo

March
3 - Jody Shayne & Peggy Delaney
10 - Cole Broderick & Tony Marvelli
24 - Linda Brown Duo
31 - Lee Shaw Duo

R A D I O  J A Z Z

Stations that play Jazz

WVCR 88.3FM Cutting edge Afro-Am Pop w/occasional Jazz/Latin flavor.

WMHT 89.1FM Jazzmasters with Laurence Boylan 10pm Saturday Night.

WAMC 90.3FM Great mix. Tim Coakley (Fri. Night), Jim Wilke - Jazz After Hours (Midnight to early AM Fri and Sat), McPartland and Jazzset (8pm to 10pm, Sun). Live Jazz show first Weds, of every month. See their program guide

WSPN 91.1FM Gail Mattison's show, Wed. 12 to 3pm
Dave Casner, Mon. 3-6pm.

WCDB 90.9FM The place for daytime Jazz. Sat and Sun mornings and 11am to 1pm daily.

WRPI 91.5FM Kevin Roberts Thurs.pm, 7 to 10. Barbara Kaiser 10am to noon on Tues.
WEQX 102.7FM Jazz Tracks 7-9am Sundays

WHRL 103.1FM Fusion-Jazz.
David Sanborn Show on Sunday is an interesting mix.

WPX 106.7FM Jazz Brunch Sunday.

WGY 810 AM Doc Perryman's show 12 midnight Sat. to 6am Sunday. Blues and Jazz.

WMVI 1160AM Robin Quinn Jazz Show from 3pm - 7pm on Sunday Afternoon.

WABY 1400AM Good early morning listening; Edwardsen (6am to 10am) in Morning.
Jazz Calendar

Mill Rd. Acres
(left on Mill Rd., off Rte 7 past Peter Harris) Call 783-7244 for information) cover

Quintessence 11 New Scotland Ave., Albany 434-8166

College of St. Rose
Madison Ave., Albany
Call 454-5195 for further information
March 25 - College of St. Rose High School Jazz Festival, Marvin Stamm, guest solo.

Barnes & Noble Book Store
20 Wolfe Rd., Colonie
February 20, 2pm - 3:30pm
Sonny and Perley

Borders Books & Music
59 Wolf Rd Colonie
February 25, 8pm - 10pm
Sonny and Perley

Warm the Spirit
Support Live Jazz

If you’re a Jazz musician interested in performing at Borders, Books and Music send a letter of interest and a demo tape to Chris Wooster, Community Relations Coordinator at 59 Wolf Rd., Colonie, 12205. They book on Friday and Saturday Nights from 8-10pm. It’s a friendly coffee house type atmosphere. If you have a published tape or CD you’d like to offer for sale also call Chris at 482-5800.

Jazz at Proctor’s

MICHAEL FEINSTEIN & NANCY WILSON
February 12, 1994

BIG BAND ’94 with GUY LOMBARDO’S ROYAL CANADIANS
February 19, 1994

Order your tickets today at Proctor’s Box Office (518) 346-6204 and all Ticketmaster locations.
Now in its sixth year, A Place for Jazz is a membership organization that presents a Fall concert series of the best in Jazz. APFJ also runs workshops and clinics in the schools, publishes a bi-monthly newsletter and works hard to build new audiences for this wonderful synthesis of African and European musical traditions. When you join APFJ you'll help support all this. In addition you'll get

* a one year's subscription to APFJ Newsletter and Jazz Newsletter

* access to special member activities like trips, listening nights and meet the artist programs

* the right to reserve tickets for any APFJ concert or event

* Jazz related discounts on magazines, posters and concerts

* advance notice of the Fall concert series and the opportunity to buy a subscription series before schedule is released publicly

* a chance to volunteer and participate in making a A Place for Jazz in Northeastern NY

Did we hear you say you want to volunteer? We've got some wonderful activities that will put you in touch with Jazz musicians and Jazz audiences; all for the love of Jazz. Just circle one of the options below along with your membership.

- Reviewing Records
- Contacting local clubs and musicians about their live Jazz
- Ushering at APFJ Concerts
- Helping with newsletter mailing
- Putting together concert programs
- Developing member activities
- Talking on the phone to our members and subscribers

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Make checks to Jazz/Fuss and mail to 1221 Wendell Ave., Schenectady, NY 12308

Name_________________________

Address_________________________

Phone (_____)_________________

Yes I want to volunteer. Call me to discuss your options
Give us Your Opinion

We had a great season. The music was great, the audiences were supportive and we paid the bills. But we’ve received a lot of comments about doing more. Since we are a volunteer organization that means 1) finding out what you want 2) finding people who are willing to help get it done (hopefully the same people who make suggestions will be interested in getting it done!)

Circle and mark below. Mail to JAZZ/FUSS 1221 Wendell Ave., Schenectady, NY 12308 BY FEBRUARY 15, 1994

So here goes: Do you think A Place for Jazz should

A. Start a Jazz Hotline? (it would be an on-phone recording of all the Jazz activities in the area. The present Jazz Calendar only comes out every two months and misses the week-to-week changes.)
   Yes  No  I'll volunteer to help

B. Have Jazz listening nights? (with guest presenters like Tim Coakley or have each person bring a favorite recording and play and talk about one performance on that recording)
   Yes  No  I'll volunteer to help

C. Re-start workshops for musicians? (given by our guest musicians the night before the concert. Or, workshops for musicians on the business of music: how to promote, publish your own recordings, get health coverage, etc.)
   Yes  No  I'll volunteer to help

D. Do more educational programs for adults and children?
   Yes  No  I'll volunteer to help

Name______________________________________

Phone number, evening__________________________
Reviews

Great Books on 'Latin' Music

For the last 50 years there has been a very broad interest in what is generally called 'Latin Rhythms.' In Jazz these connections go back to the collaboration of Dizzy Gillespie and Mario Bauza that fused the two elements into what has come to be known as 'Latin Jazz.'

Rebeca Mauleon has written a wonderful book called Salsa Guidebook for Piano & Ensemble, Sher Music Co., P.O. Box 445 Petaluma, Ca 94953 which provides a detailed history of the growth of this music as well as many practical guides to learning the varied rhythms that make this music so interesting. It is a wonderful book to read if you are interested in "Salsa" (a commercial name given to a very broad variety of music).

But it is also a terrific book for both professional and amateur musicians who want to be able to accurately play and sing this music with accuracy to its Afro-Cuban traditions.

In addition to the wonderful pictures of all the great Latin artists (worth the price of the book alone) it gives very precise notation of clave, pulse and an amazing variety of patterns for congas, bongos, cow bells, piano and other instruments. And it is filled with exercises that will help musicians master the patterns required to play the music accurately.

If all this wasn't enough, Ms. Mauleon has also organized a 20 page discography that gives the listener the opportunity to hear the amazing variety of music that has grown out of the Afro-Cuban traditions and been mixed with many European traditions as well. The author also provides a 4 page bibliography and a wonderful glossary of terms.

This is a very unusual book that is both comprehensive and accessible to those interested in music at almost every level.

Antonio Adolfo has fashioned an equally interesting work on the rhythmic, harmonic and melodic traditions of Brazil. His Brazilian Music Workshop (Book and CD) Advance Music, Veronika Gruber GmbH, Maierrackerstr. 18, D-72108, Rotenburg N. Germany is full of surprises. His detailed explanations of Samba, Bossa-Nova, Choro, Baiao, Rasta Pe are a real eye opener.

In addition to the various styles, the author describes the varied harmony, rhythms, phrasing and stylistic considerations. He also gives hints to composers, musicians and arrangers. Accompanying the text are hundreds of written and recorded examples.

Adolfo, a song writer whose music has been performed by singers as diverse as Milton Nascimento and Stevie Wonder has taught music all over the world. In this book he illustrates how different the rhythmic patterns of Brazil are from the Afro-Cuban styles of the Carribean. Even though both bodies of music have African roots the results are delightfully distinct.

He also includes an extensive discography, bibliography and a glossary as well as numerous photos of Brazilian artists.

Though both of these books can be understood by the general reader, Mr. Adolfo's book is more oriented to aspiring and professional musicians.
Jazz Reigns Supreme
At the IAJE Conference in Boston

It was a cold and frigid week-end. My car wouldn't start. Miki's train was held up for two hours in the deep freeze of central Massachusetts and Boston looked like the bottom of a display freezer in an old grocery store. But we would not be deterred.

This was the week of the International Association of Jazz Educators Conference. For three years we've made this part of our annual vacation plans. We're definitely not Jazz Educators and despite our varied interests this is the only large organizational meeting we attend.

But for those who love Jazz...well. Let me illustrate just by telling you what I did on Friday. I attended a clinic on teaching Jazz History with Jazz Historian Mark Gridley, heard a great faculty group from Florida International University led by Mike and Nicky Orta, was enraptured by Rebeca Mauleon as she led an overflow audience through the basics of Afro-Cuban rhythms, attended a performance by Lynn Arriale, the winner of the Great American Jazz Piano Competition, heard two outstanding 17 year old Jazz Musicians: violinist Anand Bennett and trombonist/congero Richard Bounty, attended a Jazz "Legends" concert featuring James Williams, Jimmy Heath, Clark Terry, Rufus Reid and Ed Thigpen, another concert with a young "legends" quartet consisting of Geoff Keezer, Steve Wilson, David Ephros and Marvin "Smitty" Smith. We closed by dancing till 1:30am to a terrific Big Band led by Jimmy Coe which included Stanley Turrentine and Bill Watrous.

In addition we met many new people, discovered some terrific new books, heard some great young musicians (including Ian McDonald playing the hell out of Bud Powell) had a delightful conversation with Rufus Reid and his wife Doris, giggled with a five year-old who agreed that Ignacio Berroa was a spectacular drummer, stayed in a glorious room with a magnificent view of the Boston Skyline AND never went out of the hotel for three days!

Our spirits were definitely warmed.
In Women's Hands: The Beat of the Drum

March 13-15, 1994
At The Performing Arts Center
SUNY Campus

A weekend extravaganza including performances, lecture demonstrations and workshops by women drummers from various ethnic traditions including: African, Asian, Latino, Caribbean, Native American, Korean, and contemporary and ancient western. There will also be a Saturday nite concert of contemporary women drummers, Nydia Mata Liberty & Ellen Uryevick combining drum and harp and Edwina Lee Tyler on the African D'Jembe.

For ticket information about the concert or registration materials for the workshops write or call:
The Women's Building - 79-81 Central Ave., Albany, NY 12206
518-465-1597 (daytime)
or
Miki Conn, 1024 Glenwood Blvd., Schenectady, NY 12308
518-374-6912

In Women's Hands: The Beat of the Drum is a program of the Women's Building and is partially supported by the Capital District Arts Decentralization Program
APFJ and this newsletter are part of the Adult Programs of the First Unitarian Society of Schenectady, with grants from Schenectady County Improvement Program and membership contributions. Programs include concerts, public workshops, school-based clinics and general support of Jazz and its musicians. We are affiliated with the National Jazz Service Organization and the International Association of Jazz Educators. We welcome announcements and comments. **Deadlines are the 10th of every odd month.**

**Editor:** B. Conn  
**A Place for Jazz**  
1221 Wendell Ave.,  
Schenectady, NY 12308

**Designer:** Miki Conn

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**Justin's**

**Fine Food**  
**Fine Art**  
**Fine Jazz**

301 Lark St., Albany  
436-7008

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- NYC..................718-465-7500  
- Pittsburgh........412-343-9555  
- San Francisco........415-769-4818  
- Wash., D.C........202-698-7522

**Call 518-374-6912 for more information about Hotlines and A Place for Jazz**

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Schenectady, New York, 12308  
**A Place for Jazz**