

A PLACE FOR JAZZ

Website: <http://www.timesunion.com/communities/jazz/>—Updated daily

A Successful Season--so far

by Tim Coakley

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The 2005 season is rolling along, and so far the concerts have been as successful as they have been varied. In addition, we attracted reviewers from *Metroland* and the *Times Union*, as well as *The Daily Gazette*. Here's a brief run-down of the series to date:



John Bailey & Gregg August with kids at HHAC

(photo by Jody Shayne)

Bassist **Gregg August** and his sextet challenged us with some original and provocative compositions, along with fiery solos by saxophonists Myron Walden and Greg Tardy, and trumpeter John Bailey. Gregg and John also gave a clinic at Schenectady County Community College, and charmed the kids at the Hamilton Hill Arts Center.

Dan Levinson and his Summa cum Laude Orchestra re-created some Bud Freeman Chicago-style classics with verve and precision. Dan played both clarinet and sax, and Randy Reinhart led the way with some sparkling cornet.

Dynamic pianist **Hilton Ruiz** and his Quintet provided a mixture of Latin music and bebop that got some members of the audience dancing. Drummer Sylvia Cuenca captured everyone's attention with her percussionistic pyrotechnics.

Hilton also worked with student musicians at SCCC, and showed Hamilton Hill youngsters how different styles of jazz piano sounded.

At press time, we were getting ready to enjoy the vocal stylings of **Roseanna Vitro**, and taking ticket orders for our swinging final concert with pianist **Steve Kuhn's** trio. It's not too late to get tickets and warm yourself at the jazz hearth.



Who IS this youthful drummer? (see page 3 for his identity)



Musician John Bailey shows his horn to young people at HHAC (photo by Jody Shayne)

Check out our update monthly calendar. Check out our website at <http://www.timesunion.com/communities/jazz/>. The calendar is updated weekly and includes links to Jazz Festivals, clubs and concert series.

VOLUNTEER HELP WANTED

We need help:

Labeling newsletters (1 hour every 3 months...can be done at home)

Writing music reviews

Working on a young people's project at the Hamilton Hill Art Center

If you can help, please call Tim Coakley at

518-393-4011

or e-mail him at

coakjazz@aol.com

The 11th Annual West Coast Jazz Party

By Tim Coakley



Ken Peplowski



"The highlight of Friday night was a quartet led by tenor saxophonist Harry Allen, who played several swinging selections abetted by guitarist Joe Cohn, bassist Joel Forbes and drummer Jeff Hamilton." —T.C.

This year's event got off to a nifty start on the afternoon of Sept. 2. Out at the pool of the Irvine Marriott, baritone saxophonist **Roger Neumann** assembled a small group to play some of his arrangements in a set titled Salute to the Baritone Players. Neumann is obviously not a strict constructionist, since some of his choices had nothing to do with baritone players, though he did offer a nice version of Gerry Mulligan's "Walkin' Shoes." He also reached way back for a Harry James tune called "Ultra."

That evening saw the introduction of 19-year-old trombonist **Troy Andrews**, who has a powerful, rugged style of playing. He appeared several times during the weekend, and since he is from New Orleans, promoter Joe Rothman said that a certain percentage of the money being collected for victims of Hurricane Katrina would go to Andrews.

The highlight of Friday night was a quartet led by tenor saxophonist **Harry Allen**, who played several swinging selections abetted by guitarist **Joe Cohn**, bassist **Joel Forbes** and drummer **Jeff Hamilton**.

On Saturday afternoon by the pool, under a blazing California sun, **Ken Peplowski** and the ageless vibraphonist **Terry Gibbs** played a fast-moving Benny Goodman set, capped off by their version of "Seven Come

Eleven." Actually, Gibbs is not ageless: He turned 80 in October.

That night in the Grand Ballroom, **Harry Allen** played a bossa nova set. It was a relaxed, soothing set, although all the tunes were beautiful, and he varied the tempos from slow to fast, some people got a little restive at an entire set of bossa novas.

The evening was climaxed by **Gordon Goodwin's Big Phat Band**, a powerful collection of players that gave Goodwin's distinctive, somewhat demanding arrangements a thorough workout. The purists got a treat at the end in Goodwin's long arrangement that alluded to or quoted just about every big band hit from the Swing Era.

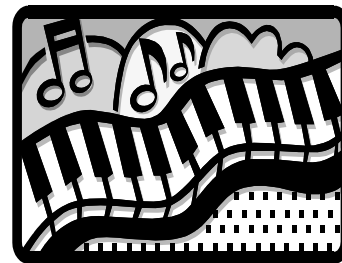
Sunday afternoon was cruise day, when the musicians assemble for a lazy three hours up Newport Beach Harbor and back. There is constant music on three decks, and it's impossible to hear it all, so I settled for the bottom deck, where **Ken Peplowski** and drummer **Jeff Hamilton** played a memorable last set as we gently docked.

Sunday night is the last night, and usually has at least one set that breaks everyone up. Tonight there were two: a Count Basie type group led by Basie drummer **Butch Miles**, which got the spirit of the Count going and never let up. Trumpeter **Byron Stripling** led the way with some powerful brass work

and pianist **Llew Mathews**, Nancy Wilson's musical director, got a chance to show off his rich, chordal style as well as emulating the delicate Basie keyboard approach.

The festival ended with **Terry Gibbs** and fellow vibraphonist **Peter Appleyard** in a tribute to Lionel Hampton. Gibbs had worked out some Hampton staples for a small group that included Peplowski and organist **Joe Bagg**, along with Cohn and late sitters-in Harry Allen, Troy Andrews and Byron Stripling. It all wound up with a roaring "Flyin' Home," of course, and producer **Joe Rothman**, who had lamented not winding things up with a big band as usual, had nothing to complain about.

The festival bills its music policy as "straight ahead and right down the middle," and this one certainly lived up to that policy. There's another one in February if anyone cares to make the cross-country flight. I'll settle for my Terry Gibbs and Jeff Hamilton CDs as I put the air fare into heating bills.



M & M's

Members and Musicians



Roswell Rudd

The Hudson Valley Friends of Jazz will present the second concert in their fall season featuring trombonist **Roswell Rudd** and pianist Lafayette Harris on Saturday, Nov. 5 at the North Pointe Cultural Arts Center in Kinderhook. A key transitional figure of the 1960s, Rudd will mix his original compositions with music by Fats Waller, Duke Ellington and Thelonious Monk. The final fall concert will be on Saturday, Dec. 3, featuring saxophonist **Steve Wilson** and drummer-percussionist **Lewis Nash**. North Pointe is on Route 9 in Kinderhook. The concerts are held at 8 p.m. A pre-concert talk by the artists will be presented at 7 p.m. Tickets are \$20, \$15 for members of Hudson Valley Friends of Jazz and North Pointe members. For reservations, call (518) 758-9234.

Pianist **Paul Mastriani** played as part of the Jazz

On Jay Street series this summer, with **Leo Russo** on sax, **Ron Partch** on bass and **Tim Coakley** on drums. Paul left for Florida in mid-September and so wasn't able to attend our first concert. He sent this message from the South: "I wish I could have been there, but I was still packing and was knocked out. But we just arrived in Florida to a nice thunderstorm. They love me here."

Skip Parsons and his Riverboat Jazz Band will team up with **Doc Spring** and his Rehabilitated Dixieland Band for a joint concert to benefit the victims of Hurricane Katrina on Sunday, Nov. 6 at the Holiday Inn on Nott Terrace in Schenectady. Admission will be a donation of at least \$20. There will be snack foods available. For information and reservations call 768-2310.

Speaking of Skip, last month he and the Riverboat Jazz Band tried out their new program on the history of early jazz at the O'Neill High School in Walton, N.Y. The program consists of a narration on jazz history, interspersed with the band playing selections representative of Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke and others. Skip can adapt the program for elementary, middle-school

or high-school students.

This is an enjoyable way to pass along the history of this great music. Teachers and anyone else interested can give Skip a call at 768-2310 or email him at skip@skipparsons.com.

In September, area musicians and their friends held a benefit at Revolution Hall in Troy for accordionist **Al Colessessano** and his wife, whose home was destroyed by fire. The event

raised about \$3,000 for the Colessessanos. The music community turned out in force for this one, and it was heartening to see so many musicians and fans together. Performers included **Mo Rancourt** and his Dixie Sweet Hots, **Linda Brown** and her group, **Colleen Pratt, Lee Shaw, Peg and Bill Delaney** and a host of others, including the Adirondack Saxophone Quartet, which wowed everybody. But the real show-stopper was **Dale Foster's** rendition of "Old Folks."



It's Tim Coakley at the drums!

(Did you guess the cover picture?)

(Courtesy of WAMC.com)



Here's Tim (from the front cover), along with Skip Parsons and Rennie Crain (from www.skipparsons.com)

NOVEMBER JAZZ CALENDAR

Tuesday, November 1

7pm, Cole Broderick, [Chez Sophie bistro](#)

5pm, Bob Sbuttoni, [Four Corners Luncheonette](#)

10pm, Family Tree, [Lark Tavern](#)

Wednesday, November 2

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), [Blue Plate](#)

5pm, Phil Foote, [Four Corners Luncheonette](#)

9pm-midnight, Sensemaya, [Justin's](#)

8pm, Wynton Marsalis, [Troy Savings Bank Music Hall](#)

Thursday, November 3

7-11pm, Swing night, [Danceland/Boomers](#)

9pm-midnight, Adrian Cohen Quartet, [Justin's](#)

9-12pm, Nouveau Chill, [Lark Tavern](#)

6-9pm, Jim Curtin, [Red Onion Restaurant](#)

Friday, November 4

9-12pm, Walter Donnaruma Trio, [Cafe Capriccio](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

Saturday, November 5

8pm Spider Saloff, **RPI Chapel + Cultural Center**, 2125 Burdett Ave, Troy, 274-7793

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

8pm, Roswell Rudd's Soundscape, [North Pointe](#)

8pm, David Bond Quartet, [Van Dyck](#)

Sunday, November 6

10am-1pm, Tom Shields, [Cambridge Hotel](#)

5-8pm, Doc Spring's Rehabilitated Jazz band + Skip Parsons' Riverboat Jazz Band, *A Night for New Orleans* benefit concert to aid musician hurricane vic-

Band, *A Night for New Orleans* benefit concert to aid musician hurricane victims, **Holiday Inn**, 100 Nott Terrace, Schenectady, 768-2310

11:30am-2:30pm, Jazz Brunch, [Justin's](#)

9pm-midnight, Brian Patneau Quartet, [Justin's](#)

6-9pm, Peter Einhorn & George Deleon, [Red Onion Restaurant](#)

10am-2pm, Jazz Brunch with Joe Sorrentino Band, [Sargo's](#)

Monday, November 7

Tuesday, November 8

7pm, Cole Broderick, [Chez Sophie bistro](#)

5pm, Bob Sbuttoni, [Four Corners Luncheonette](#)

10pm, Family Tree, [Lark Tavern](#)

Wednesday, November 9

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), [Blue Plate](#)

5pm, Phil Foote, [Four Corners Luncheonette](#)

9pm-midnight, Sensemaya, [Justin's](#)

8pm, Union College Jazz Ensemble, Reamer Auditorium, [Union College](#)

Thursday, November 10

7-11pm, Swing night, [Danceland/Boomers](#)

9pm-midnight, Adrian Cohen Quartet, [Justin's](#)

9-12pm, Nouveau Chill, [Lark Tavern](#)

6-9pm, Jim Curtin, [Red Onion Restaurant](#)

7-10pm, Lee Shaw Trio, [Stockade Inn](#)

8pm, Mike McCarthy Jazz Trio, [Van Dyck](#)

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Friday, November 11

8pm, Steve Kuhn Trio, APFJ concert at the Whisperdome

9-12pm, Walter Donnaruma Trio, [Cafe Capriccio](#)

Jay Messer Trio, [The Egremont Inn](#)

10pm-1am, Skip Parsons' Riverboat Jazz Band, [The Fountain](#)

9:30pm-12:30am, Teri Roiger-voice, Warren Bernhardt-piano, John Menegon-bass, Tani-Tabbal-drums, [Justin's](#)

8-11pm, Lee Shaw Trio, [One Caroline Street](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

Saturday, November 12

12:30-4pm, 2 Broads with Alotta Sound, Wine & Food Festival, **Desmond Hotel** (by the pool)

10pm-1am, Skip Parsons' Riverboat Jazz Band, [The Fountain](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

Sunday, November 13

10am-1pm, Tom Shields, [Cambridge Hotel](#)

12:30-4pm, 2 Broads with Alotta Sound, Wine & Food Festival, **Desmond Hotel** (by the pool)

11:30am-2:30pm, Jazz Brunch with Lee Shaw, [Justin's](#)

9pm-midnight, Brian Patneau Quartet, [Justin's](#)

8pm, John & Bucky Pizzarelli, [Linda Norris Auditorium \(WAMC Perf Arts Studio\)](#)

6-9pm, Peter Einhorn & George Deleon, [Red Onion Restaurant](#)

10am-2pm, Jazz Brunch with Joe Sorrentino Band, [Sargo's](#) **Desmond Hotel** (by the pool)

10pm-1am, Skip Parsons' Riverboat Jazz Band, [The Fountain](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

9pm-midnight, Brian Patneau Quartet, [Justin's](#)

NOVEMBER JAZZ CALENDAR

8pm, John & Bucky Pizzarelli, [Linda Norris Auditorium \(WAMC Perf Arts Studio\)](#)

6-9pm, Peter Einhorn & George Deleon, [Red Onion Restaurant](#)

10am-2pm, Jazz Brunch with Joe Sorrentino Band, [Sargo's](#)

Monday, November 14

Tuesday, November 15

7pm, Cole Broderick, [Chez Sophie bistro](#)

5pm, Bob Sbuttoni, [Four Corners Luncheonette](#)

10pm, Family Tree, [Lark Tavern](#)

Wednesday, November 16

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), [Blue Plate](#)

5pm, Phil Foote, [Four Corners Luncheonette](#)

9pm-midnight, Sensemaya, [Justin's](#)

Thursday, November 17

7-11pm, Swing night, [Danceland/Boomers](#)

9pm-midnight, Adrian Cohen Quartet, [Justin's](#)

9-12pm, Nouveau Chill, [Lark Tavern](#)

6-9pm, Jim Curtin, [Red Onion Restaurant](#)

Friday, November 18

9-12pm, Walter Donnaruma Trio, [Cafe Capriccio](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

8pm, Chris Botti, [Troy Savings Bank Music Hall](#)

Saturday, November 19

John Sauer & Jeanne Laurin, [The Egremont Inn](#)

9pm-midnight, Lee Shaw Trio, [Justin's](#)

8pm, Teri Roiger with David "Fathead" Newman + Trio in concert: *Ray, Stray & Lady Day*, [Kleinert-James Arts Center](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

Sunday, November 20

10am-1pm, Tom Shields, [Cambridge Hotel](#)

11:30am-2:30pm, Jazz Brunch, [Justin's](#)

9pm-midnight, Brian Patneau Quartet, [Justin's](#)

6-9pm, Peter Einhorn & George Deleon, [Red Onion Restaurant](#)

10am-2pm, Jazz Brunch with Joe Sorrentino Band, [Sargo's](#)

Monday, November 21

Tuesday, November 22

7pm, Cole Broderick, [Chez Sophie bistro](#)

5pm, Bob Sbuttoni, [Four Corners Luncheonette](#)

Wednesday, November 23

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), [Blue Plate](#)

5pm, Phil Foote, [Four Corners Luncheonette](#)

9pm-midnight, Sensemaya, [Justin's](#)

10pm, Family Tree, [Lark Tavern](#)

Thursday, November 24

7-11pm, Swing night, [Danceland/Boomers](#)

9pm-midnight, Adrian Cohen Quartet, [Justin's](#)

9-12pm, Nouveau Chill, [Lark Tavern](#)

6-9pm, Jim Curtin, [Red Onion Restaurant](#)

Friday, November 25

9-12pm, Walter Donnaruma Trio, [Cafe Capriccio](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

Saturday, November 26

9pm, Joe Giardullo's Late 20th Century Quartet, [Rosendale Café](#)

7-10pm, Ruth Hellkamp, [Scrimshaw Restaurant](#)

Sunday, November 27

10am-1pm, Tom Shields, [Cambridge Hotel](#)

11:30am-2:30pm, Jazz Brunch, [Justin's](#)

9pm-midnight, Brian Patneau Quartet, [Justin's](#)

6-9pm, Peter Einhorn & George Deleon, [Red Onion Restaurant](#)

10am-2pm, Jazz Brunch with Joe Sorrentino Band, [Sargo's](#)

Monday, November 28

Tuesday, November 29

7pm, Cole Broderick, [Chez Sophie bistro](#)

5pm, Bob Sbuttoni, [Four Corners Luncheonette](#)

10pm, Family Tree, [Lark Tavern](#)

7-8pm, 2 Broads with Alotta Sound, *A Musical Jaunt to the Moon and the Stars*, **William Sanford Library**, Albany-Shaker Rd, Colonie

5pm, Bob Sbuttoni, [Four Corners Luncheonette](#)

10pm, Family Tree, [Lark Tavern](#)

7-8pm, 2 Broads with Alotta Sound, *A Musical Jaunt to the Moon and the Stars*, **William Sanford Library**, Albany-Shaker Rd, Colonie

Wednesday, November 30

6-9pm, Lincoln Mayorga (piano) and Otto Gardner (bass), [Blue Plate](#)

9pm-midnight, Sensemaya, [Justin's](#)





JAZZ TIMES

By Nat Hentoff



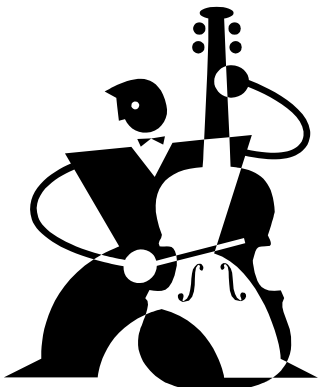
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Local and regional jazz societies have long been a valuable resource where resident musicians can burnish their skills and maybe attract the attention of established guest stars—while new listeners for the music are also being harvested. Not enough has been written about the importance of these jazz tributaries and how to increase their numbers across the land. A model of this kind of jazz entrepreneurship is the Western North Carolina Jazz Society in Asheville. Started two years ago by Bo Farson, its schedule this year includes Freddy Cole, Wycliffe Gordon, Larry Coryell (returning after a sold-out performance last year) and Ellis Marsalis. Previously Bill Charlap was heard in what I am told was a spectacular solo concert.

I agree with the society's leader, Farson, who says, "More jazz societies would exist if people knew what was possible and had some tips from existing societies." The population of Asheville is 70,000, and the total for the county is 200,000. The average audience at the Western North Carolina sessions is 200. I asked Farson how he's gotten jazz originals such as Wycliffe Gordon and Bill Charlap to Asheville: "We've been able to present world renowned artists because I have met them on the JazzTimes[-sponsored] Jazz Cruise or at festivals, and then

the total for the county is 200,000. The average audience at the Western North Carolina sessions is 200. I asked Farson how he's gotten jazz originals



Bill Charlap

such as Wycliffe Gordon and Bill Charlap to Asheville: "We've been able to present world renowned artists because I have met them on the JazzTimes[-sponsored] Jazz Cruise or at festivals, and then have worked directly with them—explaining our admission price and average audience." Neither the guests nor the local musicians regard these gigs as a pro bono contribution to jazz. Annual membership is \$40, entitling members to discounted admission to the nine annual shows. For nonmembers, tickets for the concerts are \$23 each; for students, \$10. In promoting his shows, Farson's challenge to possible attendees is: "If anyone can show that he or she saw our featured artist anywhere for our price, free admission will follow." So far there are no takers, he says.

After explaining the price structure and audience size to potential guest

stars, Farson makes the obvious point that their fees will not be the highest they ever got, but will be reasonable. So far, only one invited musician has turned down the amount offered.

There's also some word-of-mouth enthusiasm for coming to Asheville from musicians who have been there. Pianist-vocalist Johnny O'Neal—who has worked with, among others, Dizzy Gillespie, Anita O'Day, Milt Jackson and, recently, with the touring Ray Charles band—was told by Wycliffe Gordon: "You'll have a fine time in Asheville, Johnny. That audience is great!" (On the 2004 Jazz Cruise, passengers voted O'Neal the No. 1 performer.)

Farson is not a solo act. He notes that there is a "volunteer board of 11 who dedicate at least 15 hours a month to developing our organization." And, like any savvy arts promoter, Farson goes for grants. There have been two so far from the Southern Arts Federation and one from the Asheville Arts Council. It's also worth finding out which local businesses have owners who dig jazz. "A fine hotel comps musicians' rooms on the night of our shows," Farson says. "The jazz-loving owner of a local car dealership and his wife have stepped up by sponsoring a performance by the Ellis Marsalis Quartet in October—the first 'big name' who will bring his entire working band."



JAZZ TIMES con't

Looking ahead, Farson has a list of goals, including to "record the shows when musicians want and make the recordings available at **ArtistShare.com** or a similar Web site, with revenues going to musicians." Also, he wants to "fund a jazz-in-the schools program in our community, and to grant scholarships to deserving students to pursue jazz studies."

Another of his goals is to actively help new societies to form. That's a goal of this column as well. "Final Chorus" exists not only to give opinions but, more important, to figure out ways to increase the audience for this life-enhancing music, and that obviously includes getting more gigs for musicians.

I asked Farson for specific organizational and financial recommendations for those

readers who are already involved in jazz societies or would like to form one. For one example, on programming: "As the person where the buck stops, I want to at least have seen the bandleader in a recent performance, to have met him or her at least briefly and to have their personal contact info. These principles are bedrock to me. Otherwise I would be pulled this way and that, booking musicians whom I haven't seen inspire an audience. Every single musician I have asked for contact info has given it. The key for me has been the Jazz Times sponsored Jazz Cruise, as I've booked four shows per year by major musicians whom I've met on it."

To contact Bo Farson, go to wncjazzsociety.org. (More of these ideas, based on Farson's continu-

ally resourceful experiences, will be the focus of my next column.)

In the program for the Wycliffe Gordon Quartet performance at the 500-seat Diana Wortham Theatre (where all the concerts take place), there are biographies of the musicians, past headliners, ads, future attractions and a quote from Dewey Redman to keep in mind: "If you take care of the music, then the music will take care of you."

(Reprinted by permission of "Jazz Times")



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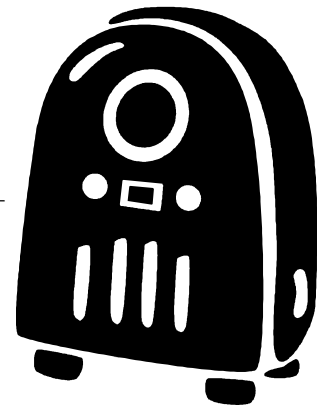
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The Vermont Jazz Center was founded 30 years ago by jazz guitarist Attila Zoller. Initially, Attila started a summer workshop (still running with faculty such as Sheila Jordan, Jay Clayton, Harvey Diamond ...) & occasionally had his buddies from NYC or who were touring in this country up to play in this area (Brattleboro/Newfane region) on a pretty spontaneous basis. Upon Attila's death in 1998, Eugene Uman took over the organization and began to present a more structured season. I am working on getting the word out that this

great gem exists. Check out the website at www.vtjazz.org The rest of the 05-06 season is finally done & posted on the Events section. You can also check out several previous seasons on the web.

We have a couple of educational offerings for this fall (We also have regular jam sessions that include the same type of age range as our summer workshop--15 to 70 somethings). Additionally, in the winter/spring, we are scheduled to launch a jazz ear training course and, at some point--I

hope--this season, we will launch a teacher training workshop in improvisation.

(Postscript: I had the pleasure of knowing Attila Zoller for several years during the 1970s. He was a flamboyant Hungarian, a respected musician, and a good friend. My last image of him was one in which he descended on the office at SUNYA where I was working, dressed in a full-length-raccoon coat, abundant silver hair flowing behind him. I still miss the man and his music. —B.E.)

The Decline of Jazz??

WASHINGTON, Sept. 26 — The MTV/Hip Hop Generation, which is indoctrinated in electronic and non melodic music, has placed classical music and jazz in grave danger, according to trombonist Gregory Charles Royal, an alumnus of the Grammy Award winning Duke Ellington Orchestra.

Royal, artistic director of the American Youth Symphony in Washington, DC, says that the growth in Hip Hop and MTV has resulted in a 30- and- under generation with no appreciation of traditional music. In fact, Royal has written a play about the subject, which was a New York JVC Jazz Festival Special Event.

If you consider that the vast amount of college graduates over the past few years don't even register in their consciousness the sound of a cello, clarinet, French horn

or flute, how can you even begin to expect them to appreciate traditional forms of music, not to mention going out and actually purchasing a ticket?" says Royal, who has lectured on American music at colleges and universities.

Royal says that the lack of general music education in the schools and the misuse of technology that allows young artists to bypass musical skill have provided what he calls the "nailin the coffin."

"The fact that the under-30 generation can call Rap records "songs," even though the vast majority of them have no melody, is a barometer of how far musical standards have fallen," says Royal, who holds a master of music degree in Jazz Studies from Howard University.

"We in the artistic community must make up lost

ground for our abandonment and lack of guidance of this generation. We must partner with Hip Hop artists and labels to lobby them to utilize acoustic instruments. We must also persuade organizations interested in the preservation of traditional music, like the Knight Foundation, to offer grants to Hip Hop producers that choose to use real instruments in their music. We have to get acoustic sounds back in the marketplace," says Susan Veres, Executive Director of AYS.



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For information or suggestions, please call 393-4011, or e-mail coakjazz@aol.com. Checks for membership and tickets should be made out to JAZZ/FUSS and mailed to The First Unitarian Society of Schenectady, 1221 Wendell Avenue, Schenectady, NY 12308



***** Special Thanks *****

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Programs include concerts, public workshops, school-based clinics, a Jazz website and general support of Jazz and its musicians. We welcome announcements and comments.

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