

A Place for Jazz!

VOL. VIII. NUMBER 1

JANUARY/FEBRUARY 1997

BUTCH CONN, EDITOR

Apologies and Explanations Editor Explains Absence of Newsletter

Many of you have called and asked about the absence of the newsletter in the month of November and December. Our apologies.

Some of you already know about the death of our son at the end of August. Frankly we were so torn by grief, we were just unable to muster the energy for the work that needed to be done.

We took the time to try and figure out what was important and what was not. During the months of September, October and November, the most important thing was healing.

We also made some decisions. One of those decisions was to continue our efforts to make A Place for Jazz in Northeastern New York. Another was to wait until the new year to start the Newsletter again. As a result this edition Volume VIII, no. 1

will be the next in sequence to Volume VII, no. 5.

Both Miki and I would like to thank all of the members and the friends of A Place for Jazz for the warmth and support you showed us. Hundreds showed up at the funeral, sent cards and money to help our son's child. Others called on the phone, faxed us, stopped by, sent flowers and brought food.

A very special thanks to Doris and Rufus who sheltered us on the night of Marcus's death in New Jersey. Your compassion at a time of our complete emotional overload will always be remembered. Most importantly it helped us get to the next day.

For those of you who are waiting for your refunds for the last two concerts, my additional apologies. We are just getting to those details.

The Year of Jazz

1996 was a time of great changes in the local Jazz scene. In Troy, at the Music Hall, there was a great expansion in the offerings of Jazz. On the other hand, Leesa's, which had become a favorite hangout for musicians and fans alike, closed its doors.

The Iron Horse, in Northampton, Mass greatly expanded its offerings and clubs like Maple 9, Justin's, the Inn at Saratoga. Crooked Lake House and the Londonderry Inn continued to offer Jazz (almost) every week. New Clubs appeared on the scene, including 1 Caroline in Saratoga and the The Ground Up Cafe in Schenectady.

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2 0 0 W o r d s

Original Jazz Classics

By Glyn Evans

In my recent professional librarian life specialized in the introduction of computers into libraries. It was useful fun; but I do remember an exasperated computer engineer in the early 60's who just plain could not understand why librarians and such demanded upper and lower case print chains and non-English diacritics!

Now retired, I face, as do many of us, the CD in a challenge to my 3000+ Jazz LPs. An excellent recently published book 'Original Jazz Classics: Collector's Guide*' is a great help. It describes itself as "An easy guide to 200 of the most popular Classic Jazz albums currently available on CD.

More than just a guide in full color, it researches the output of 9 major labels and prints good photographs of major players; including a one-page biographical and not uncritical review of each player. Many players are represented by a single selection; e.g. Nat Adderly with "Work Song" and Gene Ammons with "Blue Gene" and others.

Each selected record has a brief and not uncritical note and lists tunes, players and recording time and place.

It is an attractive and useful reference book; sheer fun to browse and find forgotten treasures and pleasures

* Original Jazz Classics, Fantasy, Inc. 2600 Tenth St., Berkeley CA 94710

In a Strange Town? Need Some Jazz? Try These Numbers

Atlanta.....404-241-3598
Baltimore.....301-945-2266
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LA & S. Calif....310-597-5483
San Francisco.415-769-4818
Wash., D.C.....202-698-7522

Year of Jazz (continued)

Lee Shaw and Sonny and Perley and Leo Russo cut wonderful new CDs and Mother Goose Jazz Band expanded its reaching out to children and planned new recordings. Empire Jazz Orchestra continues to grow in talent and ambition.

In New York, Bradley's, one of the last great intimate spots in Jazz closed because of financial problems. But at least 5 new clubs were opened in Manhattan and many more in Brooklyn. Lincoln Center greatly expanded its Jazz offerings to include film, lectures and children's concerts. With all sorts of nearby choices in Jazz Festivals (Litchfield, Montreal, Amherst, Burlington, Boston, Syracuse) It's clear that Jazz in the area is an art with a steady and growing audience.

Now if we just had the time to listen to all this great music!

M&M's

(Members and Musicians)

Volunteers: Many thanks to all the volunteers that helped this year. Especially the Hyland horde, Cliff Petersen, Linda Dorsey, Sue Lewis, Gail Mattsson, Tim Coakley, Teresa Broadwell, Dave Merritt, Glynn Evans, the Collins, Vince Kittle at Livingston High School, Cathleen Barrett, Dorothy McDonald, Katherine Dayton, Cliff Peterson, Bill McCann, Randy Treece, Al Haugen. Thanks also to Dave Wilkinson, Sean Dreaney, Karen Rembert, Bob Ringlee, Elinor Linberg and some I probably forgot

who made suggestions and reviewed all the submissions for this years series. It's a difficult task but all the input really helps make our Fall series what it is!

Additional thanks to all of you who stepped forward with hugs, condolences and financial help during our time of grief. We love you all.

Musicians: We'll be releasing our fall line-up soon. Ken Peplowski has promised to return and we're working on a few surprises which we'll let you know about soon.

A Little Emotional Improvisation.. in G

My Solo

This past Fall season was both difficult and joyous for your editor. What with the death of our son Marcus and the two cancellations (the first in our nine year history) it was real tough to get through the Fall.

But on the other hand it was also a truly joyous exposition about all that is wonderful about Jazz. We opened with old friend Peter Leitch and his fabulous running buddy, John Hicks. Their workshops were magnificent and the performance sent all the guitar players and piano players to the books.

They were followed by Terell Stafford, a young man who poured a whole lot of music out of his horn. He had a terrific sense of the history of Jazz and his compadres Stephen Scott (piano), Dion Persons and Ed Howard tuned it *all* up!

But one of the most moving experiences for me was hosting Stefon Harris, Kwame Bell, Luis Perdomo, Myron Walden and Hans Glawishnig. First of all, the publicity was tremendous (thank you Cathleen and Constance). We appeared for a full hour on WAMC with Rachel Phillips, the newspapers gave us terrific coverage and we had two television stations at the workshop at Philip Livingston Magnet School. At all of these activities, Stefon handled himself like a veteran with the media; telling tales of his childhood experiences with music, thanking his teachers

and giving great explanations about how the music was put together.

Thanks to Vince Kittle's (he's Stefon's Uncle) special brand of promotion the seats for the concert were absolutely filled. It was a terrific crowd, completely responsive to these young men who gave all of the reassurance that the future of Jazz was in good hands.

It also gave me an insight that helped me deal with the tragedy that we were struggling with. Among my son's many talents was his music. He had a fine voice and I recall many hours of accompanying him at the piano. In a way I felt that I was carrying on my fatherly responsibilities by presenting these talented young men (all about my son's age) to an appreciative audience like yourselves.

Thanks to everyone for your patience with this old Jazz devotee. The refunds are trickling back as fast as our antiquated methods and my distracted mind can handle it. I hope you'll all give APFJ another chance to show you how well can present the music in an intimate space like no other in the Capital District.

As the Duke was fond of saying to his audiences, "We love you madly." Thanks again for all the support, the hugs and the words of assurance.

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J

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Z

Calendar

The information below was received from the clubs by mail and phone. (Some clubs don't book far enough in advance for us to print their listings). Check by telephone before going because there may be last minute changes. Check the newspapers as well. Clubs may have a cover, music charge or a minimum purchase (food or drink). Reservations are advisable.

Justin Mc Neill's 301 Lark St., Albany. 436-7008 Music starts at 10:30 pm(3 sets.) Very small(seats 40-50). Excellent food. Reservations a must. Cover - \$3/minimum - \$7.50 and minimum. Jazz Brunch on Sundays at 11 am. Music begins at 11:30. (b = Sunday brunch no cover or minimum)

January

3-4 Nick Brignola Quartet
5b - Nina Sheldon Duo
10-11 CD3 featuring Chuck D'Aloia
12b - Chuck D'Aloia
17 Hal Miller Band w/ Erica Lindsay
18 - Hal Miller Band w/Hugh Brodie on Sax
19b Linda Brown Duo
24-25- Blues Wing
26b - Erica Lindsay with Francesca Tanksley
31-1st ofr Feb - Greg Abate Band

February

2b - Peg Delaney
7-8 Nick Brignola Quartet
9b - Chuck D'Aloia
14-15 Hal Miller Band w/ Erica Lindsay
16b- Erica Lindsay with Francesca Tanksley
21-22 Plus 24
23b - Linda Brown Duo
28 to March 1 - CD3 w/Chuck D'Aloia

Fountain Restaurant 283 New Scotland Ave., Albany. 482-9898 Skip Parsons every 2nd Weekend.

Metro 17 Maple Ave., Saratoga Springs. 584-9581 A two level club. Has Jazz upstairs with **Carl Landa and Jill Hughes** as the mainstays on Friday and Saturday night as the house band and "other" music downstairs.

9 Maple Ave., 9 Maple Ave., Saratoga Springs 583-CLUB Friday Music from 6-10pm; Sat from 9pm - 1am. Cover \$2 on Sat.

January

3 - Tony Constanzo and Friends
4 - Interplay
10 - Stan Marsden Quartet
11 - Paul Supple & Friends featuring Nick Troutwein
17 - Clarinet Marmalade w/Skip Parsons
18 - Mark Benoit Quartet
24 - Peg Delaney Trio
25 - Take Five
31 - Pete Sweeney Trio

February

1 - Mike Wicks Quartet
7 - Tony Constanzo and Friends
8 - Mike DeMarco's Real Aim
14 - Cole Broderick Trio
15 - Jazz Cartel
21 - Compact Jazz Quartet
22 - Captain Blood and the Crew
28 - Mark Morris Quartet

The Inn at Saratoga Brunch, 231 Broadway, Saratoga Springs Jazz Brunch, 10a.m. to 2p.m.

February

Reggie's Red Hot Footwarmers every Sunday morning

Iron Horse 20 Center St., Northampton, MA. 413-584-0610 for tickets 1-800-THE TICK. Seats 150. Call before going. Prices vary. Shows begin at 7pm.

January

22 - Eddie Palmieri
31 - Kenny Rankin

February

3 - Branford Marsalis
11 - Charmaine Neville Mardi Gras Party
16 Dirty Dozen
18 - Nathan & the Zydeco Cha Chas
19 - Poncho Sanchez
22 - Sonny Fortune
28 - Marcus Roberts Trio, 7pm

Londonderry Cafe

Stuyvesant Plaza. 489-4288 Jazz on Saturday night. Minimum & cover. Music (occasionally Jazz) on Saturday night. (attend 2 music performances and get a \$10 certificate for the Cafe)

January

4 - Lee Shaw with Rick Syracuse (piano and bass)
11 - Teresa Broadwell Trio (Jazz Vocals)
18 - Sonny & Perley (Brazilian Jazz)
25 - Jody Shane Trio (Jazz Vocals)

Crooked Lake House

Rtes 43 & 66 in Averill Park 674-3894. Cover \$10
Dance with the Joey Thomas Big Band from 8-11:30pm on Friday nights. Call before hand because there may be changes.

Borders Books & Music 59 Wolf Rd., Albany 482-5800. Call for information about Jazz events.

Jazz Calendar

Isnello's 1584 State St. 346-3078
Schenectady. Restaurant downstairs
(reservations necessary), Bar and
Music upstairs. Jazz Thursday Nights
Cakk for Schedule

"Yours" 145 Barrett, Schenectady,
NY. 370-9865. Performances on 1st
and 3rd Wednesdays, 8-10pm no
cover. Friday, Saturday performances
9pm - 1am, cover. Call for informa-
tion.

Proctor's Theatre 432 State St.,
Schenectady. 346-6204
February 16 - Battle of Big Bands
April 19 - Diana Krall

Capital Swing Dance Series 1st
Lutheran Church, 181 Western Ave.,
Albany. info:463-1622

Troy Savings Bank Music Hall
State St. & Second Ave.; B. Office 273-0038
February 1 - Michael Brecker w/ Pat
Metheny, Calderazzo & DeJohnette
22 - Danilo Perez; DeJohnette and
Oneness
March 8 - James Carter Qt.; Nicholas
Payton Quintet
April 25 - Chick Corea and Gary
Burton
May 10 - Cassandra Wilson and Jackie
Terrasson

Mill Road Acres Mill Road.
Latham. 783-7244
January 19 - Jazz Voices

Academy of The Holy Names
1065 New Scotland Rd., Albany
January 18 - Dave McKenna, solo
concert.

Jazz at Woodstock The Kleinert/
James Arts Center 34 Tinker St.,
Woodstock. Phone 914-679-5154 for
reservations.
January 11 - Cyrus Chestnut Trio

February 8 - Jon Faddis Quartet



TO ORDER
TICKETS:
(518) 346-6204

BATTLE OF THE BIG BANDS - ROUND 2 SUNDAY

FEBRUARY 16 7 PM

Starring
**the Big Band Alumni
Orchestra**

Featuring Beryl Davis and
Bob Grabeau
With Rex Allen, Frank De Vol,
Harry Babbitt and Irv Kluger
recreating the biggest hits of
Glenn Miller, Jimmy Dorsey,
Kay Kyser and Gene Krupa

Tickets: \$20.50 - \$25.50

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featuring Russell Malone
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Saturday, April 19 8 pm

April 18 & 19
College of Saint Rose
Albany NY

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Layne Redmond, Ubaka Hill, labas & more, in
Concerts, workshops, marketplace & jamming
women, men, children invited

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from 11-12 midnight including: Tim
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revisited. Jim Wilke - Jazz After
Hours (1 AM to early AM Fri and
Sat), Marion McPartland (11am to
12noon on Wed., 8-9pm on Sun.)
and Jazzset (9pm to 10pm, Sun).
Live Jazz show first Weds, of every
month.

WSPN 91.1FM Gail Mattsson's
show, Wed. 12 to 3pm. Andre
Pilarczyk 3-6pm on Fridays

WCDB 90.9FM Bill McCann is
back on Saturday mornings from
8am to 12 noon. And there's Jazz on
Tues from 8am-11am. Sunday 8-
11pm.

WRPI 91.5FM Kevin Roberts
Thurs. pm, 7 to 10 with his wonder-
ful and varied theme shos. Barbara
Kaiser 10am to noon on Tues with a
wonderfully eclectic mixture of Jazz
and....

WEQX 102.7 Jazz Tracks 7-9am
Sundays. Mainstream

WHRL 103.1FM Light-Jazz. Dave
Koz Show on Sunday(10-12pm) is
an interesting mix.

WXLE 104.5 Jazz 'Round Mid-
night. Sunday Straight Ahead Jazz
from 10pm to midnight with Lee
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Reviews

Our Opinion

Reviews

by Randy Treece

Robert Altman's *Kansas City*

"A sucker is born every minute." opined P.T. Barnum and nothing could be more true of those who went to see *Kansas City* hoping to see a real Jazz movie.

The movie critics gave us notice that the movie was suspect at best but they and many of the Jazz pundits raved about the music as "stunning", "magnificent", "a glorious experience to behold."*

Surely, this Robert Altman movie has a stellar lineup of Jazz's best and brightest: drummer Victor Lewis; bassists Ron Carter and Christian McBride; pianists Geri Allen and Cyrus Chestnut; tenor saxophonists Joshua Redman (who, comparatively speaking received a sizeable music role), Craig Handy, David Murray and James Carter; alto David "Fathead" Newman; clarinetist Don Byron; guitarist Mark Whifield; trombonist Papo Vasquez; vocalist Kevin Mahogany and trumpeter Nicholas Payton. We were told by the "pundits" that the music was worth seeing and hearing, the movie script notwithstanding. They claimed that the musicians and the re-creation of the historic Kansas City 1930's music era could survive separately from the sappy movie script and would provide

life-support to an otherwise mediocre film.

Wrong! The music could not save the movie nor did the story salvage the meager presentation of the music.

Quickly, let me dispatch with the movie. I will not bore you with the story line. It's not worthy of comment. You have seen the story ten times over. Celebrities abound. Harry Belafonte plays Seldom Seen, a morose, yet verbose gangland villain. He has a magnificent appearance and presence but could do little to add wit to this cinematic mush. His many monologues were pedantic pluff, silly sophistry, moronic musing (you pick your alliteration). The discussion of race and race relations predominated the discourse and I have to admit that one or two of the comments were amusing. The other movie protagonists, Jennifer Jason Leigh, Miranda Richardson and Michael Murphy delivered their dialogues at about the level of third graders acting in their first school play. Actually, I have witnessed better artistic productions by the Turnpike Elementary School. The writing was so pitiful that it left me continually mumbling, "How much longer?"

As for the saving grace of the music, what music? The quantity of music during the movie essen-

tially amounted to cameos not lasting much longer than seeing your favorite Jazz artist pick up his or her axe and turning into the camera. The musical sampling was brief, little more than background music or scene segue except for a few hot exchanges and the outstanding bass duet of Carter and McBride which we heard while the credits rolled over their face. This last insult to this cadre of fine musicians contributes volumes to our disappointment with this movie.

For those of you, like me, who paid to see this movie, my condolences. And for those who intend to wait to rent the video, try the "Lion King" instead.

* Calvin Williams "goin' to Kansas City", *Jazziz*, Sept., 1996; review in *Albany Times Union*, September 26, 1996.

Editor: Dear readers. Do you agree with Randy about this attempt to make a "real" Jazz movie? A Place for Jazz would like to know your opinion. Please write us and tell us the best Jazz movie (fiction or non-fiction) you've ever seen. We'll publish the results in the next issue. Deadline for your vote is February 10th.

APFJ and this newsletter are part of the Adult Programs of the First Unitarian Society of Schenectady, with grants from Schenectady County Improvement Program, Schenectady Foundation and membership contributions. Programs include concerts, public workshops, school-based clinics and general support of Jazz and its musicians. We are affiliated with the International Association of Jazz Educators. We welcome announcements and comments. **Deadlines are the 10th of every odd month.**

Editor: B. Conn

Jazz Calendar: Rosalie and Herb Emmons; **Technical Advisor:** Miki Conn, **Writers:** Glyn Evans, Randy Treece, Gerald Porter, Bob Watts and Butch Conn.

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Justin's

Fine Food Fine Art Fine Jazz

301 Lark St., Albany
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Some people are *confused*

by our name. They think that the "Whisperdome" at the First Unitarian Society is named "A Place for Jazz". Nope. APFJ is anywhere live Jazz is heard in the area. A Place for Jazz is also a Jazz Society. And by becoming a member you'll help build audiences, support clubs, performance spaces, concert halls and most of all the musicians. If we could get just 100 new members we could do more workshops, start a film series, have more concerts, put more Jazz in the schools. How 'bout it? There's a membership form right inside on page ten that needs your name on it!.

A Place for Jazz

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Inside
The Jazz Calendar, news about
IAJE Convention, New Orleans
Trip, volunteer opportunities,
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