

FROM THE CHAIR

Yes, Virginia, there *is* a Santa Claus—he came to PAJA a bit early via the sponsorship provided by Roger & Mercy Smullen in support of our November concert featuring the Peter Welker Little Big Band and vocalists Deborah Winters and Jeff Oster. I know the Smullens prefer to keep a low profile, but they deserve to be in the spotlight since their gift made it possible for us to recover our costs for the concert and add a bit more to our scholarship fund, as well. We are very grateful.

PAJA is most appreciative of unsolicited donations like this—and we hope others will step up and underwrite the great music Herb Wong and friends provide to the community. Contributions of this sort will help us to present even bigger names in the jazz world from jazz hubs such as New York and Los Angeles.

Many of us gray-haired types are slow to get with the digital world, myself included. For example—how often do you go to the PAJA website: www.pajazzalliance.org? Well, it pays to do so. There are reviews of local events and commentary that are fun to read. Also, there's a link now to *New York Times* reviews and jazz articles by Ben Ratliff and others. It's a quick way to keep up with new talent and to watch for it appearing outside the Big Apple.

The year 2012 is significant in that it means that PAJA will have been in business for 20 years. Currently there are more than 200 of you whose membership fees and donations allow us to continue offering concerts which raise funds to support jazz education. Obviously, one of our constant goals is to increase our membership numbers and to maximize the size of our event audiences, members or not. To that end we are preparing a new brochure that tells the story of our organization, an entity that is operated entirely by volunteers who value and want to promote jazz. The brochure will contain a listing of

the concerts organized by Herb Wong and Harvey Mittler and Bruce Powell over the years, with the dozens of outstanding artists we have presented to Midpeninsula audiences. We hope this publication will help spread the word about our efforts. We expect it to be ready soon and members will receive a couple of copies in the mail or with the *March Jazz Buff*. We hope you'll make use of the brochure to try to attract new members from your own circle of fellow admirers of jazz. Additional copies will be available any time you might need them.

It's easy to get nostalgic or even a bit down in the dumps at this time of the year, as the memory rambles over holidays past. But then you might have tuned in to hear Dr. Wong and his annual Christmas show on KCSM, or you might have played the new CD that someone thoughtfully gave you, and the joy you get from our kind of music is sure to lift your spirits. For me, jazz is life itself, with ups and downs. So, let's be up as we swing dance onto another 20 years.

Many thanks for your continued support,

C. Stuart Brewster, Chair



ANDY NOZAKA

Deborah Winters performs for PAJA

NOVEMBER 18TH CONCERT

The Peter Welker Little Big Band made some friends at PAJA's November 18th concert at the First Congregational Church in Palo Alto. Despite audio problems during the first set, the audience appreciated the band's big sound, and the efforts of vocalists Deborah Winters and Jeff Oster. Most of the acoustical ills were corrected in the second set, and there were several wonderful numbers, particularly Deborah's take on Ellington's "Come Sunday," Jeff's outstanding ballad, "Never Let Me Go," and their fantastic duet/encore which brought down the house. The band was impressive, with superb work from soloists Randy Vincent on guitar, Rob Roth on tenor, and Dave Matthews on piano.

Attendance at the church was 150-160 and the ticket proceeds, plus the generous sponsorship of the Smullens, enabled us to keep us in the black on this concert. Thanks to everyone who attended, volunteered, and helped to organize this event, particularly of course Harvey Mittler and Herb Wong. Herb has a very special event planned for this coming spring—we'll keep you posted.

RENEE FLEMING—JAZZ FAN



In a recent Q&A session appearing in the *San Francisco Chronicle* (September 22), opera superstar Renée Fleming was asked "Who are your musical idols of today?" Her answer: "My favorite

singer right now is the jazz baritone Kurt Elling. He's just a remarkable musician. I love the way [pianist] Brad Mehldau brings all different genres into his playing. I listen to a lot of jazz."

If you mention "Carmen" to Renee,
Does she ask, "Bizet or McRae?"

LETTER FROM LUIS

Most of you know that concert proceeds enable us to help support budding musicians at local summer workshop programs. Here is one letter we received from one young player whose attendance at the Stanford Jazz Workshop was to some degree financed by PAJA. This is the good work your dues, contributions, and concert admission fees are helping to support.

Hello! My name is Luis and I am a trombone player. I would like to thank you for the opportunity to be able to attend the Stanford Jazz summer workshop program. Throughout my

time here as a trombone player, I have learned numerous skills that will help me become a better trombonist, such as warm-ups done properly, new improvements and practice techniques. Others were I was able to play along with other trombone players. Plus, I was able to have a session with the instructor where he had told me how I could improve my playing, better techniques, and what ways I could practice. This weekend has been one of the most fun, educating, and interesting of my summer. Everything that I learned in this camp will be with me forever throughout my experience of becoming a better player and person. I really loved how we had a talent show, and we each had an individual combo, which is similar to a "mini" band. In these combos we learn to play together and work as a team, but also we each solo our own jazz piece and improvise. Once again, thank you for everything you do; I really appreciate it.

*Sincerely,
Luis Guerrero
Mountain View
July 21, 2011*

HERB WONG WINTER CLASS



Herb continues with Trumpet Kings in his winter course at the Palo Alto Adult School; this one focuses on all-time favorite Dizzy Gillespie and his storied career.

The classes are held on Tuesday nights, 7-9:30pm, and run from January 10 to February 21. The site is Palo Alto High School, Room P10, and the course fee is \$120. It's not too late to join in. Check the website at www.paadultschool.org/classes/music.html. Herb says his spring course will center around Stan Kenton vocalists, so that means listening to and hearing about the likes of Anita O'Day, June Christie, Chris Connor, and Ann Richards. Herb might even get around to Clessa Burks, if there's time.

FRANKIE LAINE? CAN YOU DIG IT?

This from baritone saxman Gary Smulyan: "I'm a huge fan [of Frankie Laine]. He had a real blues sensibility in his approach, and he was incredibly soulful. He was also a skilled composer and lyricist helping to create a wonderful body of tunes that are both beautiful and harmonically interesting from the jazz musician's point of view. Unlike a lot of pop singers of that era, he collaborated with some of the really great songwriters like Hoagy Carmichael, Matt Dennis, Billy Strayhorn and Mel Torme. Probably the two finest examples of Frankie Laine's

HERB'S TOP MOVIE SCORES

We asked Dr. Herb Wong some time ago what he considered the best jazz movie soundtracks, and then asked him to give us, for the *Buff*, a list of his top ten soundtracks. Herb gave this challenge some thought and, in the end, he decided he couldn't boil it down any further than 13 films. Here's his list, not in any particular order:

Mo' Better Blues. The 1990 Spike Lee-directed film features Terence Blanchard on trumpet. With Denzel Washington, Wesley Snipes. Branford Marsalis Quartet.

Jack The Ripper. Pete Rugolo was the music director, with West Coast jazz soloists. 1988. Michael Caine.

I Want To Live. 1958. This Susan Hayward Oscar-winning vehicle featured music arranged by Johnny Mandel, with soloists Gerry Mulligan, Frank Rosolino, Art Farmer, Bud Shank, Pete Jolly, Shelly Manne and Red Mitchell.

Bell, Book and Candle. 1958. Jimmy Stewart, Kim Novak and Jack Lemmon starred. Music by Pete and Conte Candoli.

The Benny Goodman Story. 1955. With Steve Allen and Donna Reed. Stan Getz, Kid Ory, Peggy Lee, Harry James. Gene Krupa, Teddy Wilson and Lionel Hampton appeared in the film and Goodman did the clarinetting.

The French Connection. The Oscar-winning Gene Hackman film had soaring trumpet by Don Ellis. 1971.

Elevator To The Gallows. What you didn't see this? You have lots of company. This French film was also known as "Frantic" in the U.S. 1957. Directed by Louis Malle. Starring Jeanne Moreau. Score improvised by the Miles Davis Quintet.

Round Midnight. French-U.S. jazz classic stars Dexter Gordon. Herbie Hancock was the music director, and Bobby Hutcherson and Wayne Shorter were other musicians heard. 1968. Bernard Tavernier directed.

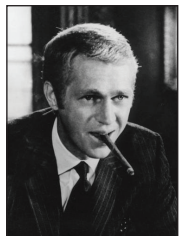
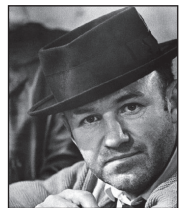
Bird. The Clint Eastwood 1988 bio of Charlie Parker, with Forest Whitaker. Music director was Lennie Niehaus, and Charles McPherson and others provide the sounds. This film got an Oscar for sound recording.

The Thomas Crown Affair. 1968. The original, with McQueen and Dunaway, had the participation of Michel LeGrand and Bud Shank.

Mirage. 1965. Gregory Peck, Diane Baker, Walter Matthau. The Quincy Jones Orchestra.

The Subterraneans. This 1960 film version of the Kerouac novel has an acting part for Gerry Mulligan, and has many top musicians in the credits: Art Farmer, Russ Freeman, Carmen McRae, Andre Previn (music director), et al. Leslie Caron, George Peppard in the leads.

Blowup. 1966. The Michelangelo Antonioni film with Vanessa Redgrave and David Hemmings. Herbie Hancock did the music.



Of course, you'll all have your own favorites. A few that come to mind are "No Sun In Venice," with that great MJQ score; "The Wild One" (Shorty Rogers, et al.); "The Children of Sanchez," with the Chuck Mangione score (jazz?), and "The Man With The Golden Arm," with the jazzy Elmer Bernstein score. Let us hear of films that you would include in your top ten. Documentaries like "Let's Get Lost" or "Straight, No Chaser" are a different category and shouldn't be included. Send your suggestions to info@pajazzalliance.org.



As a personal note, and while we're talking about movies, I'd like to record the passing last September of my friend, trumpeter Uan Rasey, at age 90. Uan was not specifically a jazz trumpeter; he did start his career playing for big bands in the swing era, but spent most of his career as lead trumpet for the MGM Studio Orchestra and then as a well-known teacher in the L.A. area. Jerry Goldsmith was the music director for the movie, "Chinatown," and he engaged Uan and his big sound for the beautiful, haunting theme for the Faye Dunaway character. You can also hear Uan as the trumpet background for Frank Sinatra's "I've Got a Crush on You." Uan knew everyone in the business and at a memorial celebration for him last November 7, more than 300 gathered to pay tribute, including trumpeters Arturo Sandoval and Carl Saunders. /Ed Fox

work as a lyricist are 'We'll Be Together Again' with Carl Fischer and 'What Am I Here For' with Duke Ellington... Unfortunately he's best remembered for country-western schlock like 'Rawhide', but in my opinion he was a truly great jazz singer, as he demonstrated on a 1955 album with Buck Clayton, J.J. Johnson, Kai Winding and Bud Johnson." From *The NOTE*, Spring 2011.

JEWKES FACES SURGERY

Here is a good cause that needs our help—just in case you have something left in the exchequer after the holidays. Our friend, Noel Jewkes, one of the best reedmen anywhere and who has often performed at PAJA events, will undergo heart valve replacement surgery later this month at California Pacific Medical Center in San Francisco. Medical insurance doesn't cover everything, and Noel can really use some help to cover some of the expenses of this costly procedure. Contributions may be sent to Noel Jewkes, 125 Locust Ave., Larkspur, CA 94939.

IN THE OFFING

The Kuumbwa lineup is especially strong this season. Take a drive to Santa Cruz and hear some great music at one of the best jazz clubs in Northern California. And note that big band concert at the University of Santa Clara in April!

Yoshi's Oakland:

February 10-12 Manhattan Transfer
 February 17-19 Poncho Sanchez, featuring Terence Blanchard

Yoshi's San Francisco:

January 12-15 Roy Hargrove Quintet

Bach's Dancing & Dynamite Society, El Granada:

January 8 Bach Society Fundraiser, with Larry Vuckovich, Jackie Ryan, Al Molina, et al.
 January 29 Kenny Washington and Michael O'Neill
 February 19 Marcus Shelby Orchestra

Kuumbwa Jazz Center, Santa Cruz:

January 9 Roberta Gambarini
 January 16 Roy Hargrove Quintet
 January 19 Mads Tolling Quartet (tribute to Jean-Luc Ponty)
 January 23 Gretchen Parlato
 January 30 Montclair Women's Big Band
 February 2 Jazz Mafia All-Stars
 February 9 Ravi Coltrane Quartet



Benny Green

February 13 Benny Green Trio
 February 20 Regina Carter Quintet
 February 23 Scott Hamilton, with Larry Vuckovich Trio

Oak City Bar & Grill, Menlo Park

Wednesday eves. Neil Adler jam sessions
 Thursday eves. Marty Honda jam sessions

Mayer Theater, University of Santa Clara

April 21 Stan Kenton Alumni Band, Mike Vax (dir.) Kenton, Ferguson, Rich, Herman alumni
www.scupresents.org

San Jose Jazz

January 11 Kristen Strom Quartet, at Affinity Restaurant, Hilton Hotel, 7:30-9:30pm Free
 January 25 Le Jazz Hot, venue TBD

Hedley Club, DeAnza Hotel, San Jose

Wednesday eves. John Worley/Oscar Pangilinan group

FROM DAVE LIEBMAN

"When Miles Davis went on stage there was no past or future. It was all about present time, the essence of true improvisation and what most of us as jazz musicians strive for daily when playing. I have recounted to students and interviewers how concentrated Miles became in the moments before we hit the bandstand. Quiet, subdued, and seemingly deep in thought—the whole band

