

## FROM THE CHAIR

Those of us who have long enjoyed jazz know the special value and excitement that comes from LIVE performances. Like football fans who will sit outside in a snowstorm, we are eager for the gift of being there in real time, thereby hearing the spontaneous efforts of musicians without benefit of any digital manipulation.

I have been reflecting on my LIVE experiences this past summer. One was a beautiful evening listening to John Pizzarelli and his great guitar licks at the Stanford Festival in Dinkelspiel Auditorium. (And a word of thanks to Jimmy Nadel for at last being able to get a bit of air cooling into that venerable hall.) I did go to one other SJW event but must say it wasn't as enjoyable to my ears. But that's the thing, isn't it? Concerts are like cookies; there are no bad cookies, but some are better than others.

I went to some events also at the Stanford Shopping Center and finally after 20 years won a box of See's Candy. But the most serendipitous was an encounter in Fairbanks, Alaska. I was on a trip there with my granddaughter to visit my daughter who lives and works in that city. We were spending the better part of an afternoon attending the local county fair, with displays of goats, rabbits, vegetables, etc., when I noticed there was to be a concert offered by the Community Jazz Band of Fairbanks. So we ambled over to the bandstand and found a 15-piece group playing with great gusto some of the grand old big band



numbers, such as "In The Mood." The players were locals who get together and play because they have to play; it is in their soul. Some were young, some old. Such fun for them and me.

But like here, the audience was small and mostly old. Maybe this was because they were playing in the middle of the day. Or has music become so associated with listening to reproductions of sound that people are not attracted to a LIVE event? It's too loud, players make mistakes, it's a bother to get up and go some place when you can listen to whatever you want at home. Plus of course it costs money. SJW gets audiences of aficionados but how many beginners attend, other than Workshop students? Shopping mall gigs are picnics where people gab and socialize but do not listen much. Is LIVE music dying?

All this is worrisome. We need to find ways to grow audiences and help them hear jazz at its best—LIVE. We have seen how reproduction efforts have progressed from the scratchy wax cylinders of Thomas Edison to 78s, LPs, CDs, etc. to now streaming on the Internet. That's all fine and dandy, but if that's the only way you're exposed to jazz, what a disservice to the artists who create it and how limiting a way to hear it.

That's why PAJA continues to offer LIVE concerts. In addition to our free member party on October 5, featuring the sax-guitar duo of Kristin Strom and Scott Sorkin, we are now in the process of bringing in the Woody Herman Orchestra in January for a Herb Wong Memorial Concert. It's a major undertaking for us, and we hope you'll mark the date and time and join us for this special event: Sunday, January 25, 7pm at the beautiful Menlo-Atherton HS Performing Arts Center.

*C. Stuart Brewster*

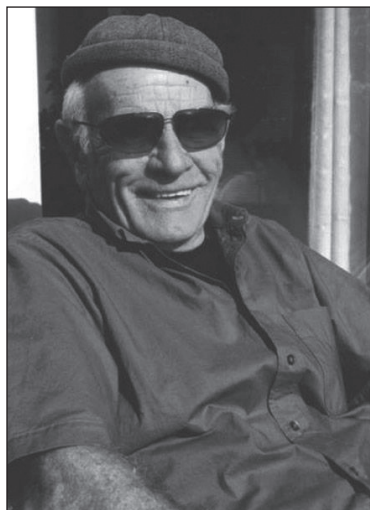
## THE MONTEREY PHILOSOPHY

"[Jimmy] Lyons and Monterey have years ago abandoned any pretense of presenting a full spectrum of jazz designed to appeal to all segments of the public. There have been token musicians from the avant-garde but even these have been veterans with a stature of their own, i.e., an Ornette Coleman, who might be defined as mainstream experimental. That's fine, too, unless you are advertising yourself as a showcase for tomorrow as well as yesterday. Lyons does not do this. He is quite frank. To him, Monterey is almost a child, his baby, and if you have a baby you like, you do not turn it in for a new model every year." John L. Wasserman, from a 1973 column in the *San Francisco Chronicle*, recently reprinted in the Sunday pink sheets.

## GOODBYE, PETE

It was a shock to hear on KCSM on July 12<sup>th</sup> that Pete Douglas had died that morning at age 85. This was so soon after we'd lost Herb Wong. Two local jazz giants gone in such a short time. What will our world be like without them, is all I could think. . . It's like losing members of your family.

We started going to Douglas's Bach's Dancing and Dynamite Society in the 70's. We'd pack the kids in the wagon, grab picnic goodies and jug wine and head for the coast on Sunday, to the sweetest jazz venue on the planet. Back then, the



fire marshals weren't in evidence as the overflow crowds sat on the floor in the aisles, and the kids sneaked up front to sit at the feet of Blossom Dearie, Dave Frishberg and all the other greats Pete lined up for us. There was (and still is) no place you'd rather be. Pete was always a central figure in his fisherman's cap and the signature pipe-in-mouth look.

The spacious house with it's handsome artwork, the great audience vibe, the magnificent sunsets. And above all, the music.

Pete introduced the acts in his stumbling, slyly humorous way and then would take his seat on the left side of the house, as immersed in the music as anyone else there—like “this is my fantasy and my passion and I'm glad you can all share it with me.” He kept the darn thing going for more than 50 years—a miracle and a treasure for Bay Area jazz buffs.

I'm trying to recollect all the wonderful artists we saw there over the years: Michel Petrucciani, Irene Kral, Jackie Ryan, Al Cohn, Buddy Collette, Joe Locke, Geoffrey Keezer, Mark Murphy, Terence Blanchard, Scott Hamilton, Lou Tabackin, Richie Cole, Art Pepper, Hampton Hawes, Kenny Washington, Jackie and Roy, Russell Malone, Howard Alden, McCoy Tyner, Gene Harris, Toshiko Akiyoshi, Bobby Hutcherson. You'll all have your own lists. I just recall that some of those were the most memorable jazz moments of my life.

Unfortunately, like other aging fans, we hadn't been getting to Bach's as often as we'd like in the last few years. Sometimes the traffic was so bad going over the hill on Rte. 84, that's we'd have to turn around and give up the ghost—particularly during the fall pumpkin season. That is definitely a matter of regret.

Well, PAJA is continuing on sans Herb, and we certainly hope Bach's will endure without Pete. Linda Goetz

is keeping it going for the rest of this season—through October 26. Losing this Bay Area treasure would be awful, and we certainly hope Linda and the heirs can find a way to keep jazz alive at Bach's./Ed Fox.

## CHICK COREA AND WHAT'S IMPORTANT

“In 1960 when I was preparing to start college in New York. . . My mother and father drove me and my things down to Columbia University late that summer, where we parked and went to register. When we returned 15 minutes later, the vinyl convertible roof had been slashed and my clothes, bedding, records—everything—had been stolen. But all that went through my head at that moment was that my copy of ‘Sketches of Spain’ was gone.” Chick Corea, in “Miles, ‘Sketches’ and a Thief” in *Wall Street Journal*, October 30, 2013.

## ODE TO THE SAX

*Shirley Douglas came across a plaque at the Dave Brubeck library archives at the University of Pacific in Stockton. The text:*

The saxophone is often credited with giving birth to jazz but the facts tell a different story. Jazz, a true American music form born in the nightclubs of New Orleans, had been around for 3 decades before the sax came on the scene in the 1920's and 30's.

The two were perfect for each other. The flexibility, range and speed of the sax enabled jazz musicians to do what they do best—improvise and experiment. The ability of jazz virtuosos to play extended solos took listeners on an emotional roller coaster. In a single solo, the music alternately hit listeners with the force of a New York traffic jam or swept them away on a cool breeze.

Coleman Hawkins, like many jazz musicians of his day, was heavily influenced by the freestyle rhythm of Louis Armstrong's cornet. One of the first to play extended saxophone solos, Hawkins disregarded a composition's melody, playing outside the tune itself. Music had never been played that way.

The fingering speed possible with the sax allowed virtuosos to “breach the single note limits” of earlier players. Charlie “Yardbird” Parker played at such a frenzied tempo it often sounded like he played low notes and high notes simultaneously. John Coltrane, another master of the extended solo, covered his listeners with “sheets of sound.” Only the saxophone—as agile and powerful as a ballet dancer—could produce such wonder.

*“When everything is right, you almost forget about the mechanics of the instrument and play. You are free to be who you are and do what you want to do. This is why you play in the first place.” Saxophonist Charles McPherson.*





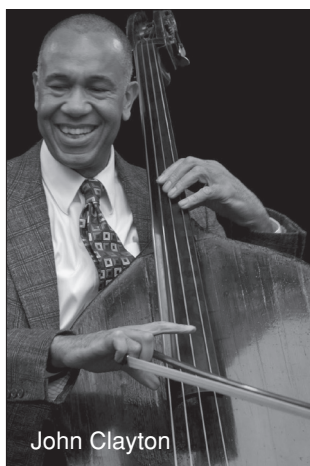
## PAJA NOSTALGIA

The photo above was taken at the 1999 International Association of Jazz Educators convention at Disneyland. PAJA members all, the front row (l to r) is Renate Brewster, Boots Rice, Michael Griffin, Jan Di Carli, and Emily Umemoto. Middle row is Stuart Brewster, George Land, Bruce Powell, Don Newmark and Marsha Lytle. Back row: Sam Pearl, Harvey Mittler, Bob Green, Dave Umemoto, Bill Waters, Isabel Waters. Photo courtesy of Michael Griffin.

## JOHN CLAYTON ON THE CLAYTON-HAMILTON ORCHESTRA

"It was up to me to make sure that the music was something that whoever we invited would want to come back and be part of [it]. That continues to be the thing. We laugh because in the Clayton-Hamilton Jazz Orchestra, we don't fire people. They either quit on their own or they die. That's what happens. We've lost some members who have just passed on, and other guys say, 'Hey, I love you guys.

It's been fun. I want to focus on something else in my life right now.' And that's cool. That's the way we roll." John Clayton in an interview with Eric Nemeyer in *Jazz Cruises' Notes*.



John Clayton

## PAJANS ON THE ROAD

When Michael Griffin and I learned we'd be crossing paths in London at the end of August, we agreed to do what any PAJA members would do on the road—catch some jazz. In London, Ronny Scott's is normally the obvious choice, but we opted instead for Pizza Express. Pizza Express is a chain of pizza joints, but they do have this one location in Soho (10 Dean St.) that has a terrific basement jazz club. The featured act was the Snake Davis Quartet—totally unknown to us, but when Snake picked up his tenor sax and opened with a honking version of Harlem Nocturne (a la Earl Bostic) we were hooked. Good retro jazz to ignite the spirit. Snake also plays a variety of other wind instruments, including flute and a Japanese recorder/flute gizmo, but we liked him best on what

Michael calls a "Texas tenor", that growly style like Bostic or, say, Vido Musso—just the ticket for playing tunes like Night Train and Caravan. The evening ended with an audience participation version of How Sweet It Is (To Be Loved By You). The place



The Snake

was rocking as Snake and his lads brought us all to fever pitch. You know, you've been there. So when we hit the bricks, with the music still ricocheting in our heads, we were walking on air, glad to be alive. We were manipulated, sure, but it was all great fun.

Two nights later we were back at Pizza Express for a vastly different experience. It was our old friend, tenorman Scott Hamilton. While Snake Davis goes for the gut, Scott Hamilton works on your head—weaving beautiful JAZZ solos from the fabric of the American Songbook and jazz standards. That cool Ben Webster-influenced tenor works so magnificently in this sort of intimate setting, and we just grooved to familiar numbers like Green Dolphin Street and I Just Found Out About Love (And I Like It). Scott was very ably backed by three veteran Brit players: John Pearce on piano, Dave Green on bass, and Steve Brown on drums. (Scott's latest album was made with these three). Cool, cerebral, straight-ahead jazz, and we loved it. Near the end of the evening, Scott invited a young woman named Allison Neal to the stage and they played two terrific tenor-alto duets that sent us home happy. / Ed Fox

## A QUICK SURVEY

In early August, we asked a few PAJANS to participate in sharing with us a list of their favorite jazz CDs/albums and songs that really knock them out when they hear them. Here's what five PAJA members told us.



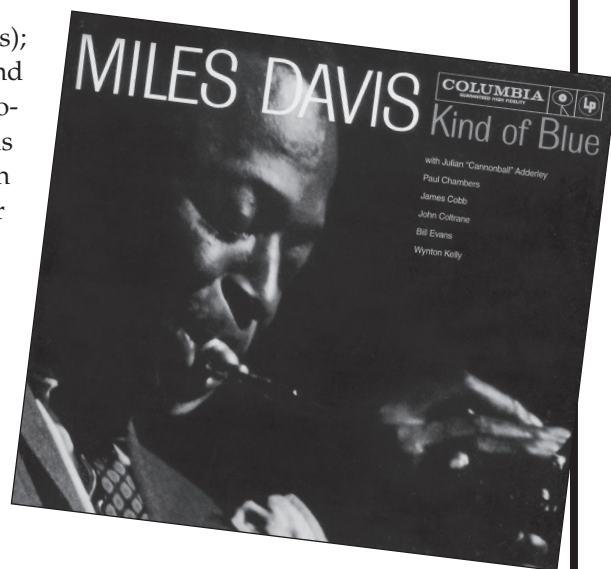
**Dr. Steve Piazzale**, Mountain View. *Albums:* Woody's Winners (Woody Herman, with liner notes by Herb Wong); Kind of Blue (Miles Davis); Mercy, Mercy (Buddy Rich); A Touch of Jobim (Eddie Higgins); and Bill Harris and Friends (Bill Harris with Ben Webster). *Songs:* Joy Spring, Detour Ahead, Days of Wine and Roses, Green Dolphin Street; anything by Antonio Carlos Jobim.

**Thérèse Salamida**, Mountain View: *Albums:* Something Special (recorded in Copenhagen, with Toots Thielemans, Clark Terry, Joe Henderson, et al.); Wolf Eyes (Paul Horn); Mood Indigo (Duke Ellington); Roy Hargrove with Strings; Bossa Nova For Lovers (Stan Getz, Gilberto, et al.). *Songs:* Stardust, My Funny Valentine, Danny Boy, Come Fly With Me (Sinatra), September Song.

**Kris Bobier**, Portola Valley: *Albums:* Brubeck & Desmond/1975—the Duets; The Dave Brubeck Quartet/Time Out (“Take Five” is my favorite on this one); Ella Fitzgerald (anything by that wonderful woman); Duke Ellington (anything by that wonderful man—favorite songs are “Satin Doll” and “Caravan”); Diana Krall/Live in Paris (favorite song—“I Love Being Here With You”). And I’m going to put in Horace Silver—Songs for My Father. *Songs:* Moonlight in Vermont, Manhattan, Blue Sky, Fly Me To The Moon, and Autumn Leaves. I love almost everything in the American Songbook.

**Ralph Deadwyler**, Fremont: *Albums:* Kind of Blue (Miles Davis); Sunny Side of the Street (Dizzy Gillespie with Sonny Rollins and Sonny Stitt); Smokin’ at the Half Note (Wes Montgomery); Colossus (Sonny Rollins); Ella and Louis (Ella Fitzgerald and Louis Armstrong). *Songs:* Blue Train (Coltrane), Mood Indigo (Coleman Hawkins, w/Duke Ellington), So What (Miles Davis), Remember (Hank Mobley), Bewitched, Bothered and Bewildered (Ella).

**Peggy Kass**, Oakland: *Albums:* Jazz ‘Round Midnight (Anita O’Day). Early Autumn and Angel Eyes my favorite tunes on this one; Kind of Blue (Miles Davis); Solo Monk (Thelonius Monk)—hard to pick just one. His albums were my first jazz purchases in the 80’s; Two of a Kind (Gerry Mulligan and Paul Desmond)—used to listen to this on my drive back to Oakland after Herb Wong’s classes; Flamenco (Jerry Gonzales)—this fits my latin jazz spot. *Songs:* A Flower is a Lovesome Thing (Ella), Lotus Blossom (another exquisite Strayhorn tune), Peace Piece (Bill Evans), Green Dolphin Street (especially by Shelly Manne and His Men), I’ll Remember April (Getz and Baker, on Stan Meets Chet).



Thanks, all, for participating. “Kind of Blue” got three votes, which is not terribly surprising. I’m sure you all have your own favorites out there, and we might be contacting you next. . .

# THE JAZZ PERISCOPE

Selected gigs for September and October

## YOSHI'S SAN FRANCISCO [www.yoshis.com/sanfrancisco](http://www.yoshis.com/sanfrancisco)

9/9, 16, 23, 30 Tommy Igoe Big Band  
10/4, 5 Fourplay  
10/10-12 Stanley Clarke Quartet

## YOSHI'S OAKLAND [www.yoshis.com/oakland](http://www.yoshis.com/oakland)

9/20, 21 Larry Carlton  
9/23 Mingus Amungus  
9/24-25 Coryell, Bailey, White  
10/2, 3 Fourplay  
10/6 Helen Sung  
10/14 Cyrille Aimee  
10/17 Lovano, Douglas Quintet: Sound Prints  
10/25, 26 David Sanborn  
10/28 Dave Liebman Expansion Quintet  
10/30-11/2 Hiromi  
11/5 Grace Kelly  
11/7 Gordon Goodwin's Big Phat Band



Dave Douglas

## SF JAZZ CENTER [www.sjfazz.org/center](http://www.sjfazz.org/center)

9/20, 21 Melissa Aldana, rising sax star  
9/26 The Cookers: Henderson, Harper, Cables, et al.  
10/2-5 Joshua Redman Trio  
10/18 Denis Perrier (Dinah Washington tribute)  
10/19 Michael O'Neill Quintet, with Kenny Washington  
10/23-25 SF Jazz Collective  
11/6, 7 Karrin Allyson

## BACH'S DANCING & DYNAMITE SOCIETY, EL GRANADA [www.bachddsoc.org](http://www.bachddsoc.org)

10/4, 5 Musical Memorial to Pete Douglas  
10/26 Dave Liebman Expansion Quintet

## KUUMBWA JAZZ CENTER, SANTA CRUZ [www.kuumbwajazz.org](http://www.kuumbwajazz.org)

9/18 Manswing—vocal quartet  
9/29 The Cookers  
10/6 Joshua Redman Trio  
10/13 Stanley Clarke Quartet  
10/16 Douglas/Lovano Quintet: Sound Prints  
10/20 Jackie Terrasson Trio

## SAN JOSE JAZZ [www.sanjosejazz.org](http://www.sanjosejazz.org)

## OSHMANN FAMILY JCC, PALO ALTO [www.paloaltojcc.org/Cultural-Arts/Music](http://www.paloaltojcc.org/Cultural-Arts/Music)

10/30 Arturo Sandoval Quintet

## ANGELICAS 863 Main St., Redwood City [www.angelicasllc.com](http://www.angelicasllc.com)

Every Tuesday evening Jazz on Tuesdays Trio + vocalists 7:15pm  
10/12 Mike Galisatus Big Band 7pm  
10/18 Nancy Gilliland Trio 8:30pm  
10/25 Wesla Whitfield, with Mike Greensill Trio 8pm



# FREE PAJA MEMBER PARTY

*Sunday, October 5, 3pm*

**PALO ALTO ART CENTER**  
1313 Newell Road

## KRISTEN STROM and SCOTT SORKIN

Kristen Strom and Scott Sorkin, a Bay Area husband-wife team, have been making waves on the jazz scene nationally. Both are on the faculty of the Stanford Jazz Workshop and San Jose Jazz's summer education program.

Kristen is "among the finest contemporary sax players," says Paul Freeman, P.A. Daily News entertainment writer. San Jose Mercury jazz writer Andrew Gilbert praised her album "Intention" as revealing "an artist whose musical world is predicated upon the primacy of beautifully rendered melodies." Kris is also an accomplished vocalist.

A brilliant guitarist, Scott Sorkin has been touring and playing professionally since 1983. He is currently a featured performer with Brazilian-jazz artist Ed Johnson and Novo Tempo, the Kristen Strom Quartet, and the group Crossing Borders.

Join us October 5 for great music, genial socializing, beverages and munchies. Spend a fine afternoon with good company and good vibes. Muy simpatico.



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