

FROM THE CHAIR

Gee willikers, Daddy Warbucks, the first decade of the new millennium is history. What will the next decade be like? "Annie, no one knows, but one thing for sure, with the help of groups like the Palo Alto Jazz Alliance, jazz will continue to thrive in the hearts of the best and most discerning people on the planet—jazz fans!"

My new computer did not accompany me and my family for our holiday at Sea Ranch up Mendocino way. (My children advised me that my 10-year-old MAC was like driving a Model T Ford, and it was time for me to retire it.) So, computerless at Sea Ranch, I started to write this the old-fashioned way—on a pad of paper using a device called a pencil. When I returned home I struggled to decipher my own handwriting, and mastering the intricacies of the new computer, I entered my copy and digitally transferred it to the Buff editor. Phew.

The end of a year generates nostalgia for the good old days of the big bands, bebop, and so on, and at the same time sadness over the loss of those greats who have passed on, such as Dr. Billy Taylor. He has a special relevance for PAJA. We first became associated with him when a group of our members went to a conference at the Disneyland Hotel in Anaheim of the now defunct International Association For Jazz Education (IAJE). Taylor Eigsti, then a promising lad of about 11 years old, was in our group. Herb Wong introduced him to Billy and we were all enthralled. Sometime later, I attended a performance of Taylor's PBS show at the Kennedy Center in Washington, DC. His guest that evening was Wynton Marsalis. What a terrific twofer. At the end of the performance and their dialogue, there were several folks waiting to ask questions, myself included. I'm not clear on just what I asked Marsalis, but I was able to give a plug to PAJA and our efforts to support jazz education. After the show, my wife and I went to the nearby Watergate Hotel for a late supper, and, to our joy, Dr. Taylor came in and sat at the next table. I was able to thank him for all he had done for jazz and was able to tell him a bit more about PAJA. Special memories of a beautiful man.

Despite the loss of Billy Taylor, James Moody, and others, and the fact that jazz lives in a kind of boutique world,

we must continue to take heart. There is lots of talent out there—young and old—to keep jazz vibrant and contemporary. They are keeping the faith and playing significant music at every opportunity. We need to support them as well as we can and at the same time help find new converts to our world.

With that thought in mind, PAJA has concluded that we need to broaden our support. We have therefore pledged to underwrite a couple of student scholarships for the 2011 San Jose Jazz summer camp program, while continuing to assist the Stanford Jazz Workshop financially. You might recall that we were given a behind-the-scenes tour of SJW classrooms last spring, and watching these youngsters being guided and encouraged by some of our finest jazz professionals was inspiring, and reinforced to us that giving to such programs was money very well spent.

As we roll into the new decade, PAJA will keep offering its unique concerts, the profits of which go toward maintaining the charitable efforts described above, as well as other causes associated with jazz education. Our February 25 Scott Hamilton Quartet presentation (details below) kicks off our year and we hope to see you all there.

In closing, a heartfelt thank-you to all who have reached into their pockets and made a special donation to PAJA this year. You are recognized later in this newsletter.

C. Stuart Brewster

MAJOR PAJA CONCERT IN THE OFFING WITH SCOTT HAMILTON

Circle this date—FEBRUARY 25—on your calendar. That's when PAJA's artistic director Dr. Herb Wong will be presenting **The Scott Hamilton Quartet**, an event that promises an evening of sublime jazz you'll not soon forget.

Scott Hamilton has been a tenor sax headliner since the 70's. He is known for his big, warm tone a la Ben Webster and the other great tenormen who emerged in the post-WWII era, and he is equally at home on familiar ballads and uptempo jazz classics. In 2007 he was named Interna-



tional Jazz Saxophonist of the Year at the inaugural Ronnie Scott Awards in London. He's played with just about everybody, from Roy Eldridge to Rosemary Clooney and has been on more than 40 albums on the Concord label. These days, Scott is based in Europe, and though he still tours annually in the U.S., his availability here is very limited and Herb Wong feels himself fortunate that they could get together on the one open date on his schedule—February 25. We feel sure that you'll be delighted too. This will be Scott's only Bay Area public appearance this year.

Where? We're constantly scouting out good venues at which to present our concerts—a good venue is one that is close by the Palo Alto-Menlo Park-Los Altos area, easy to drive to, and with plenty of free parking. We've found a winner for the February 25 concert—**The First Congregational Church**, at the corner of Louis Road and Embarcadero in Palo Alto. The start time for the concert is 7:30pm. The church has its own music series and the acoustics and sight lines are said to be excellent.

Scott Hamilton will be backed by local favorites Larry Vuckovich on piano, Vince Lateano on drums, and Al Obidinsky on bass.

Larry Vuckovich is certainly familiar to PAJA concertgoers. He last performed for us at the 2009 Piano Summit III, with Taylor Eigsti, Denny Zeitlin and Susan Muscarella. He is another who's played with everyone, including the likes of Mel Torme, Dexter Gordon, Jon Hendricks, Philly Joe Jones, Tony Bennett, Al Cohn, Bobby Hutcherson, and many, many more—including Scott Hamilton.

Vince Lateano is another familiar face, flicking the sticks for various groups around the Bay Area over the years, as a leader and sideman. He's played with Woody Herman, Stan Getz, Cal Tjader, Vince Guaraldi, Carmen McRae, and many more. Vince teaches percussion at the Monterey Jazz Festival summer education program.

Al Obidinsky has been part of the Bay Area jazz scene since the 60's. He has played the bass in performances and recordings with such as Anita O'Day, Vince Guaraldi, Brew Moore, the Benny Goodman Orchestra, Paula West, and countless others.

So, get ready for a memorable night of music. See you at the First Congregational!

ABOUT BILL EVANS

"[Bill] Evans's invention of melodies puts him in a league with Chopin, Schubert and Gershwin, his wizardry with chords in a league by himself. He admired harmonic aspects of Lennie Tristano and Dave Brubeck, but no one in jazz before Evans voiced chords and moved through harmonies as he did. . . Evans pioneered a way of opening up harmonies—his so-called 'rootless' chords—that freed his bassists to interact above, below, in and around his piano playing." From "Emulating Bill Evans," an article in *The Wall Street Journal* by Doug Ramsey, who blogs about jazz and other matters at www.dougramsey.com.



SPONSORS NEEDED!

We can put your name in lights! PAJA is inviting members and others to be a sponsor for upcoming concerts. Obviously, hiring musicians and concert venues and paying all the attendant promotional and performance expenses adds up to a tidy sum. One of PAJA's major goals is to provide outstanding live jazz for our local community in a special concert format. But it's also important to PAJA to have something (\$\$\$) left over so we can continue supporting jazz education and other worthy agencies connected to jazz. That's where the sponsor comes in. Helping to underwrite a concert gives us the ability 1) to pay the musicians what they deserve, and 2) have funds remaining afterward for our charitable causes, like

scholarships for the Stanford Jazz Workshop and San Jose Jazz summer educational programs. We're not necessarily talking about a huge amount of money. Your name would be mentioned prominently (and gratefully) in the program and announced at the concert, you'd have the opportunity to meet with and hobnob with the musicians if you desire, and you'd have the satisfaction of playing an important part in the furtherance of jazz in our area. If you're interested in exploring the sponsorship idea further, please contact PAJA chair, Stuart Brewster, at webowl@aol.com

DOSS NAMED MONTEREY MANAGING DIRECTOR

After a year-long search, the Monterey Jazz Festival has named Chris Doss as Managing Director. Doss has extensive experience in the entertainment and concert venue management field in Dallas, Seattle, and elsewhere. He is also a musician, with a B.A. from the University of North Texas in music and business administration. Tim Jackson remains as MJF Artistic Director. The dates for the 2011 festival are September 16-18.

SOME UPCOMING EVENTS YOU MIGHT CONSIDER

Details about each venue can be found on the PAJA website, under "Where To Go For Jazz."

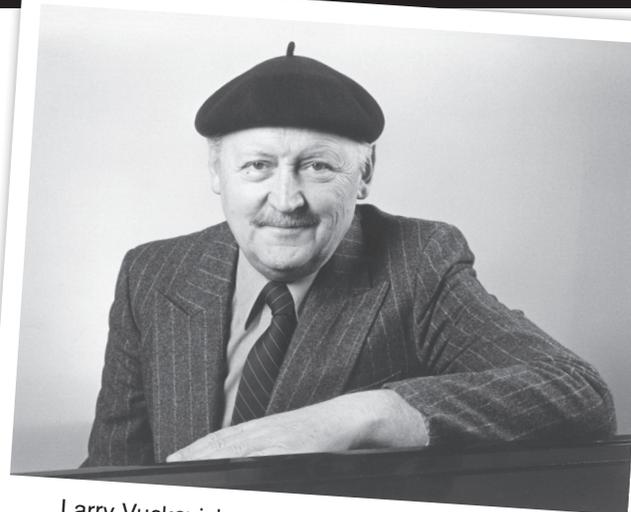
Bach's Dancing & Dynamite Society, El Granada. The Tessa Souter Quartet is playing February 13 (Sunday aft.) at the Pete Douglas Beach House. "Well trained, stunning voice... a vocalist to be reckoned with." "Crystalline contralto." Check out Tessa's website: www.tessasouter.com.

Hedley Club, Hotel DeAnza, San Jose. Thursday nights—the Russo-Alberts Trio. "Straight-ahead, classic jazz."

Yoshi's, Oakland Jack London Square. Bobby Hutcherson 70th B'Day, January 27-28. (Vibraphonist Hutcherson is also at Kuumbwa in Santa Cruz, January 24). Also The Tony Williams Lifetime Tribute Band, Feb. 2-5.

Yoshi's, San Francisco. The Roy Hargrove Quintet. January 19-22.

Kuumbwa Jazz Center, Santa Cruz. The great pianist Benny Green, with a quartet featuring tenorman Donald Harrison. February 17.



Larry Vuckovich performs with the Scott Hamilton Quartet February 25

Stanford Lively Arts Series. Mingus Dynasty. The original 7-piece Charles Mingus tribute band, at Dinkelspiel Auditorium, Wed., February 2.

Oak City Bar & Grill, in Menlo Park on El Camino. Every third Monday—the College of San Mateo big band.

WHO WOULD'VE THUNK IT?

"Henry Jerome was starting a band and I auditioned with a friend of mine whose name was Leonard Garment, who later became a famous attorney. . . Also, Alan Greenspan was the accountant with the band. Alan Greenspan, you know, the leading economist. . . He was the Head Fed for many years. He was the fourth tenor man and not a very good saxophone player. I used to say to Henry, 'Gee, he plays bad.' He said, 'Yes, but he is a really good accountant.'" From an interview with trumpet player Jack Eagle in the *ACMJC Note*, Summer 2010. Eagle played with a lot of bands (Muggsy Spanier, Bobby Sherwood, Jerry Wald, Georgie Auld, etc.) and went on to Brother Dominic fame in the old Xerox TV commercials.

YOUR CONTRIBUTIONS— WE THANK YOU

We're always happy to receive your membership renewal in the mail—and thanks again for all of you who renew your association with PAJA year after year. We cannot do it without you. This item, however, is a special thank-you to those who also choose to give a little something extra in the way of a tax-deductible contribution to PAJA over and above the membership



Benny Green at Kuumbwa Feb. 17

