

July 2013

PO BOX 60397, PALO ALTO, CA 94306

Ed Fox, Editor

FROM THE CHAIR

PAJA chair Stuart Brewster is traveling in Europe and his "From The Chair" column will resume with the September *Buff*. As we understand it, Ex-Chair Michael Griffin is also traveling "across the pond" and he and Stuart were planning to meet up in Copenhagen. We expect to have some tidbits from the Euro jazz scene when they return.

DAVID MILLER TRIO ENGAGED FOR OCTOBER MEMBER PARTY



David Miller and his trio, featuring vocalist Rebecca DuMaine, have agreed to a return engagement for PAJA's free member party on Sunday afternoon, October 6. We had this cool ensemble at a member party a couple of years ago and their offerings of mellow numbers from the American songbook were very well received. The trio consists of Dave Miller on piano, Mario Suraci on bass and Bill Belasco on

drums, all veterans of the jazz scene. Suraci, for one, has played in bands for Frank Sinatra, Elvis, and with the Buddy Rich big band. Rebecca's fine album, "Deed I Do", with the Miller Trio, is available from Amazon.com. The party location will be the renovated Palo Alto Art Center courtyard, that very pleasant tree-bedecked space which has hosted a number of PAJA events in the past. Members—watch for a post card reminder this September. See you there.

WELCOME BACK "JAZZ ON THE HILL"

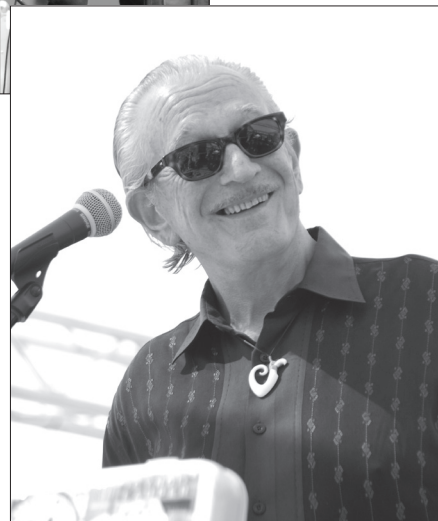
It took nine years, but KCSM's "Jazz On The Hill" festival made an auspicious return for Bay Area jazz aficionados on June 1. Why the 9-year break? Renovations on the CSM campus made it impossible to hold the annual affair, and the construction work dragged on longer than expected. But now the college is in sterling shape, and Jazz On The

Hill is back. If you didn't make it this year, put it on your calendar for next year—it's free, the music is great, and the al fresco ambience is laid back and copasetic.

The day's events began at 10am with the superb jazz band from Walnut Creek's Northgate High School. If you arrived by 10 or 11, parking was easy and the crowds sparse—plenty of seats available or space to put down your blanket and picnic stuffs on the lawn. Back to the Northgate ensemble—what a fine high school band. The sax soloists were absolutely first-rate. They were followed by a group from Radio 91.1 and friends—a chance to see Richard Hadlock on clarinet, Dick Conte on piano, Alisa Clancy on vocals, and a backup vocal group con-



Dayna Stephens
and Julian Lage



Charlie
Musselwhite

GREG TOLAND/STUDIO WEST ©2013

sisting of Kathleen Lawton, Jayne Sanchez and Melanie Berzon. Following on the program were Adam Theis and Jazz Mafia, Terence Brewer and Citizen Rhythm, The popular Hot Club of San Francisco (with the wonderful Isabelle Fontaine on vocals and rhythm guitar), Taylor Eigsti performing with Dayna Stephens and Julian Lage, the crowd-pleasing Charlie Musselwhite blues band, and the Pacific Mambo Orchestra—a 19-piece Salsa big band, which sent the 5000+ crowd home happy. For those who wanted a break from the warm sunshine, the air-conditioned College Center offered a couple of groups from CSM, plus Oscar Pangilinan and The Bad Five.

The local jazz community is indebted to the folks at KCSM for all their skill and hard work in putting this grand afternoon together—and also to the various companies that helped to underwrite the event.

For a longer review on the Jazz On The Hill proceedings, check out the PAJA website.

DAVE LIEBMAN ON BEING FLEXIBLE

“As a touring musician, we travel a lot and do what we call one-nighters. In our world, that means I may go anywhere joining a group from that country, or a combination of countries, for one night. In my case a lot of work is done in Europe, which most of the time means landing in a city, going through all the logistics of where to stay and eat, discussing the music, possibly running through it or not at all, and then performing. Because of that you have to be very adaptable stylistically these days.

“The training the modern musician is getting. . . is quite varied as a result of today’s requirements. The jazz education system makes students realize they have to be flexible. You can’t get up any more and say, ‘I’m only going to play one way.’ It doesn’t work except for a very few who can command enough notoriety to pull it off. In these days, the modern musician, and even those from my gen-



Dave Liebman

eration, has to be very musically adaptable.” From *The Note*, Winter/Spring 2012

MILES DAVIS ARTWORK ON VIEW IN YOUNTVILLE

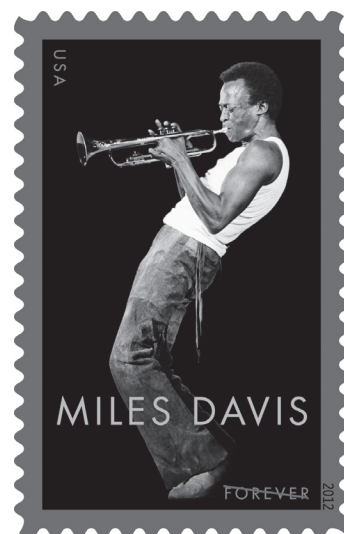
Many of you know that jazz icon Miles Davis painted and sketched as a form of therapy recovering from a stroke he suffered in the early 80’s. Much of his artwork is non-representational, inspired by Pablo Picasso, Willem de Kooning, and other abstract artists. Exhibits of his artwork have been organized recently in Paris, Rio De Janeiro and Montreal.

Now the Napa Valley Museum in Yountville has picked up the baton, in a show—Miles Davis: The Art of Cool - that started June 8 and runs to July 28. In addition to the paintings, collages and sketches, the museum is exhibiting some relics associated with Miles—one of his old trumpets, clothes, photographs, and the like. The exhibit is presented in partnership with the Napa Valley Performing Arts Center at Lincoln Theater, which has already hosted some related events, such as a showing of the film ‘Round Midnight with Dexter Gordon’s widow Maxine on hand.

But two salient events will come on July 25 and 27. On Thursday the 25th, there will be an Evening With Miles, presented by Napa Valley Jazz Society stalwart and good friend of Miles, Bruce Hopewell (also a member of PAJA), starting at 7pm. And on Saturday the 27th, there will be a Miles Davis tribute concert with a band led by drummer Jimmy Cobb.

So, are you up for a road trip to the Napa Valley? Drive up early, check out Miles’ artwork at the museum, then dine at your favorite Yountville restaurant, and then take in one (or both) of the evening events. The museum is at 55 President’s Circle, Yountville. The theater is on the grounds of the Historic Veterans Home of California in Yountville.

(Did you know that the Miles Davis stamp is the U.S. Postal Service’s most successful and fastest-selling iconic stamp of recent years, with more than 23 million sold?)



JAZZ IN OUR AREA THIS SUMMER

*As usual, our area offers a plenitude of good music in the months of July and August.
Here are some that should be winners.*

Bach's Dancing and Dynamite Society, El Granada (The Pete Douglas Beach House)

August 11 Frank Tusa—Remembering Chet Baker
August 18 Eliane Elias
August 25 L.A. All-Stars
Sept. 8 Grace Kelly

Yoshi's San Francisco

August 15-16 Eliane Elias

Yoshi's Oakland (Jack London Square)

July 8 Kim Nalley & Houston Person
July 12-14 Pete Escovedo Azteca 2013
July 27-28 John Pizzarelli 4 with Jessica Maloskey

Kuumbwa Jazz Center, Santa Cruz

July 15 Pete Escovedo Orchestra, 7 & 9pm
July 25 Dmitri Matheny, with Dave Ellis
July 29 John Pizzarelli
August 5 Eric Alexander, with Harold Mabern
August 15 Sasha Dobson

San Jose Jazz Society

July 24 Dmitri Matheny
August 9-11 SJ Jazz Summerfest, with such luminaries as Grace Kelly, Preservation Hall, Stacey Kent, Le Jazz Hot, Arturo O'Farrill. For complete lineup: www.sanjosejazz.org

Stanford Jazz Festival 40th anniversary, with events at Dinkelspiel, Campbell, and Bing.

Great concerts through August 10: Dr Lonnie Smith, Taylor Eigsti, Chucho Valdes, Chris Potter, many, many more.

San Francisco Jazz Center

July 18 Eddie Daniels and Roger Kellaway
July 20 Jane Monheit
July 27 Lavay Smith—music of Ray Charles
August 23 Eric Reed/Benny Green
August 24 Marcus Roberts

Jazz at Filoli

July 38 Le Jazz Hot
August 25 Brubeck Brothers 4

Stanford Shopping Center

July 11 Lavay Smith and Red Hot Skillet Lickers
August 1 Wayne Wallace Latin Jazz 5

Jazz on the Plazz, Los Gatos Town Center

July 17 Kenny Washington
August 14 Stacey Kent
August 21 Monterey Jazz Festival County HS All-Stars

M8trix, San Jose's newest jazz club: 1887 Matrix Blvd.

July 13 Touch of Brass
July 20 David Rocha
July 27 Octobop
August 3 Brian Ho



Eliane Elias



Kenny Washington

SONNY ROLLINS REFLECTS

"I used to be a ferocious practicer, but I can't physically do that anymore. These days if I can practice two to three hours a day, that's great. . . Rooms have sound—a note, if you will. My living room is an E, and to a lesser degree an A-flat. When I play an E in there, it resonates more than any other note—filling the space and lingering in the air. E is a good note, but I'm an ecumenical guy. I have nothing against any of the notes. Sometimes they have stuff against us players. . .

"When I go into town, there's always the risk of being recognized. [He recently moved to Woodstock, NY] That's not a bad thing. At the local health-food store recently, a guy came up to me and said: 'Gee, you look just like Sonny Rollins. Are you?' . . . He was really overwhelmed. When people recognize me, it's humbling. . . I'm very humble and genuinely touched when people approach me, but I never expect it. I was a fan of jazz musicians once, too, so I understand." Sonny Rollins from an April 26, 2013 piece in *The Wall Street Journal*, told to Marc Myers.

TIP FROM HOUSTON PERSON

Given to young New York pianist Joe Alterman: "Never forget that audiences want to enjoy themselves. And never lose the blues or you'll sound like you're practicing." From an article on Alterman by Nat Hentoff in the *New York Times*.

PAJA FINANCIAL STATEMENT, FISCAL YEAR 2012-13

Fiscal year is July 1, 2012 to June 30, 2013

Operating Income:	
Dues	\$6,230
Other	50
Charitable Income:	
Contributions	2,905
Events	<u>13,779</u>
Total income	\$22,964
Operating Expenses:	
Jazz Buff printing, postage	\$1,892
Other operating expenses (insurance, ASCAP, etc.)	4,577
Charitable Expenses	
Grants	8,850
Events	<u>12,199</u>
Total expenses	\$27,518

Grants this year were made to Stanford Jazz Workshop, San Jose Jazz summer scholarship program, Jazz Foundation of America (Dayna Stephens fund), Foundation for the Fine and Performing Arts (San Mateo Union School District), and to CSMA for a new drum kit.

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☐ New subscriber ☐ Renewal ☐ This is a change of address

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☐ Additional contribution to support jazz education _____

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