

FROM THE CHAIR

"The times they are a-changing."

Are they ever! Who would have thought that Bob Dylan, the author of that line, the musician-lyricist-poet-philosopher-activist, would receive the Nobel Prize for Literature—fantastic!

And look at how the presentation of music has changed, from Mr. Edison's wax cylinders to 78 RPM platters to long playing discs to cassette tapes to CDs, etc., and now something called "streaming" whereby you can hear your favorite tunes delivered by a giant library in the sky that transmits directly to your cell phone, computer or other device.

So much change in our lifetimes, it boggles the mind—whether you are old or young. Even my long struggling

Christmas cactus plants are caught up in this, blooming away as I write. Is global warming causing this change, or are the cacti somehow tied, as a reminder of the approaching holiday season, to Target or Amazon so as to get us to purchase gifts earlier and earlier? So far they are not singing "White Christmas," but I expect them to pipe up with some carols soon.

Jazz offers a prime example of constant change what with its fundamental commitment to improvisation. We now have all kinds of alternate presentations that are performed under the umbrella of jazz. It gets confusing. Some I like, others do not touch my inner or outer ear. But one must keep trying. After all, we have adjusted to giving up Herbert Hoover-style shirt collars, haven't we?

Let's talk for a minute about another kind of CHANGE, namely all that cash sitting in your pockets or lying about on your bureau. What with inflation it becomes worth less and less every day, so since Wall Street recommends investment, why not invest this disposable cash in tickets for our next gig? Come and listen to JAZZ LIVE, as offered by the great pianist Benny Green. Friday, November 11, 7:30pm, at the Menlo-Atherton HS Center for the Performing Arts in Atherton (corner of Middlefield and Ravenswood). Benny, whose roots are in Berkeley, has performed with all the greats, such as Oscar Peterson and Art Blakey; he is top of the line and it's a great pleasure for PAJA, which has been trying to book Benny for some time, to present him at last for your listening enjoyment.

I want to express my thanks to the City of Menlo Park for its sponsorship under their Grants for the Arts program. If there are any others who would like to be a sponsor for this event, please contact me.

In appreciation for your continued support,

C. Stuart Brewster
Chair, Palo Alto Jazz Alliance



Pianist Randy Weston appeared at the First Savanna Jazz Festival in San Carlos last month. Here he is shown with club owner Pascal Bokar. Garybridgesphotography.com.

The Jazz Buff goes to Monterey, by D. Michael Griffin

This place drives me *nuts*, the Monterey Jazz Fest. I mean, I love it, OK...especially this year with Quincy Jones' presence felt everywhere. But MJF means dealing with a shotgun blast of marvelous jazz talent, On all at once, On all the time. Hey, I can't be at several different venues simultaneously. But that's what I want to be. So, I try to pick and choose, as I bob and weave my way between the Arena main stage, the Garden stage, Dizzy's Den and the Nightclub. However, I wind up being trapped, pretty much, in my 3rd row Arena stage seat [ahem—behind Clint Eastwood's box], and not getting out among 'em, at least not often enough to give sufficient ear-time to all the fabulous performances being played out on "The Grounds." I know, I know. No more kvetching. Monterey is great; we all know that, so tell us what you thought about what you DID hear...

What I heard on Friday night was pretty amazing stuff. Kicking off the Arena stage was the impressive vocalist **Cecile McLorin Salvant**, whose range is quite incredible, matching her incredible [!] apparel. This barely 27-year-old songstress is the most celebrated female jazz vocalist in the world these days. Her popularity is such, she played two gigs at MJF this year. And her acclaim is richly deserved, says me. Don't fail to see and hear this woman perform.

We moved on to an even bigger event, paying tribute to the great **Quincy Jones**. The crowd was treated to an amazingly high quality big band fronted by the always eloquent **Christian McBride**[b] and featuring standout performances by **Hubert Laws** [fl], **James Carter** [ts] and the supremely satisfying 20 musicians playing tunes from Q's A&M years '69-'71. I'd forgotten how central flutist Hubert Laws was to Q's music, and it was a joy to hear the man playing again.

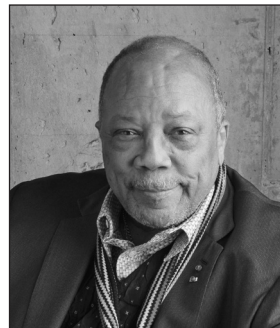
Introduced by Clint, the 83-year-old Quincy was omnipresent all weekend long, and he came to the stage to conduct the band as they performed the encore, "Killer Joe." This set might have been the MJF high-point for me, as it held me and the Arena audience spellbound until the last note. A great talent, a marvelous personality and a greatly deserved accolade.

Saturday got going strongly with **Davina and the Vagabonds**, a pretty outrageous group that has played MJF several times, because they're a real crowd pleaser, and they please me a lot. The band wowed us with their bluesy, jazzy, boisterous show. They've got a high energy, spirit-filled and soulful act that is enhanced by sassy dresser Davina Sowers and her powerful persona and Jerry Lee Lewis style at the piano. What a hoot, this bunch, with their almost Spike Jones flair. Love it!

Maceo Parker ex-James Brown band, did a creditable job doing his covers of classic Ray Charles songs, boosted by the fabulous **Raelettes**. Parker, dressed like Ray Charles in red sparkle coat and signature bow tie and those dark glasses, growled and shouted his way through the set to good effect. Made me long for the real Ray, though...

Child prodigy **Joey Alexander**, the 21st century's Wolfgang Mozart, played to a jam-packed Garden stage. I had to grab a non-reserved seat an hour ahead of time to be able to get a good sight line on the phenom from Bali, Indonesia. Pretty amazing to see his little hands flying over the ivories at lightning speed. OMG he's good, no doubt about it, but I felt his treatment of the tunes made them all sound too much the same. No doubt he'll benefit from some maturity and experience; he's got plenty of time to get both, seeing how he's only 13 years old.

Valerie Simpson ex-Motown singer, deserves special props for her high energy and soulful performances backing Quincy Jones' orchestra and then transforming **Terri Lyne Carrington's** ho-hum set. **Lizz Wright**, an OK ballad vocalist, sang with



Quincy Jones



Karl Robinson

Davina



Branford Marsalis and Kurt Elling

Carrington's band to mild effect. And then Miss Valerie hit the stage and injected about 1000 volts into the show, bringing it to life for musicians and audience alike. That Motown Sound still packs a wallop.

Branford Marsalis [ts] teamed with scat singer **Kurt Elling** for a challenging and/or enjoyable set, depending on your take on the modern music these two produce. Branford's solos are out there, but the audience is quite accepting of his adventurous playing. Their acceptance of Elling's stylings, not so much. Kurt began with a take about how he understood why we liked living the easy going, sweet life in California, implying that the more up-tempo and happenin' life on the East Coast was even more appealing. Then he tossed the West Coasters the only sweet song in the set, *Blue Gardenia*, done in Kurt's edgy style. After that it was gloves off, with Elling trading fours with Marsalis in an almost competitive exchange between these two modernists. Branford appeared to get more applause for his contribution than did Kurt, which just made Mr. Elling's scatting more intense. These two guys suit each other and I enjoyed their dynamic and aggressive styling. And for me, I found their duo to be much more approachable than when these tightrope walkers appear solo.

Sunday arrived with **Kamasi Washington**, but I bailed; it was just way too much noise for me. He plays today's kind of music, but I'm not yet ready for that sound. Check him on YouTube to see for yourself.

Soul-singer **Gregory Porter** brought his deep, rich and velvety voice to the Arena stage, creating a very spiritual ambiance. His tunes are soft-core protest songs, bringing the topics of poverty and the refugee crises to your attention, without beating you over the head with it. Gregory preaches the gospel of love and his soul music sends a message of compassion. I've heard this artist on the Jazz Cruise and I think his singing is quite effective. It sure worked well on this Sunday, almost as if it were a kind of church service.

Pat Matheny didn't disappoint any of his fans, playing a rollicking set with his new quartet. I'll admit to being a bit put off by Pat spending the entire gig with his head bowed down over his guitars, never showing his face, only the top of his gigantic floppy hairdo. The guy has this weird thing about not allowing anyone to take his picture, and photographers were forbidden around the arena. Meanwhile his music zigzagged across categories, from contemporary jazz to fusion, pop, rock, you name it. And his followers ate it up, no prob there.

And then there was **Jacob Collier**, one of Q's recent finds and a 22-year-old wunderkind on YouTube with his 8 million views. Here's what I saw: a multi-instrumentalist standing in the middle of a 20 ft. long, U-shaped aggregation of keyboards, cameras and computers, with a huge video screen hanging above this equipment array. And then he starts playing all this stuff, one after the other creating a collage of sight and sound. "Collier uses multi-track technologies to loop and layer everything into gleaming towers of harmony, rhythm, and sound," says the press release and I agree. It was a mesmerizing, psychedelic one-man show, with the video screen showing a delayed reaction and manipulated version of what we were seeing live on stage. Talk about a multi-media music show, Collier really knows how to make use of the technology. His efforts are intriguing, different than anything seen before and pretty mind-tripping to boot. But after awhile it started to become repeti-

tive somehow and I asked myself, "...what else is there...?" So, did I like it? Yeah, sorta. Would I go see it again? Probably not. I don't care if Q thinks this young guy's talent is the greatest thing since sliced bread. I really DO think we're going to be seeing more of this sort of work; God knows we've got the technology for it here in the Bay Area and down in LA, so it's only a matter of time until locals jump onto this style of performance art. And I say let 'em! Maybe someone will actually turn up something compelling; I hope so. Jazz needs it ...



Cecile McLorin Salvant

Now it's time to admit to all the great jazz I didn't hear. Didn't see any of **Joshua Redman's** three, that's right, three performances. Darn it! Nor the B3 Blowout with Ronnie Foster, Steve Stryker and **Dr. Lonny Smith**. Dang! The **Wayne Shorter** Quartet playing the MJF Commission piece; well maybe that was OK to miss. But then not even **Christian McBride's** trio. Shoot! And the list goes on. I DID finally squirm into the standing-room-only conversation with **Quincy Jones** and **Clint Eastwood**. For an old guy, Jones sounded pretty sharp; sharper than Clint. And while it was fun listening to his anecdotes, I was so far in back the voices were hard to hear. I hope someday they'll make the tape available so all of us can listen.

OK, that's all I've got for now. For those of you PAJA peeps that were there this year [and I know who you are], send in your comments to argue or agree with what I've said here. I'll enjoy your contributions, regardless...

The Member Party



Scarlet Brass in action. The trumpeter 2nd from left is an 8th grader!

'Twas a very pleasant Sunday afternoon at the Palo Alto Art Center courtyard (September 25th) when we were entertained by the youthful group Scarlet Brass—two trumpets, a tuba, a trombone and French horn—playing tunes like “The Entertainer” and “When I’m 64” (Beatles, remember?). Paul Fingerote was also on hand to talk about Herb Wong and the making of the book, “Jazz On My Mind” by Herb and Paul. He also signed copies of the book for those who had purchased them at the special PAJA discounted price of \$29.95. [Stuart Brewster still has a few copies left at that price, by the way; e-mail him

at webowl@aol.com.] The wine and water flowed and the snack table (produced by Doris Harry and her wonderful volunteers) was a hit. It was all free, PAJA’s gift to its members for their support throughout the year. See more photos by Karl Robinson on the PAJA website home page: www.pajazzalliance.org.



Claire Mittler and Theresa Robinson



Paul Fingerote talks about “Jazz On My Mind.”



John Gleed and Anne Hessing

SOME PHIL WOODS ANECDOTES

From the Memorial Tribute to Phil Woods in The Note, Summer 2016

Phil on Benny Goodman. “I had a terrible time with Benny in Russia in ‘62. . . we’re getting bugged by Benny ‘cause he’s not playing any of the new music; he’s playing all the old stuff. . . He was really on my case, man. He hated me. And I hated him. . . I mean he was a great clarinet player, but not a nice man. So you don’t quit in Russia. You know, you end up in the gulag. It was ironic that 15 years later, I won a Grammy and Benny Goodman presented me with it and he said, ‘I wondered what happened to you.’ And I said, ‘Yeah, sure you did.’”

The Phil Woods Quartet in Japan. “The Phil Woods Quintet was booked for a Japan tour in March 2011. It was a big tour, both for the quintet and for the Japanese audience, who hadn’t seen Phil perform live in Japan for several years. We were to play the Blue Note, the Cotton Club, and Motion Blue. Then the earthquake, tsunami, and Fukushima nuclear plant disaster happened. After watching all the news and studying the radiation reports, we made an educated guess that we would be safe and decided to go. We were treated as national heroes. The audiences were so grateful—sometimes even in tears—that we had come to play for them.” Pianist Bill Mays.

The One And Only. “One of the very last interactions between Phil and me when he was in the hospital has come back and resonated with me for many months now. When I went into his room he had a CD player on and coming through the speakers was one of the albums he made with his quintet many years ago. I asked him, ‘Phil, why did you choose to listen to this album right now?’ and his response: ‘There is only one Phil Woods, baby!’” Erica Golaszewski.

THE JAZZ PERISCOPE

Selected gigs for October and November, 2016

YOSHI'S OAKLAND www.yoshis.com/oakland

11/6	Rodney Franklin	6pm
11/7-9	Hiromi: The Trio Project	8pm
11/15, 12/20	Tommy Igoo Groove Conspiracy	8pm
11/22-23	Dee Dee Bridgewater	8pm
11/29-30	Count Basie Orchestra	8pm
1/5	Jackie Ryan: Benny Goodman Tribute	8pm



Dee Dee Bridgewater

SF JAZZ CENTER www.sfjazz.org/center

11/17-20	Chucho Valdez / Joe Lovano Quintet	
11/25-26	Dorado Schmitt and Django All-Stars	
12/8-11	Robert Glasper Experiment	
12/15	Jamie Davis sings Nat King Cole Xmas songs	8, 9:30pm
12/30-1/1	Maceo Parker	

BACH'S DANCING & DYNAMITE SOCIETY, EL GRANADA www.bachddsoc.org

11/6	LeBoeuf Brothers	4:30pm
11/13	Karrin Allyson	4:30pm
11/20	Larry Vuckovich birthday bash	4:30pm
12/4	Hristo Vitchev Quartet	4:30pm

KUUMBWA JAZZ CENTER www.kuumbwajazz.org

11/10	LeBoeuf Brothers	
11/14	Karrin Allyson	7pm
11/17	Michael O'Neill and Kenny Washington Sextet	7pm
11/29	Charles Lloyd (w /Frisell, Harland, etc.) Rio Theatre	7:30pm
12/12	Robert Glasper Experiment	7pm

SAN JOSE JAZZ www.sanjosejazz.org

ANGELICAS 863 Main St., Redwood City www.angelicasllc.com

Every Tuesday evening Jazz on Tuesdays, w/Berthiaume & vocalists

11/6, 12/14	Mike Galisatus Big Band	7:30pm
11/12	Rebecca DuMaine, w/Dave Miller Trio	8:30pm
11/19	Pete Escovedo Latin All-Stars	8:30pm

CAFÉ STRITCH, 374 S. 1st St., San Jose www.cafestritch.com

HOTEL SOFITEL, 223 Twin Dolphin Dr., Redwood City 650/598-9000

Sunday evening jazz, with Michael O'Neill and vocalists, 6-9pm

CAFÉ PINK HOUSE, 14577 Big Basin Way, Saratoga 408/647-2273

11/12	Hot Club of San Francisco (\$18 cover)	7:30pm
11/17	Joshua Breakstone, w/Vince Lateano Group (\$18 cover)	7:30pm

SAVANNA JAZZ, 1189 Laurel St., San Carlos 415/624-4549 www.savannajazz.com

Jazz nightly

PALO ALTO JAZZ ALLIANCE www.pajazzalliance.org

11/11	Benny Green, solo piano At Menlo-Atherton HS CFPA.	7:30pm
-------	--	--------

PAJA PROUDLY PRESENTS

JAZZ ARTIST BENNY GREEN

IN SOLO PIANO PERFORMANCE
AT
CENTER FOR THE PERFORMING ARTS
MENLO-ATHERTON HIGH SCHOOL

555 Middlefield Road, Atherton (corner Middlefield and Ravenswood/Ringwood)

TICKETS
STILL
AVAILABLE

FRIDAY EVENING
NOVEMBER 11, 2016
7:30PM

Tickets:

\$40 general public

\$35 PAJA members

\$15 students

"Benny Green is now part of the
Olympus of jazz piano, of jazz
itself. . . Benny Green is *magic!*
Yves Sportis, *Jazz Hot*



One of the great jazz pianists of this generation, Berkeley-bred Benny Green has had a storied career, beginning with his early affiliations with Betty Carter, Art Blakey and the Jazz Messengers, Freddie Hubbard, Oscar Peterson, and the Ray Brown Trio.

Benny performs these days mostly with his own trio or larger groups, so this "Benny Green In Solo Performance" is a rare and special treat for Peninsula jazz fans.



Tickets are available at these outlets

- Peninsula Music & Repair, 4333 El Camino Real, Palo Alto
- The Record Man, 1322 El Camino Real, Redwood City
- Vinyl Solution, 151 W. 25th Ave., San Mateo
- Groove Yard, 5555 Claremont Ave., Oakland
- Or at the door, from 7pm.

cash or check only, please