

FROM THE CHAIR

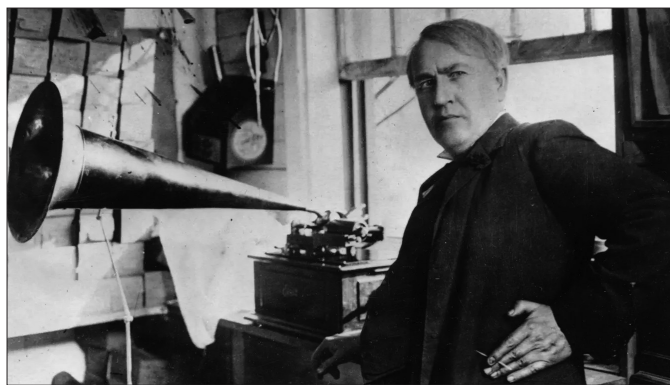
My old reliable addiction, the New York Times, recently had a report about how the New York Public Library has a machine that will digitize wax cylinders—the original sound recording system created by Thomas Edison in the late 19th century. This was the first device that made it possible for many to hear music who were unable to get to a live performance. You may have heard that Enrico Caruso, the famed Italian opera singer, who happened to be in San Francisco the night of the 1906 earthquake, made such a recording that allegedly sold over a million copies.

Upon reflection, I began to think about all the recording systems that have been introduced over the years and how each has played a role in the furtherance of music appreciation, especially jazz, which had a poor reputation for attendance at live performances due to some of the questionable sites where it was offered.

After cylinders came the shellac and easily broken three-minute 78s—little miracles at a price reasonable for the masses. Remember juke boxes where two-sided platters or discs were stacked? Then came the vinyl LPs—33 1/3—with their quality and mellow voices, later followed by CDs, which could include a number of tracks in a small, yes, *compact* disc—easily transported and stored. Many then tossed their LPs, which took up a lot of space. Only later did it become clear that CDs, for all their pluses, just didn't have the sound quality that vinyl offered. Now vinyl is back in style and new recordings are being made in this format.

By the way, if you are seeking some of the older classics, be it CD or vinyl, check out The Record Man shop in Redwood City, one of the last such resources in our area. There were other options in this recording history such as the cassette tape and the eight-track package. Now we have the digital world with I-Tunes, I-Pods, and streaming in one's computer or smart phone. Who knows what AI will offer? Will we all become composers?

Just think if these devices and platforms had never been created where would music stand in our culture? I would submit that all this exposure and experience, even though once or twice removed from the actual event, have been critical to making music an integral part of daily living, and are motivating factors to get to live gigs. As



Thomas Edison with an Edison Standard Phonograph

I have often stressed in this column, there is nothing like a live performance.

PAJA, of course, will continue to present live gigs, at reasonable cost—local opportunities for continued growth in the appreciation of jazz that was stimulated by the various recording devices. We PAJA folks know all this, but many out there do not and rarely attend live shows. Alas, due to the pandemic and our friend Covid-19, many of us haven't heard our music live for quite a spell. So, come out and bring a friend to our annual Free Member Party at the First Congregational Church of Palo Alto (corner of Louis and Embarcadero) on Saturday, June 3rd, starting at 2:30pm. Board member Dave Miller, pianist extraordinaire, and his trio, will back three young "rising star" vocalists for our pleasure, as we gain back some of the sociability aspect of PAJA that the pandemic has compromised.

And mark your calendar for the rescheduled Tierney Sutton-Tamir Hendelman concert—now August 13th at the Community School of Music & Arts in Mountain View, 2:30pm—a local opportunity to hear true jazz artists in their prime, in a hall with superb acoustics—and air conditioning and free parking. And home before dark. So, to quote a line from a now forgotten TV show—"Come on down"—meet old friends, make new ones, and hear some superb jazz—LIVE.

In continued appreciation of your support,

C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

THE JAZZ CURMUDGEON

What Ever Happened to Straight Ahead?

By Michael Griffin

The Monterey Jazz Festival has been on my to do list, off and on for the past 30 years. I've experienced so much great music there, generally involving middle of the road, marquee musicians.

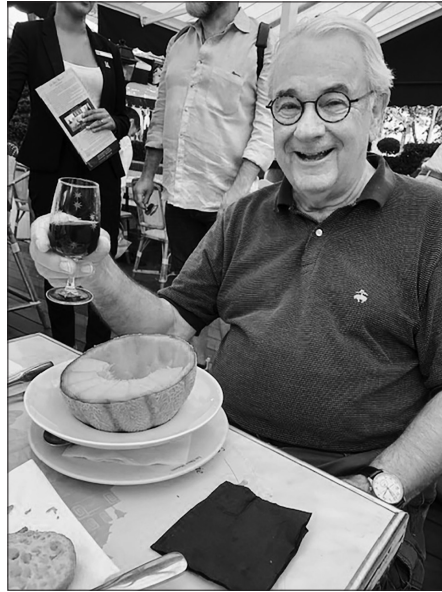
My all time favorite Monterey anecdote was a final Sunday night performance featuring Sonny Rollins. Sonny was well known for long winded performances, but this night's was the topper. He was the #1

star musician for the entire weekend and was playing the Festival ending gig, starting at 11pm. He played all his hits, and the audience was yelling for more, so for his finale at 11:50 or so, he starts playing an extended rendition of "St. Thomas." The audience, loving it, encouraged him to keep it up, which he did. And did some more. By midnight the staff were all on double time and the festival's use permit at the Fairgrounds had undoubtedly expired. And Sonny played on. . . and on. Finally flustered Monterey honcho Tim Jackson came on stage pulling the curtains shut behind him. Sonny was almost covered by the drapery, and the lights were doused, throwing him into darkness. Hysterically funny and so Sonny.

Much of the fun at Monterey in those days was being with other PAJA fans, enjoying the events together, exchanging opinions and tipping each other as to whom to listen to next. In the early years of PAJA and the Jazz Buff, I photographed members absorbing all the good vibrations of the best in the west festival.

Lots to love here and I cherish the memories.

Flash forward to today. I hate to say it but modern, so called cutting edge, music is crowding out the Straight Ahead jazz that I know and love. It's been coming for some years now, as event producers try to keep up with the times, keep up



The Jazz Curmudgeon, living it up.

with what a younger audience thinks of as jazz.

If I were running Monterey, for example, I'd be walking a fine line, attempting to keep the older fans happy while making it an attractive vehicle for the new music. I think that's what current Monterey management is trying to do, but steering a middle course in jazz is no easy job.

The Jazz Cruise people solve the problem to some degree by offering three sailings, each with its own style: Straight Ahead, Smooth Jazz, and Chris Botti. But how does Monterey, or SFJAZZ, or Stanford Jazz present the very

modern New Jawn Trio, while accommodating the Bebop crowd? Obviously, it's done by offering multiple genres that appeal to a spectrum of tastes, enabling attendees to pick and choose the gigs they want to see.

For selfish reasons of my own, I don't want to see the selection of Straight Ahead groups diminished by the inclusion, rather the inTRUSION, of modern music, hip hop, mysticism or experimental. Not very forgiving or open minded on my part, but I know when I'm being squeezed out, even when done for logical reasons by event promoters.

This reminds me of the change in jazz tastes in the 40s when the Louis Armstrong moldy figs and their "trad" music became upset/outraged by Charley Parker's Bebop moving in on the scene. See? I understand the dynamic; I just don't enjoy being a part of it. Close minded though I might be. Drat! So I will be missing out on a lot of what passes for jazz these days. And my musical choices will become increasingly narrow. I get that.

But for me, Straight Ahead is what I'll hold out for, regardless. Legacy music rules! And that's the way I feel about it.

THIS AND THAT

TWO FUNCTIONS APPROVED

At our April meeting, the PAJA Board of Directors approved two functions for the coming months.

On June 3, we'll have our annual free member party. We've engaged the courtyard of the First Congregational church of Palo Alto once more—at the corner of Louis and Embarcadero, with lots of free parking. The member party is scheduled from 2:30 to 5pm.

The entertainment will be the Dave Miller Trio, backing two or three local high school rising star vocalists. This should be a real treat. Members are encouraged to bring a guest. Wine, water, and snacks will be available.

On August 13, we have rescheduled the Tierney Sutton/Tamir Hendelman concert that was originally slated for February 19. You'll recall this date had to be cancelled due to a death in Tierney Sutton's family. Event chair Harvey Mittler refused to write off this concert, however, and found a date and a new site agreeable to all.

Sunday, August 13, at 2:30pm is the date and time, and the venue is an old favorite, Tateuchi Hall at the Community School of Music & Arts in Mountain View, an intimate theater with comfortable seating—and air conditioning. We've had several successful events at this location, including the Harry Allen/Grant Stewart event (2019), the Tamir Hendelman Trio, with Jackie Ryan (2017), and the Return of the Six Jazz Masters last year.

The theme of the Sutton/Hendelman show will be "Once Upon a Summertime" and you might recognize that Johnny Mercer/Michel Legrand tune. The program is sure to include songs of the season from the Great American Songbook.

GUILD THEATER EXPANSION PLANS

PAJA still hopes to have a future concert at Menlo Park's concert space, the Guild Theater, on El Camino Real. In a recent development, the Menlo Clock Works adjacent to the theater at 961 El Camino is closing and the

Menlo Park City Planning Commission has approved use of that space for a small theater-night club (like The Little Fox in Redwood City), a restaurant/bar with a performance space, with a closing time of 2am. Patrons leaving a concert at the main theater could then stop by the "Little Guild" for more entertainment, socializing and a nightcap. There were concerns about noise level at that hour of

the morning, but the developers agreed there would be no amplified music, which apparently satisfied the commissioners.

STANFORD JAZZ FESTIVAL KICKS OFF JUNE 23

The annual festival, certainly one of the major jazz festivals in the world, is celebrating "50 years of jazz, live and in person, on the Stanford campus." There is a cornucopia of 30 events to choose from, over a six-week period, to August 5 and a wrap-up concert featuring the Dena DeRose Trio, with saxman Ralph Moore at Campbell Recital Hall. Local jazz fans will be able to see such luminaries as Terence Blanchard, Clairdee, Omar Sosa, Patrick Wolff and Noel Jewkes, Taylor Eigsti, Sullivan Fortner and Anat Cohen,

Patrice Rushen, Terrell Stafford, George Cables, and many more. We Peninsula jazz fans are tremendously fortunate to have this premier jazz series in our backyard—all thanks to Founder and Artistic Director Jim Nadel and the SJW team. Tickets went on sale, online, April 27.

BACH ANNOUNCES SUMMER SERIES

Starting with three events in June (see Jazz Periscope, page 4), the Bach Dancing & Dynamite Society has scheduled seven events through July 30, including Pete Escovedo's Latin Jazz Orchestra (July 9), George Colligan and Zyanna (July 16), the Dave Stryker Trio (July 23), and the Bobby Watson Quartet (July 30). All events start at 4:30pm. Bach's slogan is "50+ years of presenting live music" and tickets can be purchased at bachddsoc.org.



George Cables

THE JAZZ PERISCOPE *Selected gigs for May and June*

YOSHI'S OAKLAND *www.yoshi.com/oakland*

- 5/11 Tommy Igoe Groove Conspiracy 8pm
 5/19-21 Hiromi
 6/13 David Sanborn..... 8pm

SF JAZZ CENTER *www.sfjazz.org/center*

- 5/5-7 Cecile McLorin Salvant
 5/11 Billy Hart, with Essiet Essiet & Joe Warner.....7, 8:30pm
 6/11 Al Di Meola 4, 7pm
 6/12 Gerald Clayton, with Akimusire & Ross.....7:30pm
 6/15 Donald Harrison/Charles McPherson7:30pm

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

- 5/7 Joe Locke, with Kenny Washington.....4:30pm
 5/14 Peter Cincotti4:30pm
 5/21 Etienne Charles4:30pm
 6/4 Lakecia Benjamin Phoenix.....4:30pm
 6/11 Joel Ross "Good Vibes"4:30pm
 6/18 Paula West4:30pm

KUUMBWA JAZZ CENTER, SANTA CRUZ *www.kuumbwajazz.org*

- 6/8 Edward Simon Group 7pm
 6/15 Gretchen Parlato/Lionel Loueke..... 7pm

KEYS JAZZ BISTRO *498 Broadway, SF www.keysjazzbistro.com*

Joe Locke



SAN JOSE JAZZ *www.sanjosejazz.org*

Summer Fest, August 11-14: The Bad Plus, Billy Childs, Marcus Miller, etc.

STANFORD—BING STUDIO *live.stanford.edu/venues-thestudio*

- 5/12 Edward Simon..... 7pm
 5/13 Jazz Mafia—Stevie Wonder birthday tribute7, 9 pm
 5/19-20 Tuck & Patti7, 9 pm

COLLEGE OF SAN MATEO

- 6/10 KCSM'S Jazz on the Hill 11am-6pm

PALO ALTO JAZZ ALLIANCE

- 6/3 Free member party, First Cong. Church of Palo Alto2:30pm



Come To A Free Party 🍷 Meet Old Friends
 Make New Friends 🍷 Hear Intimate Jazz
 Free Beverages 🍷 Free Snacks

PALO ALTO JAZZ ALLIANCE ***Member Party***

Dave Miller Trio 🍷 Rising Star Vocalists

SATURDAY JUNE 3, 2023 2:30PM - 5:00PM

~ Bring a guest ~

First Congregational Church of Palo Alto (Courtyard)
 (Corner Louis & Embarcadero)

SAVE THE DATE: SUNDAY, AUGUST 13, 2:30PM

TIERNEY SUTTON/TAMIR HENDELMAN

At The Community School of Music & Arts, Mountain View

Tickets from pajazzalliance.org \$60 general, \$50 PAJA member, \$15 student.

Members may invite one guest at the member rate.



Join PAJA

Mail your check to Palo Alto Jazz Alliance
 P.O. Box 60397, Palo Alto, CA 94306

Name _____

Address _____

City, State, Zip _____

New subscriber Renewal This is a change of address

Annual dues, \$35 for individuals \$ _____

Annual dues, \$50 family (two persons) _____

Additional contribution to support jazz education _____

Total enclosed \$ _____