

FROM THE CHAIR

Everyone seemed to greatly enjoy our annual FREE member party on September 12 in the courtyard of the Palo Alto Art Center. Restful, comfortable, swinging music provided by the David Miller Trio in a tree-lined ultra-pleasant setting. Miller was on keyboard, Mario Suraci, bass, and Bill Velasco, drums, with special thanks to Dave's daughter, Rebecca Dumaine, who voluntarily provided her charming vocals for a number of songs. And thanks to Dave for bringing his unique German keyboard. You would swear you were hearing a grand piano. Also much appreciation to Patty Boyle for organizing the refreshments and Max Jedda for handling the beverages. We will hold another such affair next year, but we'll need to find another site since the Art Center will be closed for renovations.



We're rerunning this picture—PAJA chair Stuart Brewster awarding Taylor Eigsti his honorary PAJA membership card—because it was reproduced poorly in the last issue.

The Paul (Tony) Harry tribute concert on October 1st at the Mountain View HS auditorium afforded a memorable evening of LIVE JAZZ. The focus was on the music reminiscent of Ella Fitzgerald, and pianist Larry Dunlap organized the concert and assembled the musicians—a reprise of the Ella concert held during this summer's Stanford Jazz Festival. The concert was opened with Brian Ho from The Music School faculty on the Hammond B3 organ, accompanied by Calvin Keys on guitar, Oscar Pangilinan, sax, and Lorca Hart, drums. An eclectic evening of swinging sound. Special thanks to the Harry family for their efforts in making this event happen.

At this concert, I happened to sit beside someone who had never heard of PAJA. Of course, I quickly enlightened him and just happened to have a copy of the latest Buff in my pocket that I gave to him for his further education. Upon reflection, I've been wondering why more people

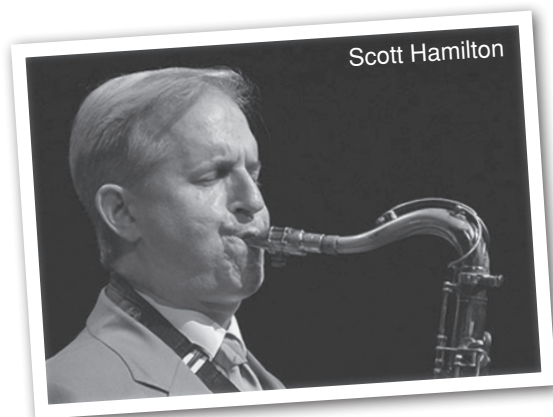
don't know about us and become members? What can we do to attract more people to our cause—namely, providing opportunities in our locality to hear top quality jazz performers at a reasonable price, with proceeds going to support jazz education. In other words, doing all we can to see that an audience continues to exist for this creative music we all love. One suggestion would be for each one of you to seek out a new member. You must have a friend, relative or acquaintance who is a fan of the music, but for some reason hasn't joined PAJA. Getting him or her to join would send us well on our way to growing our community of supporters. Remember: a single membership is \$35/year and a two-card (family) membership is \$50. Use the application form on the last page of this Jazz Buff.

Thanks for your continued support,

C. Stuart Brewster

MAGNIFICENT CONCERT IN THE OFFING

PAJA's next musical offering will be something special. **Scott Hamilton** is one of the premier tenor virtuosos of our generation, known for his big tone in the classic jazz mode of Ben Webster and Coleman Hawkins. Scott now lives in Europe and his U.S. appearances are not all that frequent. This will be a fine opportunity to see and hear one of the major jazz headliners; he'll be backed by **Larry Vuckovich** on piano, and by bassist **Al Obadinsky** and drummer **Vince Lateano**.



The concert site is not yet set, though we are considering two or three convenient locations in Palo Alto. The date is set, however—**Friday evening, February 25**. It was the one open window in Scott's tight February U.S. schedule, and Herb Wong was able to make the arrangement for Scott to join us that evening.

So, mark the date in your 2011 calendar, and watch this space—and your mailbox—for further details on this event.

PAJA'S FALL CONCERT—ANOTHER ARTISTIC SUCCESS

Dr. Herb Wong did it again—presenting a first-rate collection of major local musicians and providing Midpeninsula fans with an unforgettable treat. Herb says his productions usually have to be designed around a special theme—something different that you won't hear anywhere else. Run of the mill? Not for our Herb. Hence, we've had a Gerry Mulligan Quartet tribute, piano jazz summit, a pairing of Dmitri Matheny and Kim Nalley—to name a few recent fascinating PAJA concerts you're unlikely to catch anywhere else. For this most recent gig, Herb got his inspiration from the Ella Fitzgerald tribute concert at this summer's Stanford Jazz Festival. That concert was just too good to be a one-time-only affair. So, Herb got pianist Larry Dunlap—who masterminded the original event—to gather as many of the original artists as possible and give us a rerun-plus of the great Stanford show October 1 at Mountain View High School's Spartan Theatre.

Bobbe Norris (Larry's wife) filled in for Mary Stallings on vocals and trumpeter Mike Olmos took Eric Jakobsen's spot. The rest of the group remained the same: Dunlap on piano, Noel Jewkes on tenor, Jason Lewis on drums and Seward McCain on bass. Plus the great singer Kenny Washington, with young vocalists Holly Smolik and Laila Smith.

It was a blast with familiar tunes from the Ella songbook, some rapid-fire scatting from Kenny, and a marvelous final duet on *Our Love Is Here To Stay* with Kenny and Bobbe. See Andy Nozaka's concert photos on PAJA's website: www.pajazzaalliance.org.

The event was a tribute to the late Jazz Buff editor Tony Harry and was co-sponsored by The Music School of Sunnyvale and the Palo Alto Adult School.

JAZZ MASTERS NAMED

On January 11, the National Endowment for the Arts will award 2011 Jazz Master prizes (\$25,000 to each recipient) at a ceremony and concert in New York to the following

jazz stalwarts: five members of the Marsalis family (Wynton, Ellis, Branford, Delfeayo, and Jason), flutist Hubert Laws, saxophonist David Liebman, composer Johnny Mandel, and El Cerrito writer and record producer Orrin Keepnews. These were among a group of 18 artists given these NEA lifetime achievement awards for "significant contributions to their respective fields."

In other news, we have word that James Moody has pancreatic cancer and will not be undergoing radiation or chemo therapy. Moody is 85 and his wife reports he is "comfortable and peaceful and happy," and he still practices his horn as much as his energy allows. The Moodys live in the San Diego area. E-mails from fans are invited: moodysmountain@cox.net.

PEE WEE AND MONK—CAN YOU BELIEVE IT?

"There was one night when I believe Monk and Pee Wee Russell first played together. Monk was playing with a group and Pee Wee was sitting quietly in the back of the room. After a while Pee Wee suddenly got up and started playing his clarinet. It surprised everybody. It was like somebody had thrown a javelin across the room!" Saxophonist Sam Parkins, talking about an impromptu jam session in a 6th Avenue Manhattan loft, reported in the book, *The Jazz Loft Project*, by Sam Stephenson.

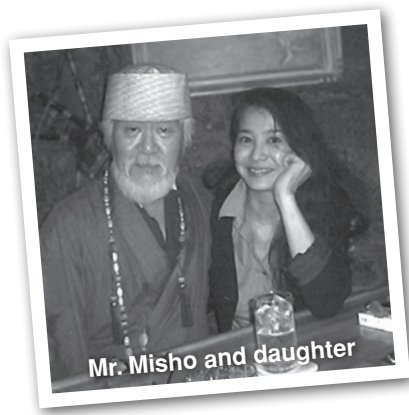
THE JAZZ BUFF IS BACK IN TOKYO FOR MORE OF THE GOOD STUFF

A Report from Michael Griffin

"Going to a jazz gig overseas is something all jazz fans should experience at least once. It's a unique scene, watching how non-Americans react to 'our' music. And the inner glow I feel on the occasion is not easy for me to describe. Bear with me a moment while I try. Foreign audiences exhibit an enthusiastic demeanor, applauding like crazy after each tune. They appear to be totally accepting of what the musicians offer, drinking the Kool Aid, so to speak, and loving every drop. They exude guilelessness that disdains attitude or displays of pseudo-sophistication. Well, I'd better stop right there. But the next time you take a vacation outside the US of A, you owe it to yourself to check out the local jazz scene and you'll be glad you did.

"PAJA Chair Stuart Brewster and I felt that 'glow' last April when we passed through Tokyo. We so enjoyed hitting the jazz clubs, not to mention ogling the spectacular cherry blossoms, that I decided to do a rerun of our springtime adventure, this time on my own in the fall. Hitting the same clubs Stuart and I had previously visited, I hereby offer my review. . .

"First up was the **Pit Inn**. 'Pit-in' is a term used in auto racing meaning 'exiting the track to take a break.' Get it? Well, the owner of the joint is a racer, so I guess he can call it what he wants. Anyway, on my night there it was a bust. The band played some sort of mystery music that didn't fit my definition of jazz, so I bailed, got my cover charge back and headed across the street to . . .



"**Pub Michaux**. This mini-bar is *really* mini. Like the size of a walk-in clothes closet. Room enough for the owner Mr. Misho (French pronunciation Michaux... get it?), Misho-san's wife and five customers. Well, maybe only four customers. The joint is an example of the LP record bars,

where fans would keep a bottle in locker with their name on it, so they could sit and sip all night, enjoying the owner's record library. Not everyone could afford a stereo in those days, ya know. In that vein, Misho-san has a collection of 4,500 LPs that can't be beat for obscure artists. He enjoys startling visitors with Prestige label vinyl featuring, for example, Willis 'Gator Tail' Jackson. Hey, look him up; the guy was for real and played a honkin' tenor. Now you might ask: the owner, wife, four customers plus that large record collection and some stereo speakers, all in the space of a clothes closet? All I can say is you had to have been there. Right, Stuart?

"Next up was **Body & Soul**. In a small basement room, this place puts the audience right on top of the bandstand. If my seat had been any closer, I would have been sitting on someone's snare drum. This night's group was the Makoto Ozone piano trio, which packed the place with a surprisingly (to me) young audience. An audience of young fans like that, you might see at the Stanford Jazz Workshop because of their jazz camp students. But I wouldn't expect to see such a youthful demographic in a nightclub here in the States. Makoto played an accessible, straight-ahead set with a fair amount of classical embellishment to wow the assembled with his virtuoso technique. It was a satisfying, intimate Japanese jazz experience, enhanced by the love-every-note-that's-played fans that simply brought tears to my eyes with their enthusiasm. We clapped our hands off, and I stayed for both sets, it was that good. And lo and behold, Branford Marsalis—in town at a different club—popped over for a listen and then Lou Soloff, yet another visiting gringo, sat in to take a trumpet solo. How cool is that?

"The last experience was the glamorous, top of the line **Cotton Club**. It's a sister jazz club to the Blue Note chain,

which has several high-end locations in Japan. The Cotton Club is no exception, located in a modern skyscraper in the middle of the financial district. Really. It probably nets them a fairly good profit, what with the banker types entertaining clients. And the door charge of 100 bucks gets the ball rolling on a fat tab. But not to worry, tonight we have a band of the best: Branford Marsalis (ts), Terrence Blanchard (t), Robert Hurst (b) and Jeff 'Tain' Watts pushing the group with his propulsive drumming. The audience here was definitely older than last night, but no less enthusiastic; the crowd made the artists feel the love and it was reciprocated by some fine playing by the quartet. It was Watts's gig and he clearly was in charge, laying an every-changing beat under the pretty adventuresome (for me) playing of Marsalis and Blanchard. Maybe with the exception of Hurst, these guys are NYC Double-A List players, and we got our money's worth with an hour and a half-long set of stellar stuff. All very modernist tunes, only one of which I happened to recognize: 'Belief' by Leon Parker. While I don't recommend flying to Tokyo just get your jazz fix, if you *are* ever over there, you won't regret stopping by the Cotton Club. I'll meet you there, and we can give the Pit Inn another shot, too."

Michael Griffin is a former PAJA chair and Jazz Buff editor. He now runs the PAJAjazz listserv.

WHAT ARE YOU DOING NEW YEAR'S?

Kim Nalley will be at the Razz Room in San Francisco, December 26-January 2, and what a great way that would be to celebrate the new year; the Razz Room is a really nice venue for music and entertainment, and Kim Nalley is certain to give you your money's worth. Kim also reports that her new Christmas CD will be out by Thanksgiving, and she's offering a 25% off coupon to anyone who buys the CD at one of her upcoming shows (until January 3). She's also appearing at Kuumbwa in Santa Cruz on November 29 and will present a Christmas gospel show at the Razz Room on December 23.

Another outstanding singer—**Dianne Reeves**—is at Yoshi's San Francisco New Year's Eve. She'll be performing December 30, 31 and January 1. Wow, you can't miss with either of these marvelous vocalists.

ROACH RETIRES

Our colleagues at San Jose Jazz have lost their longtime CEO, Geoff Roach, who according to their press release has decided to return to the software industry. With the August San Jose Jazz Festival, SJJ's summer jazz camp, in-school workshops, a youth festival, and their impressive winter jazz series, Geoff had a multitude of activities to oversee, and he did it well. He'll be missed.

COMING TO THE CLUBS

Some recommended gigs you might want to plan for:

- **Yoshi's in San Francisco** in December—Hiroshima holiday show, December 17-19, Dan Hicks and the Hot Licks (always a kick), December 22, and the wonderful Dianne Reeves for New Year's, December 30-January 1.
- **Yoshi's in Oakland.** Ahmad Jamahl performs his piano magic, November 26-28. Ravi Coltrane, December 3-5. Taylor Eigsti January 8, and Pharaoh Sanders, January 22-24.
- **Kuumbwa Jazz Center in Santa Cruz.** In addition to Kim Nalley's show November 29, they have John McLaughlin (at the Rio Theater) December 10, and Charlie Hunter, December 13.
- **Montalvo Arts Center, Saratoga.** Taylor Eigsti Trio performs December 5.
- **Hedley Club, at the DeAnza Hotel, San Jose.** Kristen Strom Quartet, November 26.

CLARK TERRY REMINISCES

"My oldest sister's husband was a tuba player. He showed me the fingering, which was pretty much the same for a trumpet. Our family was big, so there was no



These PAJA members went to the four-day Frank Sinatra Jazzfest presented by the L.A. Jazz Institute, October 21-24. Left to right, Marilyn Wong, Beryl Gaidos, Anne Hessing, and Herb Wong.

money for lessons. I made my first trumpet out of a piece of wrinkled-up tubing and a lead pipe mouthpiece on the end. . . I made sounds on it. Eventually the neighbors got tired of hearing the noise and chipped in to raise \$6 to buy me a pawnshop trumpet."

From an interview with Clark Terry on the blog www.jazzwax.com

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