

January 2019

PO BOX 60397, PALO ALTO, CA 94306

Ed Fox, Editor

FROM THE CHAIR

2018—what a year! Just one challenge after another. Most of you will remember the comic team Laurel and Hardy and their wildly funny movies. Now, every day when I open the New York Times, I hear Ollie's refrain: "Stanley, here's another nice mess you've gotten me into." Somehow they always worked everything out and survived for another film.



Laurel and Hardy

What does that have to do with jazz and PAJA? I would submit that music is a survival tool especially important for our time and that its wonderful variations be it jazz, classical, chamber, country, rock, the blues, etc., all provide one with joy and opportunities to escape for a

time from the ugliness of much of the real world. In jazz particularly, the improvisation therein is a metaphor for life. What will happen today, what note will next come forth, how do I sustain joy and laughter when there is so much horror? Will the next chords pull these disparate sounds together?

All this heavy thinking has motivated me to go back and look at the original vision of the Palo Alto Jazz Alliance when it was established in what now seems like an easier time. Are we living up to our purpose? I was struck by one line in the mission statement: "committed to jazz literacy for both listening and learning by the public." Thanks to your support and continued membership, I do believe we have been able to provide many wonderful live music events that allow space to think while having one's mind and soul massaged with first-rate music. Thus we are able to continue on just as Laurel and Hardy did. Be assured that we intend to continue our programs of live concerts, using the proceeds thereof to continue to support jazz education—listening and learning—on the Peninsula and beyond.

Reminder: Please try to get to one of the Peninsula Symphony concerts (January 25 and 26) and support their

effort to expose their community to the beauty of our music—jazz.

In continued appreciation of your support,
C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

STANFORD JAZZ WORKSHOP'S SUCCESSFUL YEAR

SJW just released their 2017-2018 Annual Report and the numbers are impressive. 820 total enrollment (including 512 in their summer immersion programs). 22% female. \$69,225 was dispensed in financial aid. For the jazz festival, 19,550 was the total attendance for 28 ticketed performances and 71 free events. There was over 9,000 paid attendance for those 28 ticketed performances, and with comps, and student attendees, more than 10,500 saw those performances. PAJA donated \$4,000 in our 2017-2018 fiscal year to SJW's Herb Wong Scholarship Fund, helping to underwrite summer program participation for several students.

MONTEREY JAZZ FESTIVAL ON TOUR

What a lineup MJF has put together for their annual touring group. It starts with the remarkable vocalist Cécile McLorin Salvant, and continues with trumpeter/vocalist Bria Skonberg, saxophonist Melissa Aldana, brilliant pianist Christian Sands, bassist Yasushi Nakamura, drummer/vocalist Jamison Ross. (Ross won the 2012 Thelonius Monk competition; Aldana won the next year. Salvant won in 2010.) You could say that these outstanding young performers are the future of jazz, except they have already arrived—and are at the top of the profession. Twenty-six concerts are scheduled from March 15 to April 14th in 16 states and Canada. The closest to us Peninsula fans will be on April 3 at Berkeley's Zellerbach Hall.



Melissa Aldana

CAFÉ PINK HOUSE CLOSES ITS DOORS, SOB

The wonderful jazz club in Saratoga that Matt Toshima and Yoshiko Oda opened 3 ½ years ago at 14577 Big Basin Way sadly has been forced to shut down. The final concert was November 16. Some of the more renowned artists who have played at the Pink House in those 3 ½ years are Emmet Cohen, Anton Schwartz, Jonathan Kreisberg, Dave Kosinski, Carl Saunders, Tammy Hall, Patrick Wolff, and Larry Vuckovich. We will really miss you, Pink House.

THE ECONOMICS OF JAZZ DIFFICULT EVEN IN NEW YORK

This piece is adapted from an editorial by Michael Lazaroff in "Our Take" (April 21, 2018). Lazaroff is executive director of Entertainment Cruise Productions, the outfit that produces four jazz cruises annually. With the closing of Café Pink House in Saratoga, Lazaroff's article is even more relevant.

This week I read that B.B. King's [jazz club in NYC] is closing, forced to relocate due to spiraling rent charges. I also read, a month ago, an article by Star Chef Bobby Flay that it is impossible to make money in New York City with a restaurant due to rent and other costs. The only strategy, he believes, is to use New York City to establish a "brand" and make your money elsewhere. Come to think of it, every restaurant in the world worth its salt now has a Las Vegas location.

Now, a jazz club is a slim margin business in the first place. To be successful, you need two shows nightly with a late, late night show on Thursday, Friday and Saturday. You must pack them in in close quarters, feed and fuel them in short periods of time and then move on to the

next group. It is not a dining experience, nor is it a great place to nurse a drink. What does this mean? How will the New York jazz scene survive?

I posed this question to Gianni Valenti, owner of Birdland and the host of our Birdland at Sea Club on *The Jazz Cruise*. He tells me that you must work hard, watch every dime and try to get the most value out of every show. It's a full-time job and if you turn your back for even a moment you can lose whatever profit you had earned. In short, it is a grind. What can we do to help?

That is easy. When you are in New York, go to Birdland. . . go to the Blue Note. . . go to the other fine clubs in the Big Apple. Live jazz is the most important force to keep our music in the forefront. The movie "La La Land" did not save jazz. It did shine a nice light on the subject, but it is up to each of us to support live music, not only in New York, but everywhere else. Yet if jazz were to fail in New York, that would be a difficult pill to swallow. The phrase, "If you can make it there, you can make it anywhere," has never been truer than it is today.

JOHN SCOFIELD RUNS INTO CHET BAKER

"I remember the night my daughter was born. After my wife had given birth at St. Vincent's Hospital a couple of blocks up from the club, they went to sleep, so I decided to stop by and celebrate for a second. Chet Baker was there, who I idolized. He asked how I was doing and I said, 'Great, Chet, my wife just had a baby, our first child.' And he goes, 'Really, John, can I borrow a hundred dollars?' As if I hadn't said anything." From "Sex, Drugs & Jazz," by Shaun Brady, in *Jazz Times*, August 2016.



THE PENINSULA SYMPHONY

REUNION

With Jazz Icons Taylor Eigsti, David Benoit, and Chris & Dan Brubeck

Friday, January 25, Fox Theatre, Redwood City

Saturday, January 26, Flint Center, DeAnza College, Cupertino

Shows begin at 8pm, but arrive by 7pm and hear KCSM morning host/program director Alisa Clancy provide an enlightening introduction to each night's program.

Discount Available to PAJA Members. Tickets can be ordered on line: www.peninsulasymphony.org. Or by phone: For the Fox Theatre performance (Jan. 25), call the theatre box office at 650/369-7770. For the Flint Center performance (Jan. 26), call Flint Center Box Office: 1-866-820-4553.. Mention special code: **PAJA25**, and get 25% off the regular prices.

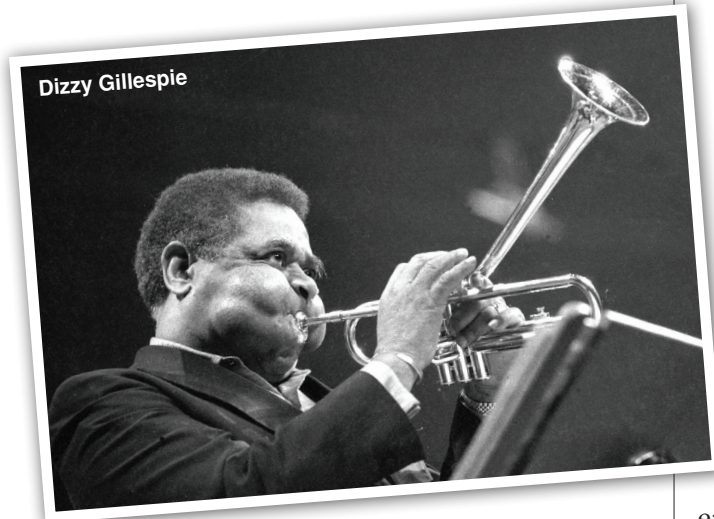
NOODLING *Thoughts on jazz* By Michael Burman

This continues Michael Burman's sketches of important jazz trumpeters.

DIZZY GILLESPIE

If Roy Eldridge is the least known of the trumpeters on my list, then Dizzy Gillespie is surely the most recognized—even among non-jazz lovers. The title of a 1981 live recording from the Montreux Jazz Festival is “Musician, Composer, Raconteur”. These are but three of the attributes of the multi-faceted John Birks Gillespie: trumpeter, bandleader, vocalist, showman, clown, and, even independent write-in candidate for the presidency of the United States!

Dizzy's greatest contributions to jazz came in the 1940s and '50s. He was one of the midwives of bebop: without Diz, would Bird have played Town Hall in 1945, and without Diz switching to piano, could Bird have produced “Ko-Ko” later that year? But Dizzy was not just the foil to Bird; with his goatee, shades, beret—and from 1953, his bent trumpet—he was the very face of bebop.



Dizzy was among the first U.S. musicians to appreciate Afro-Cuban music, having been influenced by Mario Bauzá, who had brought Diz into Cab Calloway's band. Dizzy had always wanted to front his own big band, and after failing in early 1945, he had some success in 1947. Adding percussionist Chano Pozo, that year he recorded “Manteca” (one of my own favorites) and George Russell's “Cubano

Be/Cubano Bop”. And the following year—“Afro-Cuban Suite” and “Guarachi Guaro”. (Incidentally, that big band provided the genesis of the Modern Jazz Quartet. Its rhythm section—Milt Jackson, John Lewis, Ray Brown and Kenny Clarke—would perform numbers alone in order to rest the remainder of the band. They recorded originally as “The Milt Jackson Quartet” in 1951, and became MJQ the following year, with Percy Heath replacing Brown.)

Dizzy kept the band together on and off during the 1950s, notably touring South America in 1956 under the auspices of the U.S. State Department and recording for Norman Granz the albums “World Statesman,” “Dizzy in Greece,” and “Birks Works.” Those mid-'50s all-star bands included such as Quincy Jones, Joe Gordon, the 18-year-old Lee Morgan, Melba Liston, Phil Woods, Ernie Wilkins, Benny Golson, and many more.

The indefatigable Diz toured internationally and recorded relentlessly for over half a century, until a year or so before his death in 1991, at age 75. (Wikipedia says that “in 1989 Gillespie gave 300 performances in 27 countries, appeared in 100 U.S. cities in 31 states and D.C.”) For me, the most memorable of the numerous times I saw him was in London in 1971. He was the front man and nominal leader of The Giants of Jazz—giants indeed, with the likes of Kai Winding, Sonny Stitt, Thelonious Monk, and Art Blakey.

Dizzy led the United Nations Orchestra for several years in the early 1980s. He was also an annual fixture here in the Bay Area at the Monterey Festival and on the faculty of the Stanford Jazz Workshop. When the NEA instituted its Jazz Master Awards in 1982, he was in the first class of three. (It's appropriate that his early idol, Roy Eldridge, was in that same class. The friendly nature of their relationship is evident in Art Kane's 1958 picture, “A Great Day In Harlem.”)

Dizzy? Crazy like a fox!

We'll take a short hiatus re trumpeters, hoping to resume next year with pieces on Chet Baker, Donald Byrd, Freddie Hubbard, and perhaps others. Michael Burman hosts “The Weekend Jazz Oasis” Saturday evenings on KCSM Jazz 91.1.

THANKS TO ALL WHO GAVE

Your PAJA Board of Directors wishes to thank those who joined our intrepid band in 2018, and of course all those who renewed their memberships. But let's give a special shout out to those who made additional monetary contributions to our cause of supporting jazz education. Here's a list of those who made generous donations during the calendar year (to December 10).

Anthony Badame, MD, San Jose *
 Cheryl & Bob Bartholomew, Sunnyvale
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 Terence Tran, San Carlos
 Ann Werle, San Jose *
 Bill Whitmer, Palo Alto

*Donation in honor of the late Roger Smullen

FAREWELL, WOODY

PAJA has lost one of its staunchest supporters, Dr. Woody Wong, who died on December 5, 2018. Woody was a dentist in Sunnyvale for 53 years. As his wife Dianna recounts, he was the youngest to open a practice in Sunnyvale, and the oldest when he died. Many tributes and expressions of sympathy have reached me, the universal theme being that he was one of the nicest, sweetest gentlemen each writer has ever known. Woody was Dr. Herb Wong's younger brother by three years. For the entire length of their lives, they shared profound loves of family, jazz, ornithology and the outdoors, among other interests. For a time Woody was known as "the jazz dentist," numbering Sonny Stitt, Richie Cole, and others among his clients. Plans for a celebration of Woody's life will be revealed by Di when set./Harvey Mittler

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Total enclosed \$ _____

THE JAZZ PERISCOPE

Selected gigs for January and February 2019

YOSHI'S OAKLAND www.yoshi.com/oakland

1/3-4	Pacific Mambo Orchestra	8, 10pm
1/25-26	Poncho Sanchez	
1/30	Tommy Igoe Orchestra	8pm
2/16-17	The Bad Plus	
2/20	The Yellowjackets	8pm

SF JAZZ CENTER www.sfjazz.org/center

1/3-6	Wayne Shorter Quartet
1/8-13	Chris Botti
1/17-20	Branford Marsalis Quartet
1/31-2/3	Various Chucho Valdez concerts
2/21-24	Dianne Reeves



Chris Botti

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

1/20	Clairdee (w/Mimi Fox, guitar).....	4:30pm
1/27	Azar Lawrence Experience	4:30pm
2/17	Eric Alexander/Harold Mabern Quartet	4:30pm
2/24	Terence Blanchard w/E-Collective	4:30pm

KUUMBWA JAZZ CENTER, SANTA CRUZ www.kuumbwajazz.org

1/5	Pacific Mambo Orchestra, w/ Jon Faddis.....	7:30pm
1/11	EFX All-Stars (w/Regina Carter, Eric Marienthal, et al.)	7, 9pm
1/25	Bill Frisell	7, 9pm
1/31	Hot Club of San Francisco.....	7pm
2/18	The Bad Plus	7pm
2/25	Veronica Swift and the Benny Green Trio.....	7pm
2/28	Etienne Charles.....	7pm

STANFORD UNIVERSITY Dinkelspiel Auditorium Tickets: 650/725-2787

3/3	Trumpeter Ray Vega with the Stanford Afro-Latin Jazz Ensemble.....	7pm
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SAN JOSE JAZZ www.sanjosejazz.org

ANGELICA'S 863 Main St., Redwood City www.angelicasllc.com

1/27, 2/14	Mike Galisatus Big Band	7pm
2/10	Nancy Gilliland Trio.....	7pm

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

Eulipions Jazz Jam, Sundays.....	7pm
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SAVANNA JAZZ 1189 Laurel St., San Carlos 415/624-4549 www.savannajazz.com

7 MILE HOUSE 2800 Bayshore Blvd., Brisbane. 415/467-2343 www.7milehouse.com

Jazz Sundays, 5-8pm(Lateano, Speight, Stoloroff, Zisman, et al.) & Jazz Tuesdays, 7-10pm