

November 2025

PO BOX 60397, PALO ALTO, CA 94306

Ed Fox, Editor

FROM THE CHAIR

Thank you, Taylor, for a fantastic evening of jazz at our October 4th concert at the Community School of Music and Arts in Mountain View. I could not believe the breakneck pace and sense of mastery that you and your bandmates—Josh on bass and Jason on drums—were treating us to. I was worried the highway patrol would appear and arrest everyone for going lickety-split along with quick lane changes. What joy you provided to us mere earthlings.

Not every number was “pedal to the metal.” The mixture of thoughtful and measured music with amazing up-tempo tunes made for a wonderful evening for all who attended.

Another thought on my mind is that we should be doing more taking neophytes to concerts. In my case, I have been taking my one grandchild to gigs, thus offering exposure to this world. This has a double reward, one—building a relationship with someone in their twenties or younger, and two—doing a kind of investing in the continuation of the music we love, as we senior citizen types move on. I strongly recommend such an exercise. Maybe we should have a special price deal for those receiving social security to show their love for jazz and the kids to show their love for grandparents by spending a few hours together. A rewarding time for all.

Thanking you for your continued support,

C. Stuart Brewster, Chair
Palo Alto Jazz Alliance

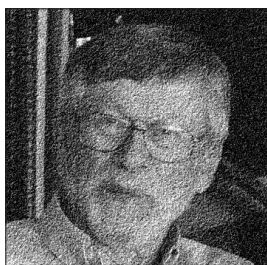
ERNIE WILKINS AND THE BASIE BAND



“It was through me that Count Basie acquired Ernie Wilkins. . .He went to work right away and he had a good enough sound to sit there beside Marshall [Royal]. The band was at its lowest ebb because it had just started [up again], so Basie said to me, ‘You say this cat can write?’ I said, ‘Yeah,’ so he said, ‘OK, we’ll let him do something for this new singer we got’—a kid named Joe Williams. So he let Ernie loose and the first thing he wrote was ‘Every Day I Have the Blues’ and that particular tune with Joe Williams is what catapulted the band back into prominence.” From “Clark Terry Interview with Steve Voce,” in *The Note*, Spring/Summer 2017.



The Taylor Eigsti trio
Photo by Harvey Mittler



LOOKING BACK

By Ed Fox

WHEN IT AIN'T BROKE...

A few of you brought to my notice that I had called the Japanese pianist Toshiba Akiyoshi. Well that was the ever-so-helpful Autocorrect at work. I had typed in Toshiko, but old "Auto" decided that needed fixing, and none of our battalion of proofreaders noticed it. For all the good Autocorrect does, there's almost an equal amount of harm, it appears. I find a quote from a recent article in the *New Yorker* magazine quite appropriate at this time: "Every great journalistic enterprise occasionally makes errors." So true.



Toshiko Akiyoshi

ANOTHER CORRECTION

Danny Scher writes that while he did book the Duke Ellington band, it was not for Paly High. That was one item *Rolling Stone* failed to check with him. Shortly after the Monk concert he convinced Duke to play with the California Youth Symphony (Danny was the timpanist/ percussionist for that ensemble) in a concert to raise funds for the CYS's upcoming Australia tour. Danny says he also booked Vince Guaraldi, Jon Hendricks, and Cal Tjader at Paly, in addition to Monk, and later Duke at Foothill. And then, Danny says, "I graduated high school and went to college."

MORE ON JAZZ AND ME

Readers of this column may recall my discussing how I got interested in jazz. I suppose like most of you it was listening to records, but naturally there comes a time when you want to see your heroes in person. I was lucky in that three or four of my teen age friends also were interested in jazz (in those pre-rock and roll days), and one of us had a car. We often drove in the early 1950s to Boston, to the Storyville nightclub in Copley Square, a club managed by George Wein, then in his twenties. George of course later founded the Newport Jazz Festival. Thanks to George's soft approach to checking IDs, we were able to see the George Shearing Quintet, my personal hero Lenny Tristano (with Warne Marsh), and Billie Holiday, among others. At another Boston club, the High Hat, we saw Illinois Jacquet. At other venues we were able to see the Count Basie Orchestra (Rollaway Ballroom in Revere, Mass.) and the Louis Armstrong Orchestra (with trombonists Jack Teagarden and Trummy Young) at a Hampton Beach (NH) venue. Oh, and a trip to Boston's Symphony Hall to see the Benny Goodman Orchestra (led by altoist Willie Smith). So, all this helped to cement my interest as a jazz fan.

I bring this up as I wonder how to get teen agers today interested in jazz. My wife and I thought Exposure to the music would work on our daughters, and it did to a certain extent. There was always jazz on KJAZ or our records playing around the house, and we took them to Bach's often. They still like the music—somewhat. But it can't compare to their enthusiasm for rock and roll, the Beatles, Sting, the Ramones.

Sometimes when I listen, say, to Brubeck and Desmond, I wonder why doesn't everyone love this music. It is so satisfying, emotionally and intellectually. Oh, well, I'm just happy I was "jazzified" at the right time in my life, and I'll continue to think that I—and you other fans—are part of a special breed.

Reach Ed Fox at chezfox@mindspring.com

TAYLOR IMPRESSES AGAIN

PAJA welcomed Taylor Eigsti once more in a marvelous concert October 4th at the Community School of Music and Arts in Mountain View. The band consisted of Taylor on piano, Josh Thurston-Milgrom on bass, and Jason Lewis on drums. Taylor has played often with Josh and Jason, and the cohesion and collaborative ease were evident. They started things off with Brubeck's "In Your Own Sweet Way" and finished 75 minutes later with a muscular rendition of "Caravan." There were several familiar tunes in between, and Taylor's dramatic version of "Bewitched, Bothered and Bewildered" was particularly memorable. PAJA Board member Dave Miller, who plays a pretty mean piano himself, had two words for the concert and the playing of Taylor Eigsti this evening—"absolutely phenomenal!" Taylor, that one-time preteen jazz prodigy, seemingly now in his prime at age 41, is simply one of the finest jazz pianists in the world and those in attendance were treated to the art of jazz piano trio at its best.

Photos by Bebes Miller



WATER MUSIC

The entity once known as The Jazz Cruise, an outfit out of St. Louis, is now called Signature Cruise Experiences and offers a program of nine (count 'em), nine different cruises cum music. There are four that offer straight ahead jazz, like The Jazz Cruise and Chris Botti at Sea, three offering smooth jazz, and a couple of others featuring music I'd rather not think about.

Linda Scarborough, a PAJA member until the mid 90's when she and her husband left the area, recently took one of the new cruises, Journey of Jazz, and she wrote to our jazz curmudgeon, Michael Griffin, to report on the Journey. This is a highly edited version of that report./ Ed Fox

In general, I'm glad I went, but there is no attraction [for me] for a West Coast cruise {she now lives in Massachusetts}...As is common in the Pacific Northwest in September, the weather was excellent. . . The overall pace while onboard was more relaxed than on The Jazz Cruise. Even though there were fewer concurrent performances, there were so many passengers who are mainly smooth jazz people, there was not as much competition for good seats.



Joe Farnsworth

Musicians. In addition to several long-time favorites, I was happy to be introduced to several new-to-me artists. SAX: **Tivon Pennicott**—he was everywhere, and always great. For the Tenor Madness section of the Journey of Jazz concert, he was the Sonny Rollins horn vs. the Coltrane horn done by **Rickey Woodard**. PIANO: **Carmen Staaf**. She is musical director for Dee Dee Bridgewater. She was very versatile and appeared in various settings. Quite good. **Chuck Lamb**, with the Brubeck Brothers Quartet. He's been around a while and has glowing reviews from various publications. He also appeared in various settings and was good each time. **Julian Pollack**, aka J3PO, a Berkeley native, was also all over the place and terrific. **Ondrej Pivec**—not piano, but B3. He plays with Gregory Porter. **Tadataka Unno**—I first saw him in a solo set where his touch was absolutely delicate. Later in the week, in the Jeff Hamilton Trio, he got with some blues tunes very well. DRUMS: **Joe Farnsworth**—I know, an old timer, but he was outstanding. Very tasteful.

The main theater shows were mostly OK with the exception of **Diana Krall's** low energy performance. Also there was a Great American Songbook show with **Gregory Porter** and **Cecile McLorin Salvant**. They sang an entire set of songs I'd never heard before. Not really what I was expecting from a Great American Songbook set. One of the outstanding sets in the Sky Lounge was the first one I saw, **Sean Jones** (trumpet). He was excellent. And he included his tap-dancing wife who was so well-received she was added to a few other sets later in the week.

There were three onshore offerings, all with well-organized bus transfers. In Victoria we saw the **Warren Wolf Ensemble** at the historic McPherson Playhouse. In San Francisco, there were two performances at SF Jazz—the **SF Jazz Collective** and the **Ron Carter Quartet**. All outstanding.

JAZZ ON THE PENINSULA

Selected gigs for November and December, 2025

BACH DANCING AND DYNAMITE SOCIETY, El Granada www.bachddsoc.org

11/2	Gunhild Carling	4:30pm
11/9	John Scofield's Combo 73 (sold out)	4:30pm
11/16	Noel Jewkes Quartet	4:30pm
11/23	Django Festival All-Stars, w/Veronica Swift	4:30pm
12/7	Sasha Berliner Group	4:30pm

MEYHOUSE RESTAURANT, PALO ALTO Meyhouserestaurant.com

11/7	Frank Martin & Michael O'Neill	5, 8pm
11/14	A Night in Cuba	5, 8pm
11/15	Sinem Sen Trio (Turkish jazz)	5, 8pm
11/22	Tony Lindsay	5, 8pm

STANFORD UNIVERSITY www.live.stanford.edu

11/19	Morgan Freeman's Symphonic Blues	7:30pm
12/14	Jazz Mafia: Holiday Heist (BingStudiio)	4, 7pm

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