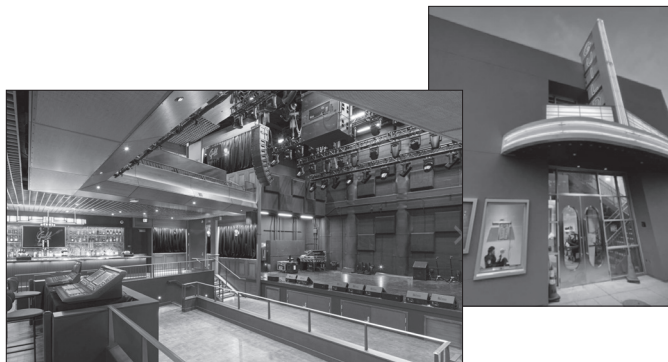


FROM THE CHAIR

No more laughter, no more fun—now that the summer concerts are done!

Au contraire. PAJA's fall concert enables the fun to continue.

Harvey Mittler, our Events Chair, has put together an event that is a bit out of the ordinary for us, in that it will take place at that beautiful performance space, the Guild Theatre in Menlo Park.



Sunday evening, October 20, we are featuring the **Sara McKenzie Quartet**. Doors open at 6pm, allowing you to obtain refreshment before the music starts at 7:00pm.

We have long wanted to offer an event at this venue, the old Guild movie theater renovated at considerable cost and which is now one of the premier places to present music on the Peninsula. Using the Guild entails some changes from our usual concert offerings. For one thing, tickets may only be ordered through the Guild website (guildtheatre.com). Please do not try to order tickets from the PAJA website. There are three seating options—the orchestra, first five rows; the mezzanine, upstairs close to the bar; and general seating (rest of the orchestra). In order to meet the higher costs involved in this concert, the PAJA discount only applies to sales in the general section.

Perhaps you are thinking, "Who is this Sarah McKenzie, and why should I spend an evening listening to her and her group?" I assure you she is multi-talented and highly creative, brilliant in combining singing, playing the piano and composing new works reflecting her own views of that music we love called jazz.

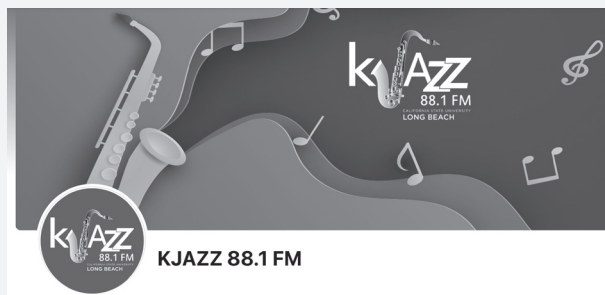
So, let's have a big turnout and welcome Sarah, as we sing "Hi ho, it's off to the concert we go."

In appreciation of your continued support,

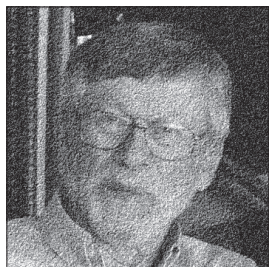
C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

THE JAZZ CURMUDGEON HAS ANOTHER BONE TO PICK

Tired of the increased talking by DJs on KCSM between tunes? The solution is to Google KKJZ Bebop Channel. This Long Beach (CA) station's streaming service allows you to listen to jazz on your computer. Importantly, it provides uninterrupted mainstream jazz, with only a station break from time to time. No chatty DJ reading off unneeded and unasked for details that soak up the air time. While I appreciate that KCSM is a Bay Area treasure, offering jazz 24/7, their extensive unnecessary chatter is frustrating to me. Try KKJZ Bebop once and see what you think. You'll be glad you did./ Michael Griffin



LOOKING BACK *By Ed Fox*



A Quartet Worth Remembering

One of my all-time favorite jazz groups was the Gerry Mulligan Quartet. You'll recall, there was Mulligan on baritone sax, Chet Baker on trumpet, Carson Smith on bass, and Chico Hamilton on drums. Their big album was released in 1952 and it was an immediate hit. That combination of Mulligan, whose bari often came across almost like a tenor sax, and Baker, with that spare, eloquent trumpet approach, forged a different sound, a contrapuntal partnership not heard before...or since. The epitome of cool. And the fact that the quartet had no piano gave it a further credential to uniqueness.

"Moonlight in Vermont," "Line For Lyons," "My Funny Valentine"—those were three of the tunes that come first to mind. But all the numbers rang the bell—"Bark For Barksdale," "Carioca," "The Lady is a Tramp," "Limelight." Mulligan was already a well-known instrumentalist and composer/arranger by 1952. Indeed, he had participated in the "Birth of the Cool" recordings, that classic Gil Evans-Miles Davis collaboration with 11 tracks recorded in 1948 and 1949. In addition to sitting in the baritone chair for "Birth of the Cool", Mulligan contributed three tunes to that historic get-together. Interestingly, as we've mentioned before, that album was not released until 1957, well after the Mulligan-Baker group had broken up.



Gerry Mulligan and Chet Baker

Baker was a relative unknown in 1952, and his playing with Mulligan really struck a chord with fans. But the group was very short-lived, disbanding less than a year later when Mulligan was jailed on drug charges. Baker, of course, was also an addict by then, and he did not return to the quartet, embarking on a very popular career as a vocalist, as well as trumpet and flugelhorn lead with his own groups. In the 50s and 60s he made a number of recordings as a singer, pretty much exhausting the American songbook. Baker and Mulligan reunited occasionally after 1952, as that unique sound still attracted jazz fans.

Mulligan tried to keep the quartet thing going after 1953, using players like Bob Brookmeyer and Jon Eardley—and many others; some very fine material was produced, but those groups never approached the popularity of the original quartet. Mulligan had a long career as one of the greatest-ever baritone players and as a wonderful composer and arranger. He died in 1996, age 68.

Chet Baker's story is captured in the book, "Deep In a Dream," by James Gavin, a lugubrious account of a life spiraling toward oblivion due to addiction. Chet died in 1988 after falling?, flying?, being thrown? out of a window at the Prins Hendrik Hotel near Amsterdam's main train station. A plaque memorializing that event can be seen near the hotel entrance.

In May of 2010, PAJA presented a concert called The Gerry Mulligan Quartet Revisited at Canada College in Redwood City. Herb Wong enlisted Gary Smulyan, probably the foremost bari player of the present day, and trumpeter Ron Stout to play the Baker role. It was thrilling to me to hear those sounds and tunes again. Stout had all the charts from the original album and he told several anecdotes about "Chetty."

After the concert, several of us convened at a Woodside restaurant with the musicians and we heard further stories about Chet Baker, and Smulyan and Stout talked about their enthusiasm for the music. A short time later, I approached Shelly Berg on The Jazz Cruise and told him of our Mulligan Quartet concert, and that Smulyan and Stout would be available to do it again on a future cruise. Apparently Shelly was not as enthusiastic about the idea as was I, and nothing came of it, unfortunately.

We'd love to hear from you. Email Ed at chezfox@mindspring.com.

STRIKE UP THE BAND!

Music Reviews By Michael Griffin, "The Jazz Curmudgeon"

The Bad Plus

At the Stanford Jazz Festival 1— July 13

The Bad Plus is and always has been an acquired taste for the swing/bebop crowd. This latest iteration of The B+ is even more "advanced" in sound than the Ethan Iverson-led group of a few years back. I got to like Iverson's piano contributions, but this group is piano-less and the less for it. The music is a home brew of tone poems played over the top of Dave King's frenetic drumming. Actually, his insistently loud percussion keeps the audience awake, while bass, guitar and tenor maintain their ethereal, non-melodic drone. Maybe "drone" is too strong a word, but the sound is certainly repetitive and to my ear, quasi-experimental. For me, this listening experience did have one thing to be said about it: I discovered that contemporary jazz uses recordings of what is played on stage, to play back later as background music. In other words, the effect is like the "sampling" technique, but instead of using vinyl records to play over, the musicians play their music on top of what the guitarist has been recording on stage moments previously, so that we had live musicians holding their instruments, standing there listening to their own good vibrations played back on the audio system. Like I said, an acquired taste.

Another thing to be said about this concert is that it brings the jazz fan up to speed on the leading edge of our music today. Dayna Stephens, Kamasi Washington, Ambrose Akinmusire, Christian McBride's New Jawn. . .move over. The Bad Plus is back.

The Count Basie Orchestra

Bing Concert Hall — July 14

What's not to like about a very professional big name big band playing their tails off to a sold-out house? While Bing isn't my fave venue for jazz, it does hold a lot of people, and the energy they throw off is a good thing for jazz.

The surprise source of energy for this night's performance was one Gunhild Carling, who really put the pants on this gig. She's a Swedish vocalist, who solos on trumpet, trombone, recorder, and bagpipes. She's also a dancer, comic and energizer bunny. Not what I'd expected to see fronting a jazz band. But, as she got into her schtick, I had to admit: 1) she is a



Gunhild Carling

genuinely talented performer, and 2) she added a needed spark to the band's somewhat static show. She jumped around, switched from trumpet to 'bone, wisecracked, jitterbugged and, yes, played the bagpipes! Or bag pipe, singular. You had to see it to believe it, and it works!

Sure, the Count Basie Orchestra can

hold its own in front of any crowd. But a multi-talented entertainer joining the mix added significant excitement. Think Frank Sinatra in front of Tommy Dorsey's band, or Anita O'Day in front of the Stan Kenton Orchestra. It makes a difference. And on this night we all got a lesson in how it still makes its magic 80 years later.

Anat Cohen Quartetinho

At the Stanford Jazz Festival — July 20

It may be Brazilian but it sure ain't the bossa nova! Anat Cohen and her "little quartet" are into a far more modern sound than Jobim, Gilberto and Getz ever played. Anat describes it as "Brazilian music, but with open space for improvisation and more



Anat Cohen

folkloric sounds." And that's what the auditorium of rabid fans got, ready or not. Other than the group's originals, they gave us only one classic jazz tune,

Monk's "Trinkle Tinkle", and Dvorak's "Goin' Home" where the quartet gave it their own spin, marvelously. But the best of the best was the bass/guitarist Tal Mashiach's tune "Viva-Zaco" which the band took to the moon, thanks in large part to James Shipp on vibes. This one brought down the house.

Naturally, the star of the show was Ms. Cohen and her "startling lustrous" clarinet and bass clarinet work. There is no secret why Anat is such a hit with audiences around the world. She is an expert reed player; she is totally at home in the straight-ahead jazz genre; and her Brazilian explorations acquaint her fans with some new, exciting sounds. And of course she has a very pleasing stage presence that she demonstrated here when a faulty microphone connection brought the show to a full stop. Not to worry, as she talked us through the interruption with humor and a steady hand. An impressive performer she is, and both Anat and her modern Brazilian music will be welcomed back to Stanford every year.

FALL SEASON AT BACH D&D ANNOUNCED

The brilliant vocalist Jazzmeia Horn kicks off the fall season at the Bach Dancing & Dynamite Society in El Granada. Horn sings on September 8. The rest of the schedule:

- 9/15 Jose James
- 9/22 Keyon Harold presents Foreverland
- 9/28 Richard Bona
- 11/3 Nduduzo Makhatini
- 11/10 Kandance Springs
- 11/17 Pat Bianchi Trio
- 11/24 Gary Meek Band
- 12/5 Michael Thomas Trio

All shows start at 4:30pm. Admission prices vary from \$35 to \$65.

Palo Alto
Jazz
Alliance

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 \$ _____

JAZZ ON THE PENINSULA

Selected gigs for September and October, 2024

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

9/8	Jazzmeia Horn	4:30pm
9/15	Jose Jones Presents 1975	4:30pm
9/22	Keyon Harrold – Foreverland	4:30pm
9/29	Richard Bono	4:30pm

MEYHOUSE RESTAURANT, PALO ALTO Meyhouserestaurant.com

9/12	Roni Ben-Hur Quartet	5, 8pm
9/13	Afro-Cuban Jazz Quartet, featuring Harvey S	5, 8pm
9/20, 21	Richard Howell	5, 8pm
9/27	Jackie Ryan Latin Night, w/Larry Vukovich Trio	5, 8pm
9/28	Harold Jones	5, 8pm
10/20	Randy Brecker Trio	5, 8pm

WOMEN'S CLUB OF PALO ALTO, 475 Homer Ave. www.womensclubofpaloalto.org

10/19	Dick Fregulia Quartet	7:30pm
-------	-----------------------	--------

STANFORD UNIVERSITY www.live.stanford.edu

10/20	Faye Carol Bing Concert Hall	2:30pm
10/30	Legacy of Wayne Shorter: Perez, Patitucci, Blade, etc. at Bing Concert Hall	7:30pm

PENINSULA SYMPHONY www.peninsulasymphony.org

10/5	Taylor Eigsti, Rhapsody in Blue, etc. Heritage Theatre, Campbell	7:30pm
10/6	Taylor Eigsti, Rhapsody in Blue, etc. San Mateo Performing Arts Center	2:30pm

EARTHWISE, Palo Alto Google "Mark Weiss dba Earthwise Events"

LONG BAR, MARRIOTT COURTYARD, 4320 El Camino Real, Los Altos

9/20	Brian Ho Trio	6pm
10/18	Magnolia Jazz Band	6pm

PALO ALTO JAZZ ALLIANCE www.pajazzalliance.org

10/20	Sarah McKenzie Quartet, at Guild Theatre, Menlo Park	7pm
-------	--	-----



Randy Brecker



Faye Carol

PAJA PRESENTS

SARAH MCKENZIE



**The Sarah McKenzie Quartet at
THE GUILD THEATRE, Menlo Park**

OCTOBER 20 7:00pm

TICKETS AT GUILDTHEATRE.COM

A presentation by the PALO ALTO JAZZ ALLIANCE.
For a sample of Sarah's music: www.sarahmckenzie.info