

FROM THE CHAIR

Teresa Brewer, a highly successful pop singer in the 50's, had a big hit entitled "Music, Music, Music" (Put another nickel in. . .). You can hear it again by googling her website. I did so recently and, as I listened, it seemed to be a nice metaphor for how much joy music gives us—no matter which genre one selects. A Rachmaninoff piano concerto performed enthusiastically by the Peninsula Symphony, a chamber recital at Music At Menlo with a tightly disciplined Bach selection, "Carmen" presented by the wonderful San Jose Opera company, folk or blue grass courtesy of the Santa Clara Valley Fiddlers Association, or finally any jazz gig—our favorite—with all its varieties. What a cornucopia from which a local music lover can select.



I have also been reflecting about all the ways one can hear these different kinds of music. Radio (and are we ever fortunate to have KCSM with its 24/7 commitment to jazz?), CDs, Vinyl records, special TV music channels, iTunes and other digital sites and devices, and now streaming. They are all valid; yet—as I've been stressing for a long time—there is nothing quite like experiencing music LIVE.

In the last few months, I have been fortunate in having experienced a number of these genres LIVE: a Bruckner symphony performed by the San Francisco Symphony; two extraordinary plays at TheatreWorks—"Fire On The Mountain," with skilled fiddlers and guitarists, and "Two Pianos, Four Hands"—about the tribulations of a hopeful concert pianist, with some magnificent playing; and our superb Woody Herman big band gig. I cannot express in words what live sound does for and to me—no matter which type I've selected.

All this leads me to shout out about our next LIVE concert featuring the Charles McPherson Quartet and guests on June 5th. This show will be an alto sax summit with three generations of talent. There are more details in the ad elsewhere in the *Buff*, but here's a brief word about our performers. **Charles McPherson**, the leader,

rose to fame in the 60's, contributing to the development of Be-bop and playing extensively with Charles Mingus. **Andrew Speight**, the local treasure by way of Australia, is a director of jazz studies at San Francisco State and is a long-time teacher and performer at the Stanford Jazz Workshop and Festival. The youngest, **Steven Lugerner**, is a Burlingame HS graduate, who now jets back and forth, east and west coast, to perform. While still in high school, he led a quartet that opened for our Alan Broadbent show in 2006. Backing these stalwarts are a powerful rhythm team composed of **Larry Vuckovich** on piano, **Jeff Chambers** on bass, and **Austin Harris** on drums.

This show is in "our town," at the newly opened Mitchell Park Community Center (next to the new library) on Middlefield. Come and check it out. It's an easy drive and there's plenty of free parking. "Come on down" and have glass of wine, sit back and enjoy the sounds LIVE that we all so enjoy.

And bring a friend.

In appreciation,
C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

NEW LIFE FOR THE BEACH HOUSE?

Local jazz fans were delighted to receive a message from the Bach Dancing & Dynamite Society announcing a 2015 summer series, starting with a May 31 gig for the Peter Erskine Trio, with Bob Sheppard on tenor sax. Following that is an outstanding booking on June 7—The Benny Green Trio. On June 14, it's the Dafnis Prieto Sextet, and then the Marcus Shelby Orchestra, featuring Tiffany Austin, on June 28. All concerts start at 4:30pm. There is a new management team, with a new managing director—Claudia Polley, who most recently was at the Jazz Heritage Center in San Francisco. Pete Douglas's three daughters should be nominated for sainthood for keeping the beach house and Pete's jazz legacy alive—against the odds. Pete's middle daughter, Barbara Douglas Riching, will serve as the Society's president. In addition, Tim Jackson—Monterey Jazz Festival and Kuumbwa Jazz Center honcho—will serve on the Board of Trustees. Those of us who were afraid we might have attended our last Bach D&D concert can now breathe a sigh of relief—for the

time being anyway. Now it's up to us fans to attend the performances and support the Society and keep this Bay Area jewel in business.

SOME SAN FRANCISCO JAZZ NOSTALGIA

"In 1949, the defunct Nippon Drugs reopened as a nightclub called Vout City, run by a wonderfully weird avant-garde musician named Slim Gaillard*. When Vout City (immortalized in Jack Kerouac's *On The Road*)—it was named after a language Gaillard invented—folded, the building's owner . . . rented the space to one of the city's first black car salesmen, Jimbo Edwards. Edwards opened a café called Jimbo's Waffle Shop. When local musicians began using its back room for after-hours jam sessions, Edwards changed the name of his joint to Jimbo's Bop City. Bop City soon became a mecca for every jazz musician who came to town, including legends like Dexter Gordon, Lionel Hampton, and John Coltrane. . . Jimbo's Bop City was the most famous of the many jazz clubs in the Western Addition during the 15 or so glorious years when it was the Harlem of the West." [It closed in 1965.] From a recent article on Japantown and the Western Addition in the *San Francisco Chronicle* by Gary Kamiya.

*You old-timers may recall the eccentric Gaillard, who first surfaced nationally with bassist Slam Stewart in the late 30's with hits like "Flat Foot Floogie (with a Floy, Floy)" and "Cement Mixer (Putti, Putti)". Remember? Check out Slim Gaillard's fascinating life and career on Wikipedia.

JAZZ ON THE HILL 2015

Another edition of College of San Mateo/KCSM's "Jazz On The Hill" is in store for Bay Area fans—Saturday, June 6. The artists this year include vocalists Jamie Davis and Maria Muldaur (!); a group called Dirty Cello, featuring virtuoso cellist Rebecca Roudman; the hot Anton Schwartz Quintet; Poncho Sanchez; and a number of youth bands, including the Giant Steps Big Band, the SF Jazz HS All-Stars, the Carlmont HS Jazz Ensemble, and The Jazz School Studio Band.



Slim Gaillard



Anton Schwartz

The music runs from noon to 6pm. Admission is free, and there's plenty of parking. For directions and other info: www.jazzonthehill.org.

LOCAL JAZZ SUMMER SERIES

- **Jazz on the Plazz** in Los Gatos is at it again with an excellent lineup, June 24 through August 26, i.e., each Wednesday evening at 6:30pm. Admission is free. Included are **Mark Masters Ensemble and Sue Raney** on July 1, **Claudia Villela** on July 8, **Giacomo Gates** on July 23, and **The Four Freshmen** on July 29. The series is held at the Los Gatos Town Plaza (Main and Santa Cruz). It's free, but if you really want to hear the artists buying a seat is recommended. www.jazzontheplazz.com.
- **Jazz at Filoli** runs from June 21 through Sept. 13. Selected Sundays. **Taylor Eigsti with Gretchen Parlato** on June 21, **Larry Vuckovich and Jackie Ryan** on July 12, **Dan Hicks** on July 26, **Arturo Sandoval** on August 9. Tickets available online at www.filoli.org/jazz. Ticket gives you entry to the Filoli estate and gardens, 86 Canada Road, Woodside. Tickets are \$70 to non-members. www.filoli.org/jazz/.
- **Stanford Shopping Center.** The San Francisco Jazz Center continues its free summer series, June 18-August 20. Thursday evenings, 6-7:30pm. **Pamela Rose**, July 9; **Erik Jekabson Quintet**, July 23; **Mads Tolling**, July 30; **Marcus Shelby Trio, with Tiffany Austin**, August 13. Held in the courtyard between Nordstroms and Crate & Barrel.
- In addition, **Max's Opera Café** at the Stanford Shopping Center, has announced an Outdoor Summer Music Series, May through September, Thursday, Friday and Saturday evenings, 9-midnight. No names announced yet and unknown whether there will be jazz or not.
- **Sunnyvale Downtown Jazz & Beyond.** Murphy Ave., Sunnyvale, July 11-August 29, Saturdays 5:30-8:30. July 18, **Legally Blue**; July 25, **Pamela Rose**; August 1, **Tony Lindsay**; August 15, **Times 4**; August 22, **Yvonne Flores**.
- **Mountain Winery.** www.mountainwinery.com. Another humungous schedule. Not much jazz, but there is **Harry Connick, Jr.** on 7/14 and 15, **The Buena Vista Social Club** on August 15, and **Diana Krall** on August 19. May 22-October 10.



Marcus Shelby

PAJA'S NEXT CONCERT IS ALMOST HERE!



The Charles McPherson Quartet

*Andrew Speight: Featured Guest • Steven Lugerner: Special Guest
Larry Vuckovich, Piano • Jeff Chambers, Bass • Austin Harris, Drums*

MITCHELL PARK COMMUNITY CENTER

3700 Middlefield Road, Palo Alto

Friday, June 5 — 7:30pm

Are you ready to have your socks blown off? In just a few weeks, we're showcasing the Charles McPherson Quartet on June 5th, in the El Palo Alto Room, next to the new Mitchell Park Library.

McPherson is one of the preeminent alto sax artists of our time. He played the classic alto parts in the Clint Eastwood movie, "Bird," the film bio of Charlie Parker. As a teenager, McPherson became enthralled with the new music of Bird and Dizzy and the other be-bop innovators, and he soon developed his own identity. Expect to hear numbers from the classic repertoire—hot bop tunes, standards from the Great American Songbook, and various original compositions. Charles McPherson demonstrates how to be "hot" and "cool" at the same time.

Altoist and local treasure **Andrew Speight** joins the quartet (he's another Bird disciple); he's played with McPherson in the past and they have great mutual respect for each other. The idea of them playing off each other makes this a special concert you won't want to miss. Another local saxophonist **Steven Lugerner** who is making a name for himself on both coasts will also take the stage to make this a unique alto triumvirate—something you don't get to hear every day, an alto sax mini-summit and a meeting of three generations of amazing players.

TICKETS: General admission—\$40 • PAJA members—\$35 • Students—\$15

Available by mail (until May 30) from E. Fox, PAJA Tickets, 294 Tennessee Lane, Palo Alto 94306, or at these outlets: Peninsula Music & Repair, Palo Alto; The Record Man, Redwood City; Vinyl Solution, San Mateo, and Groove Yard, Oakland.

Cabaret setting—drinks available • Plenty of free parking • Intimate venue

THE JAZZ PERISCOPE *Selected gigs for May and June*

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

5/6, 28 and 6/4, 11, 18, 25 Tommy Igoe Groove Conspiracy 8pm
 6/9 Brubeck Brothers 8pm
 6/15 Larry Vuckovich, Jackie Ryan. 8pm
 6/19-21 Stanley Clarke.

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

5/22-23 Lavay Smith 7, 8:30pm
 6/10-11 Julian Lage & Chris Eldridge 7, 8:30pm
 6/17 John Scofield Quartet. 7, 9:30pm
 6/21 Wil Blades Trio, with Dr. Lonnie Smith 7, 8:30pm

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

Reopening May 31!!!! Hurrah!
 5/31 Peter Erskine Trio, with Bob Sheppard
 6/7 Benny Green Trio
 6/14 Dafnis Prieto Sextet
 6/28 Marcus Shelby Orchestra, with Tiffany Austin

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

5/12 Nellie McKay 7pm
 5/26 Storm Large. 7, 9pm
 6/8 Benny Green Trio 7pm
 6/12 Julian Lage & Chris Eldridge 7:30pm
 6/19 Dr. Lonnie Smith & Wil Blades 7:30pm

SAN JOSE JAZZ *www.sanjosejazz.org*

5/6 Jazz Jam at Hedley 7:30pm
 6/27 Aaron Lington at Music of the Spheres
 At Lick Observatory 8:30pm

ANGELICAS 863 Main St., Redwood City *www.angelicasllc.com*

Every Tuesday evening Jazz on Tuesdays Trio + vocalists 7:15pm
 5/5, 12, 19, 26 and 6/2, 9, 16, 23, 30 (Jamie Davis on 5/12)
 5/16 Nancy Gilliland Trio

CAFÉ STRITCH, 374 S. 1st St., San Jose *www.cafestritch.com*

5/9 Michael O'Neill & Kenny Washington Sextet

HOTEL SOFITEL, 223 Twin Dolphin Dr., Redwood City 650/598-9000
 Wednesday evening jazz, with Michael O'Neill and vocalists 6-9pm

STANFORD JAZZ FESTIVAL

Kicks off 6/19/20 with Eliane Elias. Ends August 8.
 For schedule see *www.stanfordjazz.org/stanford-jazz-festival-2015*.

PAJA *www.pajazzalliance.org*

6/5 The Charles McPherson Quartet and guests 7:30pm
 At Mitchell Park Community Center El Palo Alto Room



Storm Large

ON DUKE ELLINGTON



“Ellington sought and got from his sidemen a loose, festive ensemble sound that was far removed from the clean precision of the popular big bands of the swing era. He had no interest in smoothly blended playing that leaders like Benny

Goodman and Artie Shaw demanded from their groups. He preferred instead to hire musicians with homemade techniques that were different to the point of incompatibility, then juxtapose their idiosyncratic sounds as a pointillist painter might place dots of red and green side by side on his canvas, finding inspiration in their technical limitations. . . He was to jazz what Aaron Copland was to classical music—the great American composer—and his three-minute masterpieces will be remembered for as long as jazz itself is remembered.” Terry Teachout, in “Duke Of The Three-Minute Masterpiece,” in Wall Street Journal, October 12, 2013.

STANFORD JAZZ FESTIVAL KICKS OFF WITH ELIANE ELIAS

Jim Nadel and his staff have put together another terrific jazz tapestry of 34 concerts on the Stanford cam-

pus. It starts on June 18, with SJW Faculty All-Stars, but really gets into gear with two performances by Brazilian pianist/vocalist **Eliane Elias**—a listening party for members only on the 19th, and a gala concert at Bing on June 20. The great concerts are too numerous to list here, but here are a few: **Bruce Forman and Cow Bop**, June 26; **Akira Tana and Otonowa**, July 10; **The Tommy Igoe Groove Conspiracy**, July 11; **Ruth Davies Blues Night, with Barbara Morrison**, July 22; **Anat Cohen Quartet**, July 26; **Julian Lage and Peter Bernstein**, August 2; **Taylor Eigsti, with Lage and Eric Harland**, August 4. The closing concert on August 8 features **Charles Lloyd**. www.stanfordjazzfestival.org.

TOOTIE HEATH ON PLAYING WITH THE MJQ

Tootie Heath joined his brother Percy, replacing drummer Connie Kay, for the last two years of the Modern Jazz Quartet’s existence. “Milt [Jackson] got mad when I got in the wrong limo. The MJQ traveled in two limos. John [Lewis] and Percy rode together, and Milt and Connie were together in the other limo. That’s how Milt thought it was supposed to be and when I got in the limo with John, I think Milt didn’t speak to me for three weeks! Two separate limos. Also, they asked for four corners in first class, to be as far from each other as possible. These guys did not get along. Until they got onstage, when it was phenomenal.” [From Ethan Iverson’s “Do The Math” blog interview with Tootie, posted in 2009.]

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