

KJAZZ Line

92.7 FM

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All radio stations get letters from their listeners, some can be very complimentary, others can be downright scathing. We often forget how important a companion a radio station can be. A recent letter from a listener is proof of that point.

It seems that this listener's family enjoyed KJAZ just about every evening at home. Last year, they had their first child, a baby boy, who they knew was a jazz fan, or who would grow up to be one with the guiding hand of his parents. Every evening, KJAZ and Bob Parlocha's voice could be heard throughout the house. Seems Bob's voice helped with that often unpleasant task of putting the babe to bed. Then it happened. Our happy, growing, KJAZ family was transferred out of the area. That's when the trouble began. At first they thought it was the trauma of the move, but apparently their son had more and more trouble getting to bed. This made for some tension on the home front. One evening Dad, digging through some old tapes he found in his car, put an unmarked cassette in the stereo. While the wails of his cranky son filled the house, the magic of KJAZ and Bob's voice emanated from the speakers. Coltrane, Bill Evans, Monk and Billie brought back memories of the Bay Area, but something was missing. Seems the wailing of the terrible two's gave way to the soothing sounds of KJAZ. Before the next segue junior was sleeping, and now our transplanted locals enjoyed the fond memories of the Bay Area.

For legal reasons, we were unable to provide these former listeners what they really wanted, tapes of KJAZ. They were, however, able to have a friend still living in the area record KJAZ and send them tapes on a regular basis.

If you have moved from the Bay Area recently, and find yourself a bit cranky, remember relief is close at hand.

-Ron Cowan
Chairman



Photo by Brian McMillen

PICTURE THIS

Though deeply rooted in the tradition left by Wes Montgomery, guitarist Emily Remler is a free-thinking musician. With no prescribed guidelines as to what is "valid" in jazz, her choice of standard tunes, her arrangements, and her originals reflect an open-minded approach to music in general. With influences from around the world and across time, that jazz feel always comes out in her music, due to a great affinity for Wes, Coltrane, Evans, Ellington, and all the giants who set the standards for great jazz.

Born in New Jersey in 1957, Emily attended Boston's Berklee College of Music, where she discovered what jazz guitar is all about. Moving to New Orleans, she played jobs around town, and became a house musician with the Fairmont Hotel's orchestra. When Herb Ellis came to town, Emily asked for a lesson—they played all afternoon. Soon

EMILY REMLER

she got a call to play the Concord Jazz Festival with several of her idols—Ellis, Barney Kessel, Tal Farlow and Charlie Byrd. Thus began her long association with Carl Jefferson and Concord Records, the only label on which she has recorded as leader.

Throughout her career as a player, Remler has devoted much attention to teaching, at one time working with 25 students a week. She encourages her students to develop the music that *they* like, rather than force a discipline. This goes along with her own practice of *lettering* the music out, in order to find her own voice.

The latest of Emily's albums is *East to Wes*, with Hank Jones, Buster Williams, and Marvin "Smitty" Smith.

-Brian McMillen