

FROM THE CHAIR

Readers of this column well know how much PAJA values live jazz presentations, certainly the best way to hear and experience jazz. But the radio has also been a chief source of listening for local fans. We are so fortunate to have KCSM available 24/7, as they say, offering old favorites as well as new talents. Let's take a moment and recognize Melanie Berzon who has been a KCSM on-air mainstay for years. Sadly for us—happily for her—she is taking a well-deserved retirement. Thank you, Melanie; we will miss your happy voice and effervescent style.

The summer months offer a variety of opportunities to hear jazz LIVE in our neighborhood. Think the Stanford Jazz Festival, as well as the San Jose Jazz Summer Fest in August, plus a number of outdoor free events up and down the Peninsula. I did see a list of those free events recently and was distressed to note that the word "jazz" seldom appeared. A listing for the Stanford Shopping Center series even reports a gig by the Stanford Jazz Workshop faculty and describes the music as "contemporary." These outdoor shows can be more like picnics where listening to the music is somewhat incidental and competes with airplane noise, crying children and other disturbances. But they still can be fun.

Let's not ignore those clubs that continue to soldier on in the face of uncertain finances: Savanna Jazz in San Carlos, Angelica's Bistro in Redwood City, Café Stritch in San Jose. We've lost Café Pink House in Saratoga, unfortunately; let's support these existing clubs to keep the music playing.

For those who can get to the city, the wonderful San Francisco Jazz Center provides unlimited opportunities to hear jazz headliners and new groundbreakers. Closer to home, there is us—PAJA, with two gigs in the offing celebrating the Charlie Parker Centennial—early November with Andrew Speight's Bird With Strings and in March—a return of the exciting Six Jazz Masters group, led by altoist Greg Abate. More details later.

And last but not least, our annual free member party will be held on September 15 at the Palo Alto Art Center courtyard. There will be live music, free wine and snacks, and

possibly some airplane noise. Mark your calendar, and consider bringing a friend who might be a potential new PAJAn. Come and meet your fellow supporters of jazz.

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

TANA HEADLINES MEMBER PARTY

Our favorite drummer, Akira Tana, is putting together a next-generation all-star group of high school jazz musicians for PAJA's September 15th free member party. Tana has arranged this before for us, and it was a great show. We're counting on him to do the same this fall.



As usual, the member party will have snacks and beverages, prime socializing with other jazz fans, and good music. Again, the date is Sunday afternoon, September 15—3 to 5 pm—at the Palo Alto Art Center courtyard, 1313 Newell Road in Palo Alto.

Bring a friend. If you have a friend who likes jazz and might want to know more about PAJA, bring him or her along. We look forward to seeing you at the member party.

NOODLING *Thoughts on jazz* By Michael Burman

JAZZ SVENGALI: NORMAN GRANZ

Part 2

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Why was **Jazz at the Philharmonic** such a success? First, JATP revolutionized the very presentation of jazz by performing in concert halls. Previously—with a very few notable exceptions, usually at NYC's Carnegie Hall—jazz had always been presented either as dance music or in clubs, and almost always featuring a single artist or band. But as Norman Granz himself noted, "A lot more people wanted to see jazz than went to nightclubs to drink and be out on the town." Also, the artists Norman presented were stars, each and every one.

He hired the best, he paid them well, and most important, he insisted that all musicians, regardless of color, stay in the best accommodation and enter through the front door. JATP was built around a core of star musicians, some of them established during the Swing Era, such as Coleman Hawkins, Benny Carter, Lester Young and Roy Eldridge, and some beboppers such as Charlie Parker and J.J. Johnson. With one exception, nobody appeared at more JATP concerts than did tenorman Flip Phillips, who was on every tour from 1946 through 1957.

Nobody was more important, though, to both JATP and Norman himself than two who joined in 1949, **Ella**



Ella Fitzgerald

Fitzgerald and Oscar Peterson. Norman's relationships with Ella and Oscar over almost the next half-century could hardly have been closer. He managed Ella until her death in 1996, and Oscar until Norman's own death in 2001.

Ella, of course, had been nationally famous since her first recordings with the Chick Webb band as an 18-year-old in 1935. But Oscar at the time was unknown to U.S. audiences. Norman had been aware for some years of Oscar's work in his native Montreal, but, despite the Canadian's prodigious talent, Norman had discouraged too early an entrée into the scene in the U.S. By 1949, though, Norman felt that the right time had come, and in September he introduced Oscar, at age 24, at Carnegie Hall during the opening concert of the 9th JATP national tour.

Granz biographer Tad Hershorn wrote, "As a soloist, trio leader, and hub of JATP's rhythm section, Oscar Peterson recaptured what Granz felt had been lost with the prodigal Nat Cole. Peterson was the most prominent example of Granz's transforming a largely unknown talent into a world-class artist. Fitzgerald's and Peterson's careers soared under Granz's management, and in turn Granz's prospects as an impresario rose immeasurably because of their popularity and prodigious output."

Another reason for JATP's popularity was that Nor-

man had issued recordings of the live concerts. He had licensed to Mercury Records music from his earliest recording sessions and from the earliest JATP concerts. But in 1946 he founded Clef Records and got down to serious recording for himself. In 1953 he founded Norgran Records, on which label he reissued material previously available via Mercury, as well as new recordings. In 1956, he established Verve Records, rolling in the catalogs from both previous



Oscar Peterson

labels; by this time, he had issued, on both labels together, **some 250 studio recordings** (i.e. excluding recordings done live, such as JATP or live jam sessions). In some ways the most notable Verve releases were Ella's "Songbook" series.

Down Beat and Wall Street Journal critic John McDonough wrote: "Norman Granz changed the way [jazz] was sold. . . Jazz at the Philharmonic jump-started a selling

reciprocity between box-office and record sales no one had imagined possible. The albums leveraged the concerts. The concerts generated more live records." About this feedback loop, Oscar Peterson later observed, JATP "was like having your record collection come to town."

For the remainder of the 1950's, Norman was indefatigable in touring JATP and running Verve. For example, in a 10-day period in mid-October 1957, he supervised more than a dozen studio record sessions, as well as presenting JATP concerts in L.A. and Chicago. Then in 1961—all of a sudden, it appears—Norman sold Verve to MGM, and moved to Lausanne, Switzerland, where he owned property and would live for the next four decades. He was then only 43 years old.

But he wasn't done yet! Although a non-compete clause prevented Norman from reentering the recording business, nothing stopped him from presenting concerts in Europe, which he did for decades. In addition to the legion names mentioned already were some artists not particularly associated with him, such as Duke Ellington, or not associated at all (Miles, Coltrane, and others). There was even one final North American JATP tour in 1967, the first since 1958.

In 1973 Norman founded Pablo Records. All the usual suspects recorded for Pablo: Oscar, Ella, Dizzy, Count Basie,

and Benny Carter. Also Zoot Sims (a member of the latter-day JATP troupe) and Joe Pass, whom Norman would record almost incessantly until he sold the label to Fantasy in 1987 and essentially retired. By that time, there were almost 150 recordings done over the 15 years Pablo was run by Norman himself (i.e., excluding reissues of older recordings, and, notably, the momentous Art Tatum solo and group masterpiece collections).

Norman was always loyal to his musicians, and they were always loyal to him, but no one that successful could achieve so much without making enemies and false friends. For example, even though it was Norman who kept Stan Getz's wife and young family literally from starvation while Getz was in jail for drug offences in 1953, and even though, throughout Getz's years in Scandinavia, Norman continued to record him until 1958, Getz nonetheless claimed in an interview with Joe Smith in 1986 that Norman's "company went under with him owing lots of money."

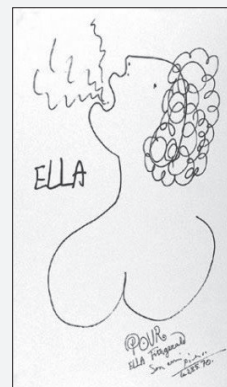
Likewise, Norman's success made him a target of criticism, one of the biggest and most consistent being that he exploited Oscar Peterson. We'll give the penultimate word to Oscar. "I have a boundless love for and enduring remembrance of Norman Granz. I grieve to this day because of his absence from all of us and, most importantly (and selfishly) from me. . . His integrity, personally and musically, never wavered. He remained true always to jazz and would never compromise in his presentation of the best."

The last word goes to Norman Granz himself, speaking in 2000: "The records. . . were a labor of love. I recorded people who would never recoup. . . I did it because I liked what I was doing, and I could afford it. I am not going for the short haul. . . Jazz endures; it's the longevity that counts."

Michael Burman hosts "The Weekend Jazz Oasis" Saturday evenings on KCSM Jazz 91.1.

THE FOUNDING OF PABLO RECORDS

The label was named for Norman Granz's friend Pablo Picasso. Norman had made himself a millionaire and had used some of that wealth to indulge a life-long interest in art. Picasso, knowing nothing of Ella Fitzgerald other than what Norman had told him, nonetheless produced this unmistakable line drawing of her. Picasso was also responsible for the logo of Pablo Records. /M.B.



29TH YEAR AT FILOLI

Jazz at Filoli is off and running in its 29th year at the Filoli Estate on Canada Rd. in Woodside. The remaining Sunday afternoon concerts for the 2019 series are

- 7/14 Sara Niemitz and W.G. Snuffy Walden
- 7/28 Larry Vuckovich Ensemble
- 8/11 Nicolas Bearde—Nat King Cole tribute
- 8/25 John Santos Sextet

Individual tickets are \$75 to non-members.
www.filoli.org/jazz/

THE ECONOMICS OF JAZZ

"I had a small band [in Memphis] with Charles Lloyd called the Rhythm Bombers, and I'd pick and choose notes very carefully there. With George Coleman and his brother, I made a dollar a night, which was a lot of money. That was the standard, although B.B. King might have made \$2.00 or \$2.50. You had to track down Sunbeam, the club owner, to get that, because he had the money in the cigar box with his .22 caliber pistol." Pianist Harold Mabern, from "Harold Mabern: A Million Dollars Worth of Experience," by Ted Panken, in *DownBeat*, July 2015.

Palo Alto
Jazz
 Alliance

Mail your check to Palo Alto Jazz Alliance
 P.O. Box 60397, Palo Alto, CA 94306

JOIN PAJA

Name _____

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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 \$ _____

THE JAZZ PERISCOPE

Selected gigs for July and August 2019

YOSHI'S OAKLAND www.yoshi.com/oakland

7/16, 8/14	Tommy Igoe	8pm
8/3-4	Joey Alexander	
8/7	Monty Alexander Trio	8pm
8/12	Marquis Hill	8pm
8/13	Emmet Cohen Trio	8pm
8/20-21	John Pizzarelli	8pm

SF JAZZ CENTER www.sfjazz.org/center

7/18-21	Sun Ra Arkestra	
7/25-26	Bria Skonberg	7, 8:30pm
7/25	Jackie Ryan	7:30pm
7/26	Mary Stallings	7:30pm
7/27	Tiffany Austin	7:30pm
7/28	Kenny Washington	7pm
8/1-4	Gregory Porter	



Bria Skonberg

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

7/14	Joe Locke Quartet	4:30pm
7/21	Steve Turre Quartet	4:30pm

CETRELLA Restaurant, 400 Main St., Los Altos www.centrella.com 650/948-0400

Jazz vocalist every Saturday night, 6:30-9:30, with sax ace Michael O'Neill

KUUMBWA JAZZ CENTER, SANTA CRUZ www.kuumbwajazz.org

7/22	Kim Nalley, Aretha tribute	7pm
8/8	Marquis Hill Blacktet	7pm
8/12	Emmet Cohen Trio	7pm
8/19	John Pizzarelli Trio	7pm
8/26	Will Blades 40th birthday party	7pm
8/29	Kristen Strom group, John Shifflet music	7pm

SAN JOSE JAZZ www.sanjosejazz.org

8/9-11	San Jose Jazz Summerfest, with Dianne Reeves, Gregory Porter, Fred Hersch, Roberta Gambarini, Monty Alexander, Akira Tana, Emmet Cohen, Veronica Swift, many more
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ANGELICA'S 863 Main St., Redwood City www.angelicasllc.com

BING CONCERT HALL STUDIO Stanford University www.live.stanford.edu/venues

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

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 (Bendigkeit or Molina groups)