

FROM THE CHAIR

From the very founding of PAJA it has been our mission and *raison d'être* to find ways to support jazz education. I was strongly reminded of this when providing copies of our bylaws, mission statement and other operational information to our two new Board members, Trina Lovercheck and David Miller. PAJA, a nonprofit organization, operates under the Rules of a Corporation organized and operated exclusively for charitable purposes as described in Section 501(c)(3) of the Internal Revenue Code.

Our mission guidelines make it clear that we are in business to raise funds in order to make grants in support of jazz programs in schools, as well as jazz education in general. Our prime vehicle to that end has been the presentation of jazz concerts by leading performers both local and from afar.

Thanks to the Herculean efforts of Harvey Mittler, our Event Chair, we have been offering at least two major concerts a year—all in keeping with the style and philosophy established by Dr. Herb Wong. Think of it: Harvey has been at it for more than a dozen years and it all adds up to a considerable investment of time and energy by him and other volunteers. Sometimes I fear the public may think PAJA is a funky local group that puts on nice concerts and makes a nice profit. Well, yes, we do sometimes achieve a positive financial return, and those funds are used to support our mission. Other times, we sustain a loss, but things balance out and we are still able to make grants for educational purposes.

It would take too much space to list all the grants we have made over 26 years. One of our main recipients is the Herb Wong Scholarship Fund at the Stanford Jazz Workshop, whose jazz educational program is second to none. You might also recall that we recently helped support Alisa Clancy's introductory chats at the Peninsula Symphony event which featured David Benoit, Taylor Eigsti, and the Brubeck Brothers. This was another way to help educate and grow the audience for jazz. It is our intention to keep making such grants and let the world know more about who and what we represent.

You too are participants in this venture. Many thanks for your membership, your donations, and your loyal attendance at our jazz offerings.

Get ready for our free membership party in the fall,

to be followed by two concerts (see Harvey's piece below), as we continue on to our 27th year of commitment to jazz in all its manifestations.

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

TWO PAJA CONCERTS PLANNED TO CELEBRATE BIRD CENTENNIAL



The next two PAJA concerts will celebrate the life and legacy of Charles "Yardbird" Parker, a founding proponent of bebop and one of the true musical geniuses of the 20th century. The year 2020 is the centennial of Bird's birth, and the 65th anniversary of his death. At Menlo-Atherton HS's Center for the Performing Arts, PAJA

will present a recreation of the innovative Carnegie Hall 1952 concert, "Charlie Parker With Strings," with alto sax standout Andrew Speight leading a 10-piece ensemble, using Bird's original arrangements. This concert will be on a weekend date in October or November. Stay tuned for details.

On Sunday afternoon, March 15, 2020, at the Community School of Music and Art in Mountain View, we have scheduled a reprise of the memorable, crowd-pleasing Six Jazz Masters concert which we hosted in March of 2018 at Woodside Priory. This concert was so well received, we are bringing back the whole group: Greg Abate and Andrew Speight on alto, Erik Jekabson (trumpet), Ben Stolorow (piano), Jeff Chambers (bass), and Akira Tana (drums). They will give us another helping of magnificent bop and jazz standards reminiscent of Bird and his band.

Plan now to attend both of these exciting concerts. Bird lives! /Harvey Mittler

NOODLING *Thoughts on jazz* By Michael Burman

JAZZ SVENGALI: NORMAN GRANZ

Part 1

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With the necessary changes, the opening paragraph on Irving Mills, profiled in the preceding *Jazz Buff*, could be used for the 25-years younger Norman Granz, born in Los Angeles in 1918. Like Irving, Norman was the son of Jewish immigrants—in Norman's case from Tiraspol, a large city in Moldova, some 60 miles northwest of Odessa, Ukraine. And like Irving's, Norman's promotion of innumerable jazz musicians began, maintained, and even extended their careers. But unlike Irving's, Norman's personal success was simply a by-product of his tireless efforts on behalf of his artists and to combat racial discrimination.

The basic story of what was to become the first Jazz at the Philharmonic concert are fairly well known. Los Angeles, summer 1942: a man was found unconscious and dying on a road near the Sleepy Lagoon water hole. 75 years later, the cause of his death remains unresolved; nevertheless, Los Angeles police rapidly arrested some 20 Mexican-American youths, half of whom were convicted of second-degree murder and sentenced to time in San Quentin. (The "Sleepy Lagoon Murder" case was one cause of the Zoot Suit Riots of the following year.)

To raise funds in support of the effort to overturn the verdicts, Norman borrowed \$300 and organized a jazz concert at the Los Angeles Philharmonic Hall. (That he was able to book this location was itself remarkable given the attitude of the hall's management to jazz, and especially to its fans.) The name was intended to be "A Jazz Concert at the Philharmonic Auditorium," but was shortened by the printer in order to fit on the handbills and posters to "Jazz at the Philharmonic," the name which Norman was to retain for the next 25 years.

The concert took place on July 2nd, 1944, and featured, among others, J.J. Johnson, Illinois Jacquet, Nat Cole and Les Paul. It was successful financially, raising almost \$1,000—a lot more in 1944 dollars than today—for the Sleepy Lagoon Defense Committee. But its impact musically was greater

and longer-lasting: it set the stage for quite a new style of presentation of jazz, in concert halls, and by combinations of all-stars rather than by a single artist or band.

The popular view of this concert has a Mickey-and-Judy quality about it which is charming, but is, in reality, at best simplistic and at worst simply wrong. It



was far from the case that Norman Granz was a jazz ingénue and social idealist who simply decided, as if on a whim or because the cause had become one straw too many for his particular camel, "let's put on a show".

In fact, Norman had already been quite active on—or, rather, behind—the jazz scene in Los Angeles (and briefly, New York City) for some years. He had organized his first jam sessions and his first recording session two years earlier. He had developed a friendship with Nat Cole (later describing him as "the man most responsible for my success," and continuing "he became my best friend, and mentor into the black musician's way of life"), a friendship which survived Nat's move from his being an Earl Hines-influenced pianist and sometime Lester Young sideman to his abandoning the piano and becoming exclusively a vocalist, a change of which Norman disapproved, so much did he love Nat's playing.

Likewise, Norman was a friend of Billie Holiday, whose mother had helped him survive penury in New York City. A conversation with Billie in 1942 was the impetus that converted him from being simply a passive social liberal with a strong belief in racial equality into a jazz guerilla who used jazz as a weapon for non-discrimination and civil rights. At the Capri Club at Pico and LaCienega in West L.A., Billy Berg had permitted a small number of blacks (often guests of the performers themselves) to watch from a curtained alcove. But when Berg was forced to close down the Capri, and opened the Trouville in its place, even so limited an accommodation was no more. It was Billie's devastated reaction to this—her guests unable to watch her perform—that galvanized Norman. He persuaded Berg not only to permit but actively to promote and advertise Sunday afternoon jam sessions, to pay all performers at least scale, to put tables on the dance floor (thus making jazz a music to listen to rather than dance to), and, most important, to agree that all were welcome and there would be no segregated seating. He achieved all this at the age of barely 24 via the combination of personal charm and ruthlessness which was to be his hallmark until he died.

Following the success of that first concert in 1944, Norman Granz built JATP into a national touring organization, one that crisscrossed the USA—usually by bus—once or twice a year for a dozen years: there were 18 tours between



continued from NOODLING

1945 and 1957. Notwithstanding the barriers presented by transatlantic communication and negotiations, he was ultimately successful in replicating it all internationally, too. There were eight European tours between 1952 and 1958, and perhaps half that in Japan.

In Part 2, Norman continues JATP, founds a series of record labels, becomes influential to some musicians and essential to others, and makes friends, enemies, and money.

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

THE STANFORD JAZZ FESTIVAL 2019

Jim Nadel and his team have put together another attractive schedule for this summer's Stanford Jazz Festival. Thirty-two ticketed gigs are on the docket, starting June 21 and finishing August 3. The kickoff concert features standout vocalist Cécile McLorin Salvant with pianist Sullivan Fortner on June 22 at Bing. Subsequent highlights are the Andrea Motis Quintet on July 13, the Joey Alexander Trio on July 21, Anat Cohen with the Trio da Paz on July 27, the Taylor Eigsti Group on July 30, and the closing concert on August 3 with Joshua Redman. <https://stanfordjazz.org/stanford-jazz-festival-2019/>

JAZZ ON THE PLAZZ 2019— ANOTHER STERLING LINEUP

They've done it again at Los Gatos's Jazz On the Plazz for this coming summer. Here's the lineup.

6/19	Jane Monheit	7/24	TBA
6/26	Tiffany Austin	7/31	Jamie Davis
7/3	Curtis Stigers	8/7	MJF HS All-Stars
7/10	Paula West	8/14	Roberta Gambarini
7/16	Sheléa	8/24	The Funky Godfather
7/17	John Proulx		

For full information: www.jazzontheplazz.com.

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Total enclosed \$ _____

COHEN SHINES AT BING STUDIO

The brilliant young pianist Emmet Cohen is pictured here with PAJAns Stuart Brewster and Michael Griffin. Cohen recently had a weekend residency at Stanford's Bing Concert Hall Studio. In an inspired cross-generational collaboration, Cohen and bassist Russell Hall, both in their late twenties, appeared at the Studio with 90-year-old vocalist Sheila Jordan and 83-year-old drummer Albert "Tootie" Heath in four hugely satisfying concerts. Emmet Cohen is on a roll; he recently won the 2019 Cole Porter Fellowship competition given every four years by the American Pianists Association. The grand prize comes with a \$50,000 award, a record contract and a teaching gig at Indiana University. Previous winners of this prestigious competition include Sullivan Fortner (who'll be appearing with Cécile McLorin Salvant in the 2019 Stanford Jazz Festival kickoff concert) and Aaron Diehl (who has also appeared extensively with Salvant).



REAL LIVE CONCERTS

Reality delivers in a front row seat
Not watching or hearing on a screen
Reality is a total jazz beat
Filling up all of your soul.

The bass player smiles just at you
He sees your face smile and glow
You see and hear each instrument play
Sounding in your ear soft or low.

People seated in chairs tap their toe
Heads bobbing as the drummer plays
Eyes sparkling as then solo notes blow
Hurrahs, hands clapping, comments sound.

Time to remember while at home.
DVD to help the mind music recall.

— Nancy Clark Sharp
March 8, 2019

THE JAZZ PERISCOPE

Selected gigs for May and June 2019

YOSHI'S OAKLAND www.yoshi.com/oakland

5/11, 12	Eddie Palmieri.	8pm
5/21	Hot Club of San Francisco.	8pm
5/23, 6/25	Tommy Igoe.	8pm
6/14-16	Arturo Sandoval	
6/17, 18	Benny Green Trio	8pm



SF JAZZ CENTER www.sfjazz.org/center

5/19	Anat Cohen Tentet	2pm
5/23-26	Marcus Shelby—various configurations.	
6/12	Tia Fuller	7, 8:30pm
6/12	Jazmeia Horn.	7:30pm
6/15	Rudresh Mahanthappa	7:30, 9pm
6/21	Chris Potter Trio and Kenny Garrett Quintet.	7:30pm
6/22	Eric Alexander Quartet	7:30, 9pm

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

5/5	Smith Dobson Quartet.	4:30pm
5/12	Tiffany Austin Septet	4:30pm
5/19	The Messenger Legacy.	4:30pm
5/26	Tony Lindsay/The Soul Soldiers	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

5/6	Michael O'Neill Quintet, with Tony Lindsay.	7pm
5/13	Eddie Palmieri Latin Jazz Band	7, 9pm
5/20	Anat Cohen Tentet	7, 9pm
6/10	Jazmeia Horn.	7pm
6/21	Cecile McLorin Salvant	7, 9pm
6/24	Eric Alexander, with Eric Reed.	7pm

SAN JOSE JAZZ www.sanjosejazz.org

ANGELICA'S 863 Main St., Redwood City www.angelicasllc.com

5/17	Nancy Gilliland Nat King Cole Salute	8pm
6/7, 8	Pete Escovedo Birthday Celebration	8:30pm
6/15	Rebecca DuMaine & Dave Miller Trio.	8:30pm

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

6/8	Donny McCaslin.	7, 9pm
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CAFÉ STRITCH 374 S. First St., San Jose www.cafestritch.com

Eulipions Jazz Jam, Sundays.	7pm
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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)

STANFORD JAZZ FESTIVAL www.stanfordjazz.org. June 21 - August 3